

a.pe.ri.od.ic presents  
**A JOHN CAGE FESTIVAL**

April 13-15, 2012

**CHICAGO**

*5 concerts celebrating the centennial of John Cage's birth*

(1)

**April 13, 7:30 PM**  
**PianoForte Chicago**

410 S. Michigan Ave

(2)

**April 14, 1:30 PM**  
**Chicago History Museum**  
**Rubloff Auditorium**

1601 N. Clark St

(3)

**April 14, 7:00 PM**  
**Collaboracion**

(4)

**April 14, 9:00 PM**  
**Collaboracion**

1579 N. Milwaukee Ave  
Room 300

(5)

**April 15, 4:00 PM**  
**Curtiss Hall**

410 S. Michigan Ave

**a.pe.ri.od.ic presents: A John Cage Festival**  
**April 13-15, 2012**  
**Chicago**

2012 marking the centennial of John Cage's birth will host hundreds of Cage festivals, memorial concerts, conferences, exhibits and lectures, held all over the world demonstrating not only Cage's contributions to music, art, poetry, politics and aesthetics, but also his relevance and influence on the development of each of these fields. Wanting to appropriately celebrate and honor his life's work a.pe.ri.od.ic presents a three-day festival featuring repertoire spanning over 50 years of the composer's output. The festival includes five concerts of John Cage's repertoire for toy piano, percussion ensemble, vocal ensemble, string quartet, piano, duos, and multimedia arts. These works exhibit Cage's micro-macroscopic rhythmic structure, a smattering of indeterminacy, his collaborative endeavors, three of his late Number Pieces, and a lecture on the John Cage Collection examining pieces presented on the festival.

John Cage lived in Chicago early on in his career, teaching at the Chicago Institute of Design and accompanying dance classes at the University of Chicago. He later visited the Music School at Northwestern on three separate occasions, and began donating materials for a collection at Northwestern University in 1973, creating the John Cage Collection. This collection consists of his correspondences, ephemera, scores, and Notations Project. In 1978, he wrote "A Dip in the Lake: Ten Quick Steps, Sixty-one Waltzes, and Fifty-six Marches for Chicago, and Vicinity" whose graphic score, a map of Chicago with various locations marked where listening, performing, or recording should take place, is part of the Museum of Contemporary Art's permanent collection.

In producing this festival, I bring together Chicago area artists, both solo performers and new music ensembles, sound artists, and dancers to demonstrate their relationship to the music and its influence on their lives. I am thrilled to be able to share with the Chicago community a wonderful collection of Cage's works from 1935-1992. It is the contributions and artistry of the performers that make this festival possible, and I am grateful to each and every participant for bringing life to my project.

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**-Nomi Epstein, Festival Producer, Curator**

**(1)** April 13, 7:30 PM : PianoForte Chicago

**Suite for Toy Piano (1948)**

Mabel Kwan, toy piano

**59 ½" For a String Player (1953)**

William Jason Raynovich, cello

**Six Melodies for Violin and Keyboard (1950)**

Kuang-Hao Huang, piano; Qing Hou, violin

**In a Landscape (1948)**

Kuang-Hao Huang, piano

**\*\*Pause\*\***

**Lecture on the John Cage Collection**

D. J. Hoek

**Concert for Piano and Orchestra (1958)**

James Falzone, clarinet; William Jason Raynovich, cello;

Michael Lewanski, conductor

This concert is supported by PianoForte Chicago.

**pianoforte**  
chicago, inc.

# (1) April 13, 7:30 PM : PianoForte Chicago

**Suite for Toy Piano** (1948) is one of the earliest “concert” pieces for the instrument. The Suite was written to be performed alongside Merce Cunningham’s suite for dance, “A Diversion,” while both artists were in residence at Black Mountain College. Perhaps in line with the instrument’s slightly humorous sonic characteristic and its small stature in relation to the size of the performer (John Cage at its premiere), Cage writes many instructions in the score which prove incompatible with the instrument’s capabilities, including long sustain notes and dynamic markings ranging from *subito p* to *sfz*.\*

**59 ½” for a String Player** (1953) is part of a series, “The Ten Thousand Things,” inspired by the Chinese Buddhist concept of the number 10,000, which symbolizes infinity and material diversity in the universe. The score stratifies tempo, timbre, amplitude, and pitch, requiring the performer to rapidly intake all parameters simultaneously.

