Thank you.

and most of all, the love, trust, and endless support of my family and Rachel Beetz.

and the technical assistance of Brady Baker, James Bean, Jessica Flores, and Daniel Ross.

Kurt Isaacson, Curt Miller, and all of the Feldman musicians.

This concert would not have been possible without:

Jonathan Richman, u/per, baritone
Barry MacFadden-Sommer, violin
Kyle Adam Blum, cello
Kristen Weiss, soprano

Vertigo 'Tea Bag' 5 (1983)

Morton Feldman

John Cage

Roger Reynolds

Kurt Isaacson

Helmut Lachenmann

John Cage

Theater of the Ear

Tercet Experimental

CMC Experimental

March 7, 2015 - 7pm
representation and its imagined, naiveüpia in a playful and unexpected context.

World War II, this Imaginary Landscape presents that early electronic music reached by the mass of growth of audio and electronic music after the immediate growth of "music of the dance" were to some extent inspired by the concatenation of my inner combination. I choose to impose and will subsume to the exergues of my inner consciousness supported by a following of deliberate accidents, will lend themselves to any depth, and which I dream of instruments object to thought – and which, you think a...
["The smallest sister cousins in Rochester's The Rusty Chip, underground, down into the brassy soil, where innumerable, small, and blooming, blooms of memory, a mud that clings, she pushes it out and binds the pile into a chewed up pill, with one thumb the pulse of..."

Kurt Isaachsen | Dust that will call the loves of her lounge with glittering stillness

*"

...describe as, "[The human] insinuates sounds as mechanical processes," "sounds that produce a sound (shuffling, scraping, rubbing, rubbing, etc.) and transmits the same as physical actions through the physical actions of the performer. The large-scale here to draw attention to the physicality of the performer. The large-scale "

"Lachemann's work on many musical techniques derived from the experience of music composition: one instrument, a single instrument, or many instruments, each is played to the sound..."

Lachemann's work on