

Miller Theatre at Columbia University

2013-14 / 25th Anniversary Season

*World Premiere*

# Cage100 Party Pieces

Either/Or

Richard Carrick, *conductor*

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Thursday, October 17, 8:00 p.m.

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**MILLER THEATRE**  
COLUMBIA UNIVERSITY SCHOOL OF THE ARTS



World Premiere

# Cage100 Party Pieces

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## Group 1

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| 1. Joachim Heintz (Hannover, Germany)        | 14. Klaus-Hinrich Stahmer (Wuerzburg, Germany) |
| 2. Ed Jacobs (Greenville, NC)                | 15. Nathaniel Tull Phillips (Portland, OR)     |
| 3. Steingrímur Rohloff (Copenhagen, Denmark) | 16. Johannes K. Hildebrandt (Weimar, Germany)  |
| 4. Patrik Bishay (Bad Homburg, Germany)      | 17. Marcos Balter (Chicago, IL)                |
| 5. Aristides Strongylis (Leipzig, Germany)   | 18. Lei Liang (San Diego, CA)                  |
| 6. Randy Nordschow (Brooklyn, NY)            | 19. James Aikman (Ann Arbor, MI)               |
| 7. Steven Mackey (Princeton, NJ)             | 20. Mary Jane Leach (Valley Falls, NY)         |
| 8. Hannes Seidl (Frankfurt, Germany)         | 21. Elizabeth Brown (Brooklyn, NY)             |
| 9. Joseph Dangerfield (Fayetteville, WV)     | 22. Eric Marty (Athens, GA)                    |
| 10. Valerio Sannicandro (Paris, France)      | 23. Žibuoklė Martinaitytė (New York, NY)       |
| 11. Evan Johnson (Arlington, MA)             | 24. Keeril Makan (Cambridge, MA)               |
| 12. Dominick Argento (Minneapolis, MN)       | 25. Lothar Voigtländer (Berlin, Germany)       |
| 13. David A. Jaffe (Berkeley, CA)            |  |

## Group 2

- |  |  |
|--|--|
| 1. Mario Wiegand (Weimar, Germany)                           | 15. Anne La Berge (Amsterdam, The Netherlands) |
| 2. Annie Gosfield (New York, NY)                             | 16. Hans-Joachim Hespos (Ganderkesee, Germany) |
| 3. John King (New York, NY)                                  | 17. Rene C. Hirschfeld (Berlin, Germany)       |
| 4. Huck Hodge (Seattle, WA)                                  | 18. Mia Schmidt (Germany)                      |
| 5. Gerhard Stäbler (Düsseldorf, Germany)                     | 19. Manuel Hidalgo (Stuttgart, Germany)        |
| 6. Robert Carl (Hartford, CT)                                | 20. Randy Gibson (New York, NY)                |
| 7. Giorgos Kyriakakis (Berlin, Germany/Thessaloniki, Greece) | 21. Paul Lansky (Princeton Junction, NJ)       |
| 8. Ali N. Askin (Berlin, Germany)                            | 22. Jason Eckardt (Kerhonkson, NY)             |
| 9. Ralf Hoyer (Berlin, Germany)                              | 23. Burton Goldstein (Santa Monica, CA)        |
| 10. Susanne Stelzenbach (Berlin, Germany)                    | 24. Kunsu Shim (Düsseldorf, Germany)           |
| 11. Matthew Burtner (Charlottesville, VA)                    | 25. Dieter Mack (Lübeck, Germany)              |
| 12. Volker Heyn (Karlsruhe, Germany)                         | 26. Jeffrey Holmes (Los Angeles, CA)           |
| 13. Vivienne Olive (Nuremberg, Germany)                      |  |
| 14. Dean Drummond (Montclair, NJ)                            |  |