**Six Melodies for Violin and Keyboard** (1950) was written at the same time as the String Quartet in Four Parts, Cage considering it a “postscript” to the string quartet. Both pieces articulate Cage’s interest in the Indian conception of the four seasons, and use the micro-macroscopic rhythmic structure often featured in the early works. Six Melodies depicts a static harmonic construction while also demonstrating a fixed register “gamut” of notes. The composition is dedicated to the noted artists, Joseph and Anni Albers, whom Cage met at Black Mountain College.

**In a Landscape** (1948) shows a more beautiful and ethereal side of Cage’s musical output, and was written while in residence at Black Mountain College while researching, teaching, and programming the works of Erik Satie. While resonance is a key feature of the composition, it also employs Cage’s fixed “gamut” of sound technique, where pitches return always in the same register. In a Landscape follows a rhythmic structure of the dance by Louise Lippold, which the piece was written to accompany.\*

## Lecture on the John Cage Collection

The John Cage Collection at the Northwestern University Music Library is an extensive research archive of original letters, manuscripts, and other materials documenting Cage’s life and music.

**Concert for Piano and Orchestra** (1957-58) demonstrates one of Cage’s most extensive forays into graphic notation exhibited in the piano part’s 80 different notational systems over 64 pages of music. Each part is a solo (Solo for Violin, Solo for Trombone, Solo for Flute, Solo for Piano, etc.), which can be performed on its own, or in combination with one or more of the other parts. A full score does not exist. Tonight’s performance of the piece features three of the Solos- Solo for Clarinet, Solo for Cello and Solo for Conductor- performed simultaneously. The duration is open, but must be decided upon by the performers prior to the concert. The conductor’s role is to show time passing with her/his arms moving as a second-hand on a clock, converting what Cage calls “clock time” (actual time) into “effective time”.\*

\*Premiere and/or early performance included live dance.

**(2)** April 14, 1:30 PM : Chicago History Museum : Rubloff Auditorium

**Living Room Music (1940)**

Quince Contemporary Vocal Ensemble

**ear for EAR (Antiphonies) (1982)**

**Solos for Voice (1988)**

Kayleigh Butcher, Aubrey von Almen

**Aria (1958)**

Amanda DeBoer Bartlett

**A Flower (1950)**

Kayleigh Butcher, J.J. Pearse

**Theatre Piece (1960)**

Quince Contemporary Vocal Ensemble

**\*\*Intermission\*\***

**FOUR (1989)**

for 2 violins, viola and violoncello

Billie Howard, Elliot T. Cless, violins;  
Ammie Brod, viola; Nora Barton, cello

Quince Contemporary Vocal Ensemble:  
Aubrey von Almen, Kayleigh Butcher,  
Amanda DeBoer Bartlett, J.J. Pearse

## (2) April 14, 1:30 PM : Chicago History Museum : Rubloff Auditorium

**Living Room Music** (1940) is a four-movement quartet scored for percussion and speech. The title refers to the instruments used in the piece's first and last movements, those objects which might be found in one's living room, such as a book, a newspaper, and a table. The second movement entitled "Story" uses a text by Gertrude Stein, "The World is Round."

**ear for EAR (Antiphonies)** (1983) explores an antiphonal relationship between the solo and ensemble performing the piece. The text uses letters from the word EAR, as EAR magazine commissioned the work on its 10th anniversary.

**Solos for Voice** (1988) written for the Electric Phoenix, is a set of four solos, one each for soprano, mezzo-soprano, tenor and bass. The notation follows Cage's "number" piece notation with a window of time, expressed in seconds, of when to begin and when to end a note. Each solo part can be performed on its own, or concurrently with one or more of the other parts.

**Aria** (1958) a solo for voice, was written for Cathy Berberian, one of the champions of 20th century vocal technique and repertoire. The score exhibits curved lines in various colors depicting melodic contour and singing style, with fragments of words from five different languages as the text.

**A Flower** (1950) is scored for voice without text and closed piano. This vocalise follows the rhythmic structure of the dance for which it was written, and was premiered by John Cage and Louise Lippold, choreographer, at Hunter College, New York in 1952.\*

**Theatre Piece** (1960) for 1-8 performers, instructs the players to compile lists of various word types and actions to be used within the piece. This is one of the first compositions in which Cage uses a time-bracket technique, a notation he returns to in his late "number" pieces.

