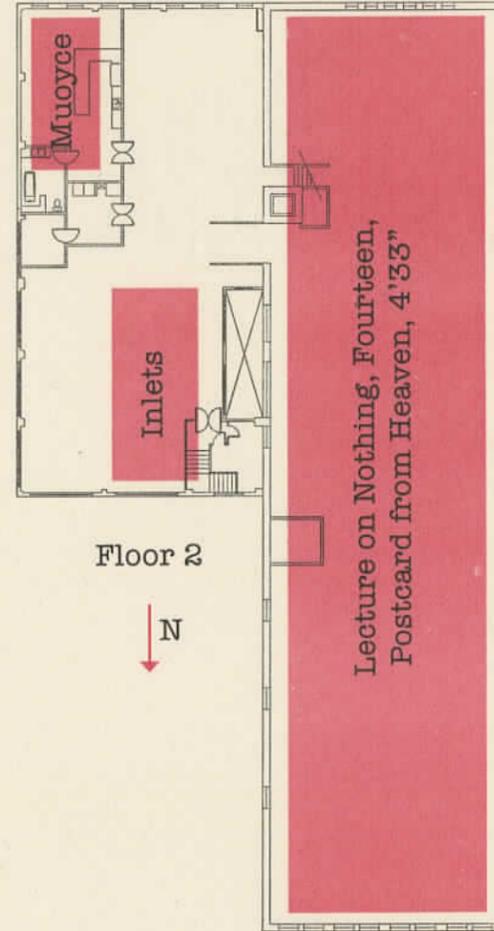
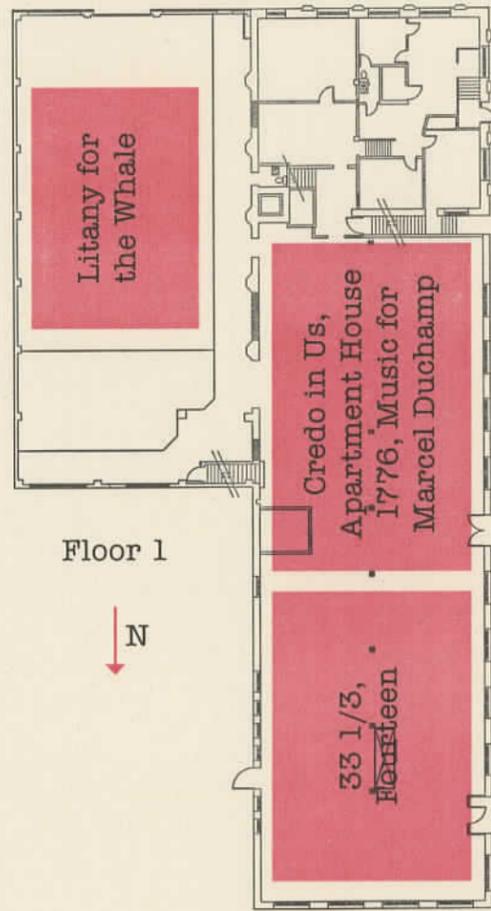


Time (PM)	Location	Title
7:00	Floor 1 (North)	33 1/3
8:00-8:25	Floor 1 (South)	Credo in Us
8:00	Kitchen	Muoyce
8:15-9:00	Floor 2	Lecture on Nothing
8:25	Floor 2 (Annex)	Inlets
8:30-8:55	Floor 1 (Garage)	Litany for the Whale
8:55-9:10	Floor 1	Apartment House 1776
9:10-9:35	Floor 1 (Garage)	Litany for the Whale
9:15-9:21	Floor 1 (South)	Music for Marcel Duchamp
9:30-9:50	Floor 2	Fourteen
9:50-10:05	Floor 1 (South)	Credo in Us
10:10-10:25	Floor 2	Postcard from Heaven
10:15	Floor 1 (South)	Music for Marcel Duchamp
10:25-10:40	Floor 1 & Floor 2	Apartment House 1776
10:40	Floor 2	4'33"



33 1/3

The principal event of John Cage's residency at the University of California at Davis was the premiere of 33 1/3 on November 21, 1969, as part of Mewantemooseicday, a day long series of performances, film showings and readings.