### Group 3

1. Gerald Eckert (Seoul, South Korea/  
Eckernförde, Germany)
2. Juan Campoverde (Evanston, IL)
3. Peter M. Hamel (Munich, Germany)
4. Reso Kiknadze (Lübeck, Germany)
5. Hans Tutschku (Boston, MA)
6. Hans Zender (Freiburg, Germany)
7. Claus-Steffen Mahnkopf (Leipzig,  
Germany)
8. Fumie Shikichi (Meldorf, Germany)
9. Joel Hoffman (Cincinnati, OH)
10. Joan La Barbara (New York, NY)
11. Alex Freeman (Northfield, MN)
12. Gabriel Iranyi (Berlin, Germany)
13. Mayako Kubo (Berlin, Germany)
14. Hubert Hoche (Helmstadt, Germany)
15. Luke Dahn (Orange City, IA)
16. Boris Yoffe (Karlsruhe, Germany)
17. Stefan Streich (Berlin, Germany)
18. Annette Schlünz (Starsbourg, Germany)
19. Joël-François Durand (Seattle, WA)
20. Peter Ruzicka (Hamburg, Germany)
21. Byron Au Yong (Seattle, WA)
22. Peter Helmut Lang (Weimar, Germany)

## INTERMISSION

### Group 4

1. Alexander Schubert (Hamburg,  
Germany)
2. David Plylar (Durban, South Africa/  
Washington D.C.,)
3. Tobias Giesen (Neuenkirchen,  
Germany)
4. Mike Svoboda (Basel, Switzerland)
5. Scott Unrein (Portland, OR)
6. David T. Little (Weehawken, NJ)
7. Dieter Schnebel (Berlin, Germany)
8. Detlev Müller-Siemens (Vienna,  
Austria)
9. Helmut Oehring (Waldsiedersdorf,  
Germany)
10. Roman Yakub (Amherst, MA)
11. Inouk Demers (Los Angeles, CA)
12. Marta Ptaszyńska (Chicago, IL)
13. Christopher Adler (San Diego, CA)
14. Paul Pinto (Jersey City, NJ)
15. Larry Polansky (Hanover, NH)
16. Derek Hurst (Malden, MA)
17. Steve Antosca (Washington D.C.)
18. Jan Bach (Dekalb, IL)
19. Manfred Stahnke (Hamburg, Germany)
20. David Macbride (Hartford, CT)
21. Conrad Cummings (New York, NY)
22. Alexandre Lunsqui (São Paulo, Brazil)
23. Carlos Sandoval (Berlin, Germany)
24. Michael Edward Edgerton (Kuala Lum-  
pur, Malaysia)
25. Bun-Ching Lam (Montlaur, France)

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*Please note that photography and the use of recording devices are not permitted. Remember to turn off all cellular phones and pagers before tonight's performance begins. Miller Theatre is wheelchair accessible. Large print programs are available upon request. For more information or to arrange accommodations, please call 212-854-7799*

2013-14 / 25th Anniversary Season

**Group 5**

- |   |   |
|---|---|
| 1. Alexander Keuk (Dresden, Germany)              | 14. Uros Rojko (Ljubljana, Slovenia)    |
| 2. Bill Alves (Claremont, CA)                     | 15. Gordon Kampe (Essen, Germany)       |
| 3. Knut Müller (Leipzig, Germany)                 | 16. Kamran Ince (Memphis, TN)           |
| 4. Iris ter Schiphorst (Berlin, Germany)          | 17. Michael Denhoff (Bonn, Germany)     |
| 5. Jing Jing Luo (Oberlin, OH)                    | 18. Alvin Lucier (Middletown, CT)       |
| 6. Georg Hajdu (Hamburg, Germany)                 | 19. Moritz Eggert (Ahrenshoop, Germany) |
| 7. Frangiz Ali-Zadeh (Berlin, Germany)            | 20. Charlotte Seither (Berlin, Germany) |
| 8. Michael Gordon (New York, NY)                  | 21. Robert HP Platz (Cologne, Germany)  |
| 9. Peter Michael von der Nahmer (Munich, Germany) | 22. Vera Ivanova (Santa Ana, CA)        |
| 10. Richard Carrick (New York, NY)                | 23. Dimitri Terzakis (Leipzig, Germany) |
| 11. Dániel Péter Biró (Victoria, BC, Canada)      | 24. Georg Klein (Berlin, Germany)       |
| 12. Ulrich Leyendecker (Gaugrehweiler, Germany)   | 25. John Eaton (North Bergen, NJ)       |
| 13. Sidney Corbett (Berlin/Mannheim, Germany)     | 26. Laura Kaminsky (New York, NY)       |
|   | 27. Nicolaus A. Huber (Essen, Germany)  |