**FOUR** (1989) consists of three movements, and in performance one, two, or all three movements can be played. The members of the string quartet have interchangeable parts; players can choose to play any of the four parts of the score. **FOUR** was written for the Arditti String Quartet and premiered by the ensemble at the 1989 Huddersfield Contemporary Music Festival. As one of the "number" pieces (a term coined by James Pritchett), a group of pieces that he wrote almost exclusively in the last six years of his life whose titles refer to the number of performers involved. The time bracket notation where each sound event is given a window of time to begin, and a window of time to end, leaves the performers with many options in preparation and in performance so that simultaneities may or may not arise from moment to moment.

\*Premiere and/or early performance included live dance.

**(3/4)** April 14, 7:00 PM / April 14, 9:00 PM : Collaboraction

Sound and Visuals: Julia A. Miller  
James Connolly, Kyle Evans, Alex Inglizian  
Eric Leonardson, Greg O'Drobinak, Christopher Preissing  
Film: Tatsu Aoki  
Dance: Enid Smith (choreography)  
Melissa Schleicher-Sanchez, Jaime Juravic

# VARIATIONS V

(1965)

Amplifiers and horn speakers generously donated by  
Ian Schneller / Specimen Products

— *Specimen* —

Custom Guitars - Tube Amplifiers - Horn Speakers

**(3/4)** April 14, 7:00 PM / April 14, 9:00 PM : Collaboration

**VARIATIONS V** (1965), a monumental, multimedia work originally a collaborative performance between John Cage, Merce Cunningham and such notables as Robert Moog, David Tudor, James Tenney, Nam June Paik, Stan Vanderbeek, Billy Klüver, Max Mathews, and Carolyn Brown. This 45-minute piece is presented by a team of Chicago sound artists and musicians, with Cunningham dancer Enid Smith.

Variations V involves various light-resistant photocells being triggered by the movement of dancers. Photocells may be linked to sine waves/harmonics of 60 Hz which are then sent to electromagnetics in televisions and computer monitors, square wave frequencies which create vertical bars in the VGA computer monitors, as well as video. Audio signals generated from other audio elements of the sound environment (synthesizers, tape recordings, contact microphones placed on various objects) as well as real time video of the dancers will affect both audio and video.\*

**(5)** April 15, 4:00 PM : Curtiss Hall

**Radio Music (1956)**

The Percussion Art Ensemble, The Improvisation Unit

**Double Music (1941)**

**Child of Tree (1975)**

Ron Coulter

**Branches (1976)**

The Percussion Art Ensemble, The Improvisation Unit  
The Chance Operations Collective of Kalamazoo

**Three<sup>2</sup> (1991)**

**Quartet, mvmt. IV (1935)**

\*\*Intermission\*\*

**Four<sup>6</sup>**

The Chance Operations Collective of Kalamazoo

The Percussion Art Ensemble and The Improvisation Unit:  
Jim Beers, Ron Coulter, Eric Hendrickson, Derek Smith, Nathan Staley  
The Chance Operations Collective of Kalamazoo:  
Kirk Anderson, Richard Bowser, Brad Miller, Jeff Mitchell

This concert is supported by the Chicago Youth Symphony Orchestras.

## (5) April 15, 4:00 PM : Curtiss Hall

**Radio Music** (1956) is scored for 1-8 performers with radios. Each player is instructed to sound up to 64 different frequencies between 55 and 156 kHz. Timings, durations, and frequency specifications were determined using I-Ching chance operations. The first performance included John Cage, Maro Ajemian, David Tudor, Grete Sultan, and the Julliard String Quartet as players.

**Double Music** (1941) is an example of one of Cage's many collaborations, this one being with fellow composer Lou Harrison (both composers having studied with Arnold Schoenberg). Together, the composers decided upon the duration and instrument makeup of this percussion quartet. Independently, Cage composed the music for percussionists 2 and 4, while Harrison composed the music for percussionists 1 and 3.