Cage comments on 33 1/3 as follows:

"In 1969 at the University of California, Davis, I arranged an event called 33 1/3 which consisted of an auditorium with eight sound systems, the sound sources being recordings played on playbacks. Each playback had a technical assistant who did not himself play the records but who was available in case a member of the 'audience' had difficulty in doing so. For the 'audience' was the performers. Without them nothing was heard."

Reporting on the event John Dinwiddie stated that 12 phonographs and 300 LPs were available to anyone who wished to use them in a large open space. He observed that "Cage made no overt choices in his three hundred records. He simply called a local record store and asked the manager to sell him three hundred records, to include a wide range of musics chosen at the manager's discretion." The work is indeterminate in length, but the original event was scheduled for 4 hours.

Thanks to Charles Amirkhanian and Larry Austin for help in assembling the above information.

33 1/3

1969

Length varies

"33 1/3" premiered November 21, 1969 at the University of California Davis as part of "Mewantemooseicday," a day-long series of performances, film screenings, and readings.

Performed by the audience

15

55 60 65 70

BUZZER

TOM-TOM

TIN CAN

cres. poco

mf

40 45 50

FACADE TWO

GONGS

p

mf

Credo in Us

1942
12 minutes

"Credo in Us" premiered on August 1, 1942 at Bennington College, Vermont, accompanying a dance piece by Merce Cunningham and Jean Erdman.

Jeff Payne, piano; Joel Bluestone and Brandon Nelson, percussion and turntables

Lecture on Nothing

1949
40 minutes

"Lecture on Nothing" was first delivered circa 1949 at the Artists' Club in New York, a venue associated with the painter Robert Motherwell.

Carlos Kalmar

we may love them

talk

just as I make of milk and we need the empty glass moment

As we go along an i-dea may occur in this or not.

gard it as something though from a window

If across Kansas almost too interesting being interested the Kansas in him needs nothing on earth It is like an empty glass, is it corn Kansas has this about it: and whenever one wishes one may return to it

Or you may leave it for we pos-ess nothing is the reali-zation Anything pos-ess it) We need not destroy the at any moment, owned it, but since we don't,

for I am making it a piece of music.

We need the into which

As we go along an i-dea may occur in this or not.

I have no idea If one does,

momentarily while traveling them, of course,

especially for a New-Yorker in everything.

and for a New Yorker nothing but wheat Does it matter which at any instant,

and never return to it that we possess therefore and thus past: seem to be repetition? it is free

This is a composed

It is like a glass it is like an may be poured (who knows?) whether one will let it.

is more interesting.

Now he knows he Kansas is like very refreshing. ? one may leave it,

Our poetry now nothing is a delight need not fear its loss it is gone; and be the present Only if we thought we and so are we

Most anybody knows e-bout the future and how un-certain it is

What I am calling I myself nully when it is necessary interestness. lie in not presents what happens in this form sense is memory: their development; that one may unlike the small which enables us that which is come down in a or a sunset each acts

poetry have called of a piece of music. That is, pos-essing anything from that and secondary themes; the climax; own one's own home) we carry our homes to fly each. beautiful, may ring possessing neither and the continuity nothing in music than living this way for me, — because it happens that I write music

is often called Continuity is a demonstration it is a proof that our delight Each moment How different which is bound up with their struggle; (which is the belief But actually, within us,

But beware of for at any moment or the airplane A piece of string happens can be said. is not different than living this way for me, — because it happens that I write music

That music is cept simple measured rare moments train us

simple to make the limitations be-cause It is a discipline in return of ecstasy, to make what we make

comes from of structure. Structure is figured out, which, even those as sugar leaves train horses, How could I