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**Either/Or**

Richard Carrick, *conductor*

Michelle Farah, *oboe*  
Brad Balliett, *bassoon*  
Gareth Flowers, *trumpet*  
Chris McIntyre, *trombone*  
William Schimmel, *accordion*  
David Shively, *percussion*  
Stephen Gosling, *piano*  
Esther Noh, *violin*  
Erin Wight, *viola*  
Caleb van der Swaagh, *cello*  
Margaret Lancaster, *toy piano*



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# About the Program

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## **CAGE100**

July 2012 marked the beginning of the year-long art and music festival CAGE100, and of the "Party Pieces Project" as one part of it. Produced by the Forum for Contemporary Music Leipzig (Forum Zeitgenössischer Musik Leipzig – FZML), the festival is dedicated to the American composer and artist John Cage, in celebration of his 100th birthday. Among myriad global celebrations of Cage, CAGE100 is quite unique. Tonight's "Party Pieces Project" mirrors and epitomizes the extent and dimension of the year-long CAGE100 festival, engaging 125 composers for the creation of these "Party Pieces."

Extensive curatorial planning preceded the realization of the CAGE100 project: How does one appropriately present John Cage, whose reflections on the concept of artwork, authorship, authenticity, and the conditions of presentation and participation in art led to his own radical solutions for performance and presentation? How can these works be presented in sincere dedication to Cage, while also avoiding selection bias at the hands of contemporary presenters? How best to present a portrait of Cage that is, for the audience, participatory, contemporary, critical, and thought-provoking? In dealing with these questions, it is obvious that any gallery space or concert hall is too small, and a single festival week too limited. And so, CAGE100 spread around the globe, invading both urban and virtual spaces, and thereby striving to encourage both observation and interrogation of Cage's genius.

## **The Party Pieces Project**

### ***A group composition by 125 composers in honor of John Cage***

In the years 1944–45, during one of the frequent meetings of John Cage's close circle of friends, the idea of an "exquisite corpse" composition had been developed. Under the title "Party Pieces," an excerpt of the preserved compositions was later published in 1982.



As John Cage recalls in the preface:

*"We were all composers and friends to boot: Virgil Thomson, Lou Harrison, Henry Cowell, Ben Weber, Merton Brown. Lou and I, coming both of us from California, naturally thought of evening gatherings as occasions for playing games. One of us must have suggested changing the well-known drawing of "exquisite corpses" into a musical pastime. These pieces were written in Lou's loft one floor up from the sidewalk on Bleecker Street between Sixth and Seventh Avenues, late in spring or during the summer, I'd guess '44 or '45."*

The compositions created during these meetings followed pre-determined rules defined by the participants. Each composer writes a measure of music and then folds the sheet music paper directly at the bar line. Within the following measure he adds two more notes to give the other composer a hint at how the composition could be continued. The next composer connects to these notes and finishes the measure, folds the sheet music at the bar line and writes down two notes in the next new measure, etc.

Inspired by and using the same rules as Cage's original "party pieces," the Party Pieces Project expands the process to 125 composers around the world. As part of the CAGE100 festival, the Party Pieces Project aspires to reflect and preserve Cage's compositional style, philosophies, and ideas in the creation of new work.