**Child of Tree** (1975) a solo improvisation for plant materials (initially cacti were played). With the aid of I-Ching chance operations, the performance instructions advise the percussionist to choose 10 plant materials, "instruments" to be played throughout various time structures.\*

**Branches** (1976) was written as a partner piece to Child of Tree. The score similarly consists of performance direction for players to choose their plant materials, which are amplified, for structured improvisation.\*

**Three<sup>2</sup>** (1991) was the second "number" piece that Cage wrote for three performers. It calls for three different percussion instruments, but leaves the choice of specific instrumentation up to the percussionists, enabling a range of possible sonic results from performance to performance.\*

**Quartet** (1935) was one of the first pieces ever to be composed for percussion ensemble, and was written during the brief time that John Cage studied with Arnold Schoenberg in California. The quartet is in four movements, the composer allowing the last movement to be performed on its own.

**Four<sup>6</sup>** (1992) explores sonorities through vocalization, electronics, or instrumental playing. This piece was written for Pauline Oliveros in celebration of her 60th birthday, performed by Joan La Barbara, William Winant, and Leonard Stein. Four<sup>6</sup> was written just six months before Cage's passing.\*

\*Premiere and/or early performance included live dance.

# BIOGRAPHIES

**Tatsu Aoki** is a prolific artist, composer, musician, educator and a consummate bassist and Shamisen Lute player. Based in Chicago, Aoki works in a wide range of musical genres, ranging from traditional Japanese music, jazz, experimental and creative music. Aoki was active performer during the early 70's in the mist of Tokyo Underground Arts movement. Became a member of Japanese Experimental Music ensemble, GINTENKAI presenting mixture of traditional music, new western music and experimental films. After coming to U.S. in 1977, Aoki studied experimental filmmaking at the School of the Art Institute of Chicago. He is currently an adjunct Full Professor at the Film, Video and New Media Department, and teaches film production and history courses. He has produced over 30 experimental films.

**Nora Barton** works as a freelance cellist in Chicago, demonstrating versatility within many different genres. Most recently she has been involved with the a.pe.ri.odic series, Chicago Composers Orchestra, and Classical Revolution. Nora also works as a session musician and performs regularly with several local rock bands. She holds degrees from the University of Cincinnati College-Conservatory of Music and Roosevelt University.

**Ammie Brod** is the violist and director of public relations for Ensemble Dal Niente, performing cutting-edge new music in Chicago and around the Midwest. In 2010, Ammie was part of Dal Niente's ENSEMBLE 2010 contingent at the Darmstadt International Summer Courses for New Music, where the group was awarded the Kranichsteiner Stipendium Prize.

**The Chance Operations Collective of Kalamazoo** has been performing the works of John Cage since 2002. Performance venues have included Chicago's Museum of Contemporary Art, the Chicago Cultural Center and the Kalamazoo Valley Museum. They created the world premier recording of Cage's Sculptures Musicales for the OgreOgress label in 2009. The group consists of Kirk Anderson, Richard Bowser, Brad Miller and Jeff Mitchell. More information may be found on their Facebook page.

**Elliot T. Cless**, composer and violinist, is currently a doctoral composition student and graduate instructor at Northwestern University, studying with Jay Alan Yim and Lee Hyla. Recent and current projects include a modular, cyclical saxophone 'song cycle' for Marcus Weiss, a violin and piano piece for violinist Lauren Paul, and research into a topography of meaning in music. Previous studies at Tufts University (BA, MA) and Longy School of Music (private violin).

**James Connolly** is a new media artist, writer, and curator living and working in Chicago, IL. He received his BFA w/ Emphasis in Art History, Theory, and Criticism From the School of the Art Institute of Chicago in 2010.

**Ron Coulter** is Lecturer of Percussion and Improvisation at SIUC and performs internationally. Interests in noise, intermedia, performance art, and interdisciplinarity have led to curation of an improvised sound series, Fluxusconcerts, and co-founding numerous experimental collaborations. As a composer, he has created more than 200 compositions for various media.

**Kyle Evans** (MFA, SAIC) is a sound designer, computer musician, electronic instrument creator, and realtime video performer. While his educational background was focused toward experimental music, his collective artistic work ranges from music technology development to multimedia installation. He has invented many electronic musical and video instruments ranging from studio-based synthesizers and performance-based computer interfaces to the electronic augmentation of acoustic instruments. His work commonly explores the relation between modern and obsolete technologies, breaking and repurposing, and the dialogue between performer and technology. He has performed and presented his work throughout the United States including the 2010 International Computer Music Conference (ICMC), the Pixilerations New Media Showcase at Brown University, the Guthman Musical Instrument Competition 2010 at Georgia Tech, and the 2011 Milwaukee Avenue Arts Festival in Chicago. His work has been presented in several publications including Popular Science Magazine and Hand Made Electronic Music by Nic Collins.

