



JOHN CAGE CENTENARY FESTIVAL ORCHESTRAS

FEBRUARY 15, 2012 7:00 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

JOHN CAGE CENTENARY FESTIVAL ORCHESTRAS

Wednesday, Feb. 15, 2012, 7:00pm

PROGRAM

Ryoanji (1983/4)

Rachel Rudich, shakuhachi

Hymnkus (1986)

Jett Kelly, voice; Marley Eder, alto flute; Christin Hablewitz, clarinet, Eric Singleton, bassoon; Ulrich Krieger, alto saxophone; Cheyne Bush, tenor saxophone; Tyler Jordan, trombone; Emily Call, violin; Thea Mesirow, cello; Chris Schunk, accordion; Diane Lindsay, piano; Melissa Alcazar, piano; Tony Gennaro, percussion; Domi LaRussa, percussion

Intermission

Etcetera (1973)

Elaine Cho, flute; Claire Chenette, oboe; Christin Hablewitz, clarinet; Eric Singleton, bassoon; Jessica Waithe, trumpet; Adam Wolf, horn; Devon Taylor, tuba; Madeline Falcone, Ginny Luke, Emily Call, Henry Webster, violins; Alessandra Barrett, viola; Min Lee, Jarrett Furst, cello; Marcus Buser, bass; Dan Ogrodnik, Brian Foreman, Tony Gennaro, Domi LaRussa, Nick Baker, Isaac Watts, percussion; Diane Lindsay, Vicki Ray, piano; Travis Kane, Elise Roy, Mark Menzies, conductors

Intermission

Renga (1975/6)

Melissa Alcazar, Bom An, Justin Asher, Nicholas Baker, Alessandra Barrett, Chelsea Bomar, Ava Burtch, Marcus Buser, Cheyne Bush, Emily Call, Archie Carey, Elaine Cho, Ashish Dha, Georgi Dimitrov, John Eagle, Marley Eder, Ryan Espinosa, Madeline Falcone, Julie Feves, Brian Foreman, Jarrett Furst, Mari Garrett, Tony Gennaro, Ryan Glass, Christin Hablewitz, Houston, Tyler Jordan, Aaron Kahn, Travis Kane, Jett Kelly, Amy Knoles, Austin Kowalczyk, Max Kuttner, Jodie Landau, Domi LaRussa, Min Kyoung Lee, Annie Lemieux, Diane Lindsay, Ginny Luke, Mark Menzies, Thea Mesirow, Pat Moran, Dan Ogrodnik, Kristen Rea, Betsy Rettig, Aidan Reynolds, Josh Roberson, Albert Romero, Sam Rose, Elise Roy, Kaelen Schorger, Chris Schunk, Eric Singleton, Jon Stehney, Andy Studer, Wan-Chun Su, Devon Taylor, Mona Tian, Stephen Touchton, Jaclyn Urlik, Jessica Waithe, Isaac Watts, Henry Webster, Kirsten Weist, Adam Wolf

Intermission

Fourteen

Ulrich Krieger, bowed piano; Elise Roy, flute/piccolo; Marley Eder, bass flute; Ryan Espinosa, clarinet; Ryan Glass, bass clarinet; John Eagle, horn; Aaron Kahn, trumpet; Tony Gennaro, Dan Ogrodnik, percussion; Emily Call, Mona Tian, violins; Alessandra Barrett, viola; Betsy Rettig, cello; Marcus Buser, bass

Ryoanji (1983–5)

Rachel Rudich, shakuhachi; Ulrich Krieger, saxophone; Ivan Johnson, bass; Kirsten Weist, voice; Tyler Jordan, trombone

New Century Players, and CalArts Orchestra
Musical Direction: Ulrich Krieger and Mark Menzies

Ryoanji

Rocks

(glissandoed)

famous

spread

throughout a

garden

(we visit twice)

raked

between

Korean

unison

(like ridges of sound)

sand

tonight

tHe quasi-Yodel breakout
moments of etcetera—duos,
trios, and quartets—are
a basis of this

cross-fertilization between hyMn
aNd haiku; the parts
play verses which are
repeated, like any good

victorian, at varying tempos
—same idea: though seventeen
events per verse, liKe
beautifUlly arranged rocks in

a garden, is most
certainly not. though Sspread
out, all the music
is contained within a perfect fifth

Renga: pictures by
Thoreau, which you hear *through* se-
venty-eight musos

Evoking the
rustling of leaves and the pa**T**tering of rain, the orchestra plays card-
board boxes, exploding into **C**onducted materials—the ultimate con-
t**E**mporary m-
usic revenge fan**T**asy? instruments play the
part of ps**E**udo nature too: task
Ready-made
for the virtuoso, though h**A**rdly noticeable—so is it professional?

elegy for john cage

to the jaundiced eye/ear, the spiritual, existential challenge of your music
is impossible, fraudulent, a nothingness,
an anything-goes field of endless amateurism...

it is possible to try too hard to play your music:
as you seemed to say in that greenaway film, such an effort is
to ask something of the music, rather than let it become itself, at one with the
universe...

to perform a piece of saint cage
the time-honed honor-system of Obeying Instructions By The Composer
is still paramount:...

in ways you, the audience members cannot imagine, an instruction
to mr cage's music is an art work unto itself, a gorgeous study in
gentle, but insistently firm request to contemplate productive ambiguities...

...and paradoxes, and time, and silence
and the beauty of ugliness, and the ugliness of prettiness
and the nature of nature whether in glissandos, or in the gestures of concert halls

putting on the music at all. much courage, even today
our face-spaced generation where finding the spirit to play your music, john,
is as challenging as ever it was

indifference to anything being the most
challenging of responses to overcome
though completely worth it, if only because, like the 'best' of any artwork, the gist

of what you are after seems never to stay in one place, seems never to be
this, or that...we find ourselves finding our selves minus our
self when we take it on, and for that, there is nothing more

excellent

program notes
mark menzies
2012