#### **Rules for the Party Pieces Project**

1. Each composer contributes a small, original part to the whole piece.
2. Each composer notates by hand a maximum of five measures or one minute of music onto the sheet music template (with or without staff lines), which has been provided by FZML.
3. Each composer receives the final measure or section of the previous composer's contribution.
4. Each composer has one week to complete his or her contribution and return it to FZML.
5. The composer can freely select instrumentation from among an ensemble comprised of the following: oboe, bassoon, trumpet in C, trombone, pitched percussion [marimba, xylophone, vibraphone], accordion, piano, violin, viola, or violoncello.
6. Techniques such as prepared piano, scordatura, or live electronics cannot be facilitated. However, it is possible to use various kinds of mallets for percussion, or various kinds of dampers and mutes for strings and winds, as long as the musicians have enough time to change or remove them before their next "Party Piece." Apart from these constraints, all playing techniques are allowed.

7. The whole composition will be conducted, but it is also possible that the musicians will orient themselves with a digital video clock.

Preparation for the Party Pieces Project began in 2010. Composers were selected by a board of trustees, and were recruited from Germany, where the CAGE100 project originated, and from the United States, the birthplace and home of John Cage. To ensure that the entire composition was completed during the festival, the composers were divided into five groups, which became the five movements of the final piece. The classification of composers into groups and the order within these groups was established by means of the I-Ching coin oracle – a process Cage himself often used in his compositions. In this way it was guaranteed that no external forces or personal tastes influenced the overall composition.

Prior to beginning their compositions, each composer received a package containing information about the Party Pieces Project and two sheet music templates for their handwritten notation. One page included staff lines and the other did not, to accommodate both traditional and graphic notation. All participants were told which composers were involved in the overall composition, but not in which group, their position within that group, nor the overall order of the piece. The first and last participants in each group were aware of only their position in that group. But otherwise, all participants were unaware of their predecessor and/or successor. This arrangement avoided influence amongst the participants. The forwarding of the anonymous connecting measure was always done by the FZML. The FZML was also responsible for collecting and archiving each submission.

Composition of the Party Pieces Project began on June 26, 2012 and concluded in March 2013. The exhibition of the handwritten Party Pieces scores was held from August 22 through September 15, 2013, at the Museum of Contemporary Art in Leipzig. The world premiere performance of the Party Pieces will take place on October 17, 2013 at Columbia University's Miller Theatre in New York.

Sebastian Vaske, Curator  
Party Pieces Project





# About the Artists

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**Richard Carrick**, born in Paris of French-Algerian and British descent, is a New York-based composer, pianist, and conductor. His music, described as "charming, with exoticism and sheer infectiousness" by Allan Kozinn of *The New York Times*, has been performed internationally by ISCM World Music Days-Switzerland, Vienna's Konzerthaus, the New York Philharmonic, Darmstadt Summer Festival, Tokyo International House, Nieuw Ensemble, JACK Quartet, Nouvel Ensemble Moderne, soloists Tony Arnold, Magnus Andersson, Carin Levine, Rohan de Saram, and others.

Upcoming premieres include a large-ensemble work for the New York Philharmonic BIENNIAL 2014, a Fromm Foundation commission for MiVOS Quartet, *Dark Flow Double Quartet* for Either/Or and Ensemble Son on tour in the U.S. and Sweden, and *Prisoner's Cinema* for large ensemble and image projection. Recent works include the hour-long *Flow Cycle for Strings* (released on New World Records in 2011), *Harmonixity* for saxophone quartet and *Adagios for Strings*. He also writes large-scale multi-media works including the "operatically ambitious" (*The Village*

*Voice*) *Cosmicomics*, based on stories by Italo Calvino and combining video, electronics, and live musicians.

Carrick teaches composition at Columbia University and New York University. He has given master-classes and guest lectured about his music at universities in Tokyo, Seoul, London, Stockholm, Amsterdam, Paris, Darmstadt, and New York City where he was Visiting Artist-in-Residence at the New School in 2010.