Multi-faceted clarinetist/composer **James Falzone** is an acclaimed member of Chicago's jazz and creative improvised music scene, a veteran contemporary music lecturer and clinician, the longtime Director of Music for Grace Chicago Church and an award-winning composer who has been commissioned by chamber ensembles, choirs and symphony orchestras around the globe. He leads his own ensembles KLANG and Allos Musica and has released six critically acclaimed recordings on Allos Documents, a label he founded in 2000. James was nominated as the 2011 Clarinetist of the Year by the Jazz Journalist Association and listed as a Rising Star Clarinetist in Down Beat magazines Critics Poll for 2010 and 2011. He is currently on faculty at Columbia College Chicago.

**D.J. Hoek** is head of the Northwestern University Music Library, one of the nation's largest music research collections and known worldwide for its particular commitment to twentieth-century and contemporary music. At Northwestern, he directs all operations of the Music Library and is curator of music collections. His research on twentieth-century music, jazz, and music analysis has resulted in numerous articles and reviews, as well as two books: *Steve Reich: A Bio-Bibliography* (2002) and *Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000* (2007). Recently, he wrote the liner notes for the Earle Brown Contemporary Sound Series, an 18-CD collection of historical recordings being issued by Wergo. His interests also include issues in copyright and ownership, and he regularly writes and speaks on these topics as they relate to the licensing of digital music and media. He holds advanced degrees in music and librarianship from Bowling Green State University and Indiana University.

A native of China, **Qing Hou** holds degrees from the Peabody Conservatory and the New England Conservatory. Before joining the Chicago Symphony Orchestra in 1997, she was a member of the San Francisco Symphony. An avid chamber musician, Qing has performed for the Andover Chamber Music Society and at festivals in Madison, Napa, El Paso, and Sun Valley as well as in Europe. She has been heard on NPR's Performance Today and performs regularly in the Chicago area in various ensembles. In 1997 Qing, along with her sister, CSO violinist Lei Hou, and CSO violist Lawrence Neuman (now Qing's husband), founded the Lincoln String Quartet. As a soloist, Qing Hou has appeared with orchestras in Boston, Baltimore, Chicago, and China. In the fall of 2003, she made her first appearance as soloist with the Chicago Symphony performing Mozart's Violin Concerto in G Major conducted by Daniel Barenboim.

Montana native **Billie Howard** appears regularly as a soloist and collaborative pianist and violinist in the Chicago area, having performed with many groups including Aperiodic, Palomar and Classical Revolution. Currently on the piano faculty of Concordia University, Howard holds an M.M. from Northwestern and a B.A. from Montana State University. In addition to her classical performances, Howard plays in the bands The Paver and Very Truly Yours and blogs about musicians in their work spaces for By Measure.

Pianist **Kuang-Hao Huang** has performed throughout the United States as well as in Europe and Asia. Mr. Huang is most often heard as a collaborator, performing concerts and radio broadcasts with Chicago's finest musicians, from instrumentalists of the Chicago Symphony Orchestra to singers with the Lyric Opera. He has been a regular guest of the Chicago Chamber Musicians and has performed with the Vermeer and Chicago String Quartets. Mr. Huang can be heard in recordings on the Cedille and Naxos labels. An advocate of new music, Mr. Huang gave the world premiere performances of solo works by Louis Andriessen and Chen Yi at Weill Hall as part of Carnegie Hall's Millennium Piano Book Project. He has also premiered numerous ensemble works, including pieces by Jacob Bancks, Stacy Garrop, John Harbison, Daniel Kellogg, Rami Levin, James Matheson and Laura Schwendinger. Mr. Huang is a member of Fulcrum Point New Music Project. He has been involved with the Chicago Chamber Musicians Composer Perspectives series since its inception in 2001. Also a dedicated teacher, Mr. Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University, Concordia University-Chicago and the Merit School of Music.