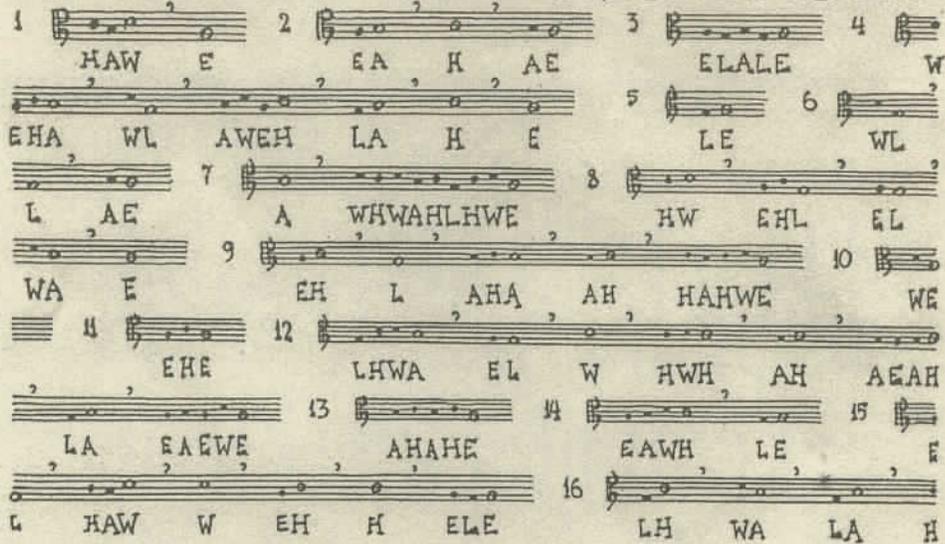
110 / SILENCE

LECTURE ON NOTHING / 111

LITANY FOR THE WHALE

RECITATION AND THIRTY-TWO RESPONSES FOR TWO VOICES WITHOUT VIBRATO W = WOU AS IN WOULD H = HU AS IN HUT A = AH L = LL AS IN WILL E = E AS IN UNDER A "WORD" IS SUNG IN ONE BREATH BUT PRONOUNCING EACH LETTER SEPARATELY AND GIVING MORE OR LESS EQUAL TIME (≈ 72) TO EACH LETTER EXCEPT THE LAST (OR ONLY LETTER OF A WORD WHICH IS TO BE HELD LONGER THAN THE OTHERS LET THERE BE A SHORT SILENCE AFTER EACH RESPONSE THE FIRST SINGER SINGS THE RECITATION THE SINGER FOLLOWS WITH THE FIRST RESPONSE (THE SECOND SINGER THAT IS) A SHORT SILENCE AND THE RECITATION THE FIRST SINGER THEN SINGS THE SECOND RESPONSE WAITS AND THEN SINGS THE RECITATION ETCETERA QUIETLY WITHOUT DYNAMIC CHANGES

RECITATION WHALE RESPONSES



1 HAW E 2 EA H AE 3 ELALE W 4
 5 LE WL 6
 7 L AE 7 A WHWAHLHWE 8 HW EHL EL
 9 WA E 9 EH L AHA AH HAHWE WE
 10
 11 EHE 12 LHWA EL W HWH AH AEAH
 13 LA EAEWE 13 AHAHE 14 EAWH LE E
 15
 16 HAW W EH H ELE 16 LH WA LA H

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Litany for the Whale

1980
 25 minutes

Robert Ainsley, baritone; Kevin Walsh, baritone

Dynamics are not given. If durations are medium or long, let the dynamics be on the soft and very soft side, particularly in the case of the woodwinds, brass, and sustained percussion sounds; if durations are short or very short the dynamics may be loud. Each part has its own series of time brackets, of which many, except for those of the bowed piano, have been omitted. The bowed piano part is not to be covered up except on occasion very briefly. Let the bowed piano part be an unaccompanied solo, one which is heard in an anarchic society of sounds. Bracket times are in lightface when they overlap adjacent brackets. At such points the performer must find a solution that accommodates one bracket to the other. The percussion instruments are distinguished from one another but not named. They should all be very resonant and are bowed or played with a tremolo such that individual attacks are not noticeable. Suitable instruments are like the following: Chinese and Turkish cymbals, Japanese temple gongs, tam tams, thunder sheets, bass marimba tones and Balinese gongs (upside down on pads).

