

John Cage Centenary Performance

Friday, December 14, 2012

In celebration of the John Cage centenary, this performance pays homage to Cage's liberating influence and, in particular, to Cage's scores that are not pieces in the usual sense of the word, but rather scores that are open invitations to create anew, while providing the thoughtful means for doing that.

John Cage's STEPS (1989), A Composition for a Painting, to be performed by individuals or groups

This yet unpublished score of Cage's receives a rare performance and Seattle premiere thanks to important performance notes provided by Ray Kass and the Mountain Lake Workshop where Cage created the original realization in 1989.

This performance of *STEPS* is a collaboration of Seattle artists Jarrad Powell, Beth Graczyk and Robert Campbell, with assistance from Reilly Sinanan, Danielle Allinice, and Matthew Matsuda, and with movement artists Corrie Befort, Shannon Stewart, Alia Swersky, Mary Margaret Moore.

The creation of *STEPS* will be accompanied by a rare chamber version of Cage's *Atlas Eclipticalis* with *Winter Music*, featuring Angelina Baldoz, Stuart Dempster, Julio Lopez, Roger Nelson, Jarrad Powell and Paul Taub.

----- Intermission-----

Fontana Radif – created and performed by vocalist Jessika Kenney.

Fontana Radif is an experiment in vocalization which is a realization of Cage's graphic score *Fontana Mix*. Cage originally used *Fontana Mix* in 1958 to create a tape piece of the same name. Subsequently he used the score to create several other pieces. The score also specifies that it may be used by others to create a program of action for instrumental, vocal or theatrical purpose. For *Fontana Radif*, Cage's score provides a lens through which to experience in a new way the memory and practice of the Classical Persian musical system known as "radif" or "row". The traditional radif consists of over a hundred melodic patterns which express and symbolize an ancient tradition of the art of mode and melody, with its basis in the atmospheres and poetic structures of the immense body of Classical Persian literature (adabiyat). As radif implies order, row, and repetition, it offers itself readily to an intersection with Cage's specified chance processes.