**Alex Inglizian** is an accomplished musician, sound designer, engineer, and educator with over 8 years of experience in the field of audio production. He is a graduate of The School Of The Art Institute Of Chicago and currently works at Experimental Sound Studio, a nonprofit organization dedicated to the promotion, production, presentation, and preservation of innovative approaches to the sonic arts.

**Jaime Juravic** studied Cunningham technique with Brenda Daniels at the NC School of the Arts. She danced with Ginger Farley's The 58 Group before returning to school to earned degrees from Loyola and Northwestern Universities. She currently works as a marriage and family therapist and dances with enidsmithdance.

**Mabel Kwan** is a pianist with Ensemble Dal Niente and a founding member of the piano/percussion duo Nothing in Common. She has been a featured performer at the Sonic Fusion Festival in Edinburgh, Scotland, SEAMUS, Intermedia Festival at IUPUI, Experimental Piano Series, and Chicago's Looptopia with Liminal Performance Group. Born and raised in Austin, Texas, Mabel received performance degrees from Rice University and Northern Illinois University.

**Eric Leonardson** is a Chicago-based composer, radio artist, sound designer, instrument inventor, improviser, visual artist, and teacher. He has devoted a majority of his professional career to unorthodox approaches to sound and its instrumentation with a broad understanding of texture, atmosphere and microtones. He is Vice President of the World Forum for Acoustic Ecology, founder of the Midwest Society for Acoustic Ecology, and Executive Director of the World Listening Project. Leonardson is an Adjunct Associate Professor in the Department of Sound at The School of the Art Institute of Chicago.

**Michael Lewanski** is on the faculty of the DePaul University School of Music, where he is a visiting professor of ensembles. He is the conductor of DePaul's Chamber Orchestra and Ensemble 20+ (20th and 21st century music); he also works closely with the Wind Ensemble and the Symphony Orchestra. Apart from his work with ensembles at DePaul, he is the conducting assistant at the Civic Orchestra of Chicago. A fierce advocate of contemporary music, Michael is conductor of internationally acclaimed Chicago-based Ensemble Dal Niente; he has also conducted the International Contemporary Ensemble (ICE), the Fifth House Ensemble, and the Anaphora Ensemble. He has led over 50 world premieres and numerous important second performances.

**Julia A. Miller** is a composer, guitarist, curator, electronic musician, poet, educator, visualist. Julia completed a double MM in performance and composition at Northwestern University in 1993, and received a DMA in Composition from Northwestern in 2005. Julia has received awards and fellowships from the Chicago Tribune Foundation, the New York Art Ensemble, the United Arts Council, the American Composer's Forum, and Meet the Composer, and is a member of the Chicago Composer's Consortium and Adjunct Assistant Professor in Sound at the School of the Art Institute. As a guitarist, Julia performs with the electroacoustic trio Auris and as a frequent soloist and collaborator in experimental and avant garde chamber music. Auris's EP has been released on Arto Records (2009). Julia has been a presenter/curator, along with founder George Flynn and composers Frank Abbinanti and Jeff Kowalkowski, of the New Music at the Green Mill concert series. Julia currently curates her own series, Articular Facet. Additionally, Julia was instrumental in the technical organization of the Chicago Composer's Forum's productions of John Cage's Musicircus at the Museum of Contemporary Art (2005) and the Chicago Cultural Center (2007). Julia is currently in the midst of a residency at High Concept Labs in Chicago, an internet radio program for the Chicago experimental radio station numbers.fm, and is an avid supporter of the CSO (Chicago Scratch Orchestra).

**Greg O'Drobinak** has performed with a variety of individuals and groups including the Digitally Correct Meta Troubadours, Trimpin, Grant Strombeck, and the FROG gamelan ensemble. His dexterity with realtime signal processing techniques was highlighted in works such as "Timeports" (a four channel piece for processed didjeridoo in collaboration with David Hunter), John Eaton's microtonal work "Sor Juana's Dream" and his own "Batik Isen" for computer and carillon performed at Rockefeller Chapel. As an instrument inventor, Greg has designed, built and performed with several unique electro-acoustic instruments including the Fourth Instrument which employs a custom nonlinear feedback system and processing to produce an extremely varied sound palette.