Fourteen

1990
20 minutes

"Fourteen" premiered on May 12, 1990, two years before Cage's death, by the Ensemble Studio für Neue Musik Konservatorium in Zürich.

FearNoMusic and the Portland State University New Music Ensemble

IMITATION I

(SIEHE MEINE KNECHTE - SIMON PETER)

Measures 1-8 of the musical score. Dynamics: f, mf, mp, p, pp.

Measures 9-16 of the musical score. Dynamics: mf, p, pp, mp, p. Measure 16 includes a repeat sign and the number 45.

Apartment House 1776

1976
15 minutes

On the occasion of the American bicentennial, Cage wrote "Apartment House 1776," which premiered October 27, 1976 at the 50th Festival of the International Society for Contemporary Music in Boston, Massachusetts.

FearNoMusic and the Portland State New Music Ensemble

The image shows a musical score for a harp piece. It consists of three systems of music, each with a treble clef staff and a corresponding harp tablature below it. The tablature uses numbers 1-5 and accidentals (sharps and flats) to indicate fingerings and pitches. The first system has a tablature of 9 4 1 9 7 1 4. The second system has a tablature of 9 3 8 5. The third system has a tablature of 6 4. The notation includes various rhythmic values and accidentals throughout the piece.

Postcard from Heaven

1982
20 minutes

Premiered at the Walker Art Center in Minneapolis in September 1982, "Postcard from Heaven" was performed in honor of Cage's 70th birthday.

Jenny Lindner, harp; Jennifer Ironside, harp; Jenny Martin, harp; Shera Sinell, harp; Aubrey Dorrough, harp; Heather Markham, harp; Eli Baginski, harp; Akiko Inoue, harp; Rachel Lupberger, harp; Kate Petak, harp; Ann Cullen, harp; Mina Guo, harp; Carlin Chung, harp; Janna Bisceglia, harp

NOTE: THE TITLE OF THIS WORK IS THE TOTAL LENGTH IN MINUTES AND SECONDS OF ITS PERFORMANCE. AT WOODSTOCK, N.Y., AUGUST 29, 1952, THE TITLE WAS 4'33" AND THE THREE PARTS WERE 35", 2'40", AND 1'20". IT WAS PERFORMED BY DAVID TUDOR, PIANIST, WHO INDICATED THE BEGINNINGS OF PARTS BY CLOSING, THE ENDINGS BY OPENING, THE KEYBOARD LID. AFTER THE WOODSTOCK PERFORMANCE, A COPY IN PROPORTIONAL NOTATION WAS MADE FOR IRWIN KREMER. IN IT THE TIMELENGTHS OF THE MOVEMENTS WERE 30", 2'23", AND 1'40". HOWEVER, THE WORK MAY BE PERFORMED BY ANY INSTRUMENTALIST(S) AND THE MOVEMENTS MAY LAST ANY LENGTHS OF TIME.

FOR IRWIN KREMER

4'33"

1952
4 minutes and 33 seconds

"4'33"" premiered on August 29, 1952 at the Maverick Concert Hall in Woodstock, New York.

FearNoMusic

MUSIC FOR MARCEL DUCHAMP

John Cage (1947)

$\text{♩} = 120$

p Both Pedals Throughout

ppp

p *non cresc.*

tr

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Music for Marcel Duchamp 1947
 5 minutes

“Music for Marcel Duchamp” premiered in New York City in 1947. This music was originally written for the Duchamp sequence of Hans Richter’s film “Dreams That Money Can Buy.”

Jeff Payne, prepared piano



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100 YEARS OF JOHN CAGE

FEBRUARY 17, 2012

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PORTLAND, OREGON

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Kevin Walsh, Baritone
Portland State University New Music Ensemble
Jennifer Ironside, Principal Harp, Oregon Symphony
Jennifer Lindner, Principal Harp, Portland Opera
...and all of the harpists of Postcard from Heaven!

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Joël Belgique, viola
Nancy Ives, cello
Jeff Payne, piano
Joel Bluestone, percussion

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4'33", 1952 4.5 min.	Lecture on Nothing, c. 1949 40 min.	Litany for the Whale, 1980 25 min.	Fourteen, 1990 20 min.	Credo in Us, 1942 12 min.	Inlets, 1977 length varies	Postcard from Heaven, 1982 20 min.	Apartment House 1776, 1976 15 min.	33 1/3, 1969 length varies	Music for Marcel Duchamp, 1947 5 min.	Muoyce, 1984 2 hrs.
To be performed by the entire FearNoMusic ensemble: Inés Voglar, violin; Paloma Griffin, violin; Joël Belgique, viola; Nancy Ives, cello; Jeff Payne, piano; Joel Bluestone, percussion	To be performed by Oregon Symphony Music Director Carlos Kalmar	To be performed by baritone Kevin Walsh and Robert Ainsley, chorus master and conductor of the Portland Opera	To be performed by FearNoMusic and the Portland State University New Music Ensemble	To be performed by Jeff Payne, piano; Joel Bluestone, percussion; Brandon Nelson, percussion and record player	To be performed by FearNoMusic	To be performed by over a dozen local harpists, including Jenny Lindner, Principal Harp for the Portland Opera and Oregon Ballet Theatre; and Jennifer Ironside, Principle Harp for the Oregon Symphony	To be performed by FearNoMusic and the Portland State University New Music Ensemble	To be performed by attendees	To be performed by Jeff Payne, piano	Audio installation
Perhaps Cage's most notorious composition, 4'33" premiered on August 29, 1952 at the Maverick Concert Hall in Woodstock, New York. Although it shared the bill with pieces by other experimental composers Christian Wolff, Morton Feldman, Earle Brown, and Pierre Boulez, it was for this performance that an audience member shouted, "Good people of Woodstock, let's run these people out of town!" Pianist David Tudor sat at a piano and played nothing for four and half minutes, thus creating a container for the multitude of environmental sounds that are habitually ignored. And in a now-conventional trope of performance art, the audience became the performers, as the mutterings of dismay and disbelief filled the empty vessel Cage had created with silence. Cage credited Eastern thought and Robert Rauschenberg's monochromatic "White Paintings" of 1951 as sources of inspiration behind his composition of 4'33".	"I am here, and there is nothing to say." So begins John Cage's iconoclastic Lecture on Nothing, first delivered circa 1949 at the Artists' Club in New York, a venue associated with the painter Robert Motherwell. In 1959, the lecture was printed in the Italian review of avant-garde music <i>Incontri Musicali</i> (Musical Encounters). As a printed text, the lecture is arranged in the same rhythmic structure that Cage employed in his musical compositions at the time. This structural division comprised four vertical columns, with the words and punctuation mathematically spaced to resemble textual compositions of concrete poetry. Spoken aloud, Cage writes that the words are unaffected and read "with the rubato which one uses in everyday speech," although that did not prevent one audience member from standing up and screaming, "John, I dearly love you, but I can't bear another minute," then walking out. As if that weren't enough, Cage had previously prepared six answers to employ during the Q&A period following the lecture, giving them as replies regardless of what questions were asked. "This was a reflection of my engagement with Zen," he wrote.	Litany for the Whale is a vocal composition written for two performers who sing in a call and response routine. One sings the letters W-H-A-L-E, each in a designated pitch, and the second singer performs a response, a sequence continued in thirty-two repetitions.	In this composition, which premiered on May 12, 1990, two years before Cage's death, an ensemble comprised of wind and string instruments performs notes composed using aleatoric principles based on chance operations. The score also requires a piano's strings to be bowed with fishing line.	Cage premiered Credo in Us on August 1, 1942 at Bennington College, Vermont accompanying a dance piece by Merce Cunningham and Jean Erdman. Composed for four performers, the piece is Cage's first to incorporate the music of other composers—Cage suggested Dvorak, Beethoven, Sibelius, or Shostakovich—to be played by one performer on a radio or phonograph. Another musician plays a prepared piano, while two percussionists play muted gongs, tin cans, electric buzzers, and tom-toms.	Inlets was a collaboration with Merce Cunningham and Morris Graves, esteemed Northwest painter who was acquainted with Cage when the latter attended the Cornish School of the Arts in Seattle in the 1930s. The piece premiered Sept. 10, 1977 at the University of Washington in Seattle, accompanying a dance choreographed by Cunningham for six dancers. Inspired by the climate and landscape of the Pacific Northwest, Inlets consists of performers creating sound by filling conch shells with water and producing various gurgles as air bubbles emerge from the shell cavities.	Premiered at the Walker Art Center in Minneapolis in September 1982, Postcard from Heaven was performed in honor of Cage's 70th birthday. The piece is written for up to twenty harpists playing improvisatory ragas, whose plinking dissonance creates a cacophony of sound that convenes twenty minutes later into a unified ending.	On the occasion of the American bicentennial, Cage wrote Apartment House 1776, which premiered Oct. 27, 1976 at the 50th Festival of the International Society for Contemporary Music in Boston. Cage wrote about the process of composing the piece, "Through chance operations I found 64 pieces, either anthems, hymns, tunes, ballads, two-steps or quick-steps for the military, marches, and imitations of Moravian music. Through that I had to face what I hadn't faced previously in my work: the question of harmony, and I found a way finally of writing harmony that interested me, which was, actually, to subtract from the original pieces, so that the music consisted of silence-sound-silence. So that each sound that occurs in those harmonies is preceded and followed by a silence. Then the sound comes from its own center, rather than from a theory."	33 1/3 premiered Nov. 21, 1969 at the University of California Davis as part of "Mewantemooseicday," a daylong series of performances, film screenings, and readings. As performers in a participatory sound installation, the audience members entered a room with turntables, nearly 300 phonograph records, no instructions, and no chairs. Cage commented on 33 1/3 as follows: "In 1969, at the University of California, Davis, I arranged an event called '33-1/3' which consisted of an auditorium with eight sound systems ... the 'audience' was the performers. Without them nothing was heard."	Composed for a segment of experimental filmmaker Hans Richter's 1947 film <i>Dreams that Money Can Buy</i> , Cage's piece explores silence juxtaposed against sounds from a prepared piano muted with weather-stripping. Duchamp designed the film segment, a dream sequence titled "Discs," with his rotorelief images painted on cardboard circles and viewed spinning on a record turntable.	Cage's neologism "Muoyce" is a synthesis of "music" and "Joyce"; the piece consists of two hours of Cage reciting the dismantled and reassembled text of <i>Finnegan's Wake</i> . Premiering in New York in 1984, the composition is the result of Cage's chance operations formula applied to Joyce's masterpiece, to undermine the meaning of the words and render it "demilitarized"—or meaningless—language. The version presented at YU is from an original cassette recording of Cage's performance of Muoyce at the Portland Center for the Visual Arts in 1985.
	From <i>Silence: Lectures and Writing</i> , by John Cage							From John Cage <i>Writer: Selected Texts</i> , edited by Richard Kostelanz		