Carrick is co-founder/co-artistic director of the New York-based experimental music ensemble Either/Or. As a critically acclaimed pianist and conductor he regularly premieres diverse works by leading composers including Helmut Lachenmann, Jonny Greenwood, Chaya Czernowin, Horatiu Radulescu, Rebecca Saunders, as well as his own compositions. He received his BA from Columbia University, a Masters and Doctorate from the University of California-San Diego with Brian Ferneyhough, and pursued further studies at IRCAM and the Koninklijk Conservatorium in The Hague. Recent works are distributed by Project Schott New York.





**Either/Or** is a flexible chamber ensemble based in New York City. Founded in 2004 by pianist/composer Richard Carrick and percussionist David Shively, Either/Or presents compelling new and recent works for unconventional ensemble formations rarely heard elsewhere. The group draws upon its roster, featuring some of New York's leading interpreters, in programming intense chamber music alongside larger ensemble works. E/O has performed to critical acclaim at Miller Theatre, Merkin Concert Hall, The Kitchen, Philadelphia Museum of Art, MATA Festival, and ICA:Boston, in addition to frequent appearances at experimental music venues such as The Stone, Roulette, and Issue Project Room.

Programs have included numerous world, U.S., and New York premieres; these range from major works of American experimental music to rarely heard classics from the dynamic margins of the European avant-garde. In addition to ongoing collaborations with emerging artists, Either/Or has brought distinguished composers such as Helmut Lachenmann (2008), Paolo Aralla (2009), Chaya Czernowin (2010, 2011), Karin Rehnqvist (2012), and Rebecca Saunders (2013) to New York for portrait concerts and lectures through E/O's Composer's Atelier series.

Either/Or released its first two CDs in 2011, on Starkland and on New World Records. Additionally, Either/Or and its directors have been Artists in Residence at Eugene Lang College of the New School for Social Research (2010) and New York University Faculty of Arts & Sciences (2008-9). Educational activities have included lectures, workshops, open rehearsals, and premieres of student works.

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# About Miller Theatre

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**Miller Theatre at Columbia University** is the leading presenter of new music in New York City and one of the most vital forces nationwide for innovative programming. In partnership with Columbia University School of the Arts, Miller is dedicated to producing and presenting unique events in dance, contemporary and early music, jazz, opera, and performance. Founded in 1988 with funding from John Goelet, Brooke Astor, and the Kathryn Bache Miller Fund, Miller Theatre has built a reputation for attracting new and diverse audiences to the performing arts and expanding public knowledge of contemporary music.

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STEINWAY & SONS.  
*Steinway is the official piano of Miller Theatre*

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Miller Theatre acknowledges with deep appreciation and gratitude the following organizations, individuals, and government agencies whose extraordinary support makes our programming possible.

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Adam and Eileen Boxer  
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Peter Strauss  
Jim Strawhorn  
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Seymour Weingarten  
C. Dennis and Ila Weiss  
Robert Zipf  
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# Upcoming Events

**Saturday, October 19, 8:00 p.m.**

**EARLY MUSIC**

**Combattimenti**

Le Poème Harmonique

Vincent Dumestre, *theorbo, conductor, and artistic director*

**Tuesday, October 29, doors at 5:30 p.m., music at 6:00 p.m.**

**POP-UP CONCERT**

**The Horszowski Trio**

**Saturday, November 2, 8:00 p.m.**

**JAZZ**

**Warren Wolf Quartet**

**Thursday, November 7, 8:00 p.m.**

**COMPOSER PORTRAITS**

**Rand Steiger**

International Contemporary Ensemble

Peter Evans, *trumpet*

Miller Puckette & Rand Steiger, *electronics*

Steven Schick, *conductor*

**Saturday, November 16, 8:00 p.m.**

*at The Church of St. Mary the Virgin (145 W. 46th Street)*

**EARLY MUSIC**

**A Love Affair**

The Orlando Consort

**Saturday, November 23, 8:00 p.m.**

**JAZZ**

**Aaron Diehl Trio**

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**MILLERTHEATRE**  
COLUMBIA UNIVERSITY SCHOOL OF THE ARTS