Composer and improviser **Christopher Preissing** has played a pivotal role in Chicago's experimental music scene over the last ten years. As Executive Director of Chicago Composers Forum he produced and directed John Cage's Musicircus at the Museum of Contemporary Art (acclaimed by New City as "one of the top performance events of 2005") and the Chicago Cultural Center (2007). Since then he has curated and produced New Music PLUS Art (2008), with International Contemporary Ensemble and the Zhou Brothers, and New Music in the Gallery (2007-2009). Recent projects include sound for Chicago Robotic Theater's It All Comes Back, at Mies van der Rohe's Crown Hall (2011); and Whence, a sound-movement opera featuring four vocalists, 20 channels of live and fixed sounds, crowd, sound sculptures, and solo dancer. His eight-channel, evening-length score for The Waking Room (2009) was called a "brilliant ... sound-crazy score ... that might best be described as John Cage on steroids." (Chicago Tribune).

With the force of classically trained singers and precision of modern chamber musicians, **Quince Contemporary Vocal Ensemble** was recently described as "a new force of vocal excellence and innovation" by The Brooklyn Rail. In its third season, Quince continues pushes the boundaries of traditional vocal ensemble literature, commissioning new works by emerging composers, and producing concerts throughout the US. Members include Aubrey von Almen, Kayleigh Butcher, Amanda DeBoer and Elizabeth Ann Pearse.

**William Jason Raynovich** is co-founder, Artistic Director, and cellist of the MAVerick Ensemble. Involved in the performance of contemporary music for fifteen years, he has premiered over fifty works. Specializing in experimental contemporary music, he presents lectures on the performance practice of the composers of the New York School, John Cage, Morton Feldman, and Christian Wolff, focusing on the relationship between composition, aleatory, and improvisation. As a composer, Mr. Raynovich has been performed throughout the United States and Europe. He has written works for electronics, solo works, chamber, orchestral, and vocal, focusing on setting the poetry of E. E. Cummings to music throughout his compositional career.

**Melissa Schleicher-Sanchez** graduated from the University of Illinois at Urbana-Champaign in 2004. She has performed professionally with Linda Lehovec & Dancers, Thread Meddle Outfit, and enidsmithdance. Melissa is a 2011 graduate of the dance/movement therapy program at Columbia College.

Sculptor/luthier **Ian Schneller**, owner of Specimen Products, has been designing and building custom guitars, tube amplifiers and audio horn speakers for 25 years. Schneller began creating his Specimens while completing a Master's Degree in Sculpture from the School of the Art Institute of Chicago. While there he started building instruments including a full-line of aluminum guitars. His work soon expanded to include tube amplifiers and horn speakers. Schneller's has been featured in Rolling Stone, the New York Times Magazine, Wired, Art in America, PBS, Chicago Magazine. His speakers were featured in an Apple iPad commercial and selected by I.D. magazine as one of 2009's Sharpest New Products. Clients include Andrew Bird, Jack White, Hard Rock Hotel Chicago, Franz Ferdinand, Wilco, Low, Tortoise, Califone, My Morning Jacket, Rise Against, Death Cab for Cutie.

**Enid Smith** was first introduced to the Cunningham technique while studying at the NC School of the Arts. She was a member of the Cunningham Repertory Understudy Group in 2001-2002. In NYC she also danced with Ivy Baldwin Dance, Anita Cheng Dance, and MAC Cosmetics among others. She currently teaches at Dance Center Evanston and is the director of enidsmithdance. enidsmithdance can be found on Facebook.

**Special Thank You to:**

Julia A. Miller, Brian Baxter, CYSO  
William Jason Raynovich  
James Falzone, Eliza Garth  
Tricia Van Eck, 6018 NORTH  
Elizabeth Garibay, Thomas Zoells  
PianoForte Chicago  
Becky Grajeda, John H. Rogers III  
Ian Schneller and Specimen Products

Festival Intern: Marek Poliks

Festival Volunteers: Michael Realy, Chace Wall  
Sam Scranton, Doug Pitorak, Erik Schmitt



a.pe.ri.od.ic is a critically acclaimed, Chicago-based concert series curated by Nomi Epstein featuring notated, experimental music. Repertoire explores the indeterminacy of various musical elements including instrumentation, structure, pitch, and/or duration.

[www.aperiodicchicago.com](http://www.aperiodicchicago.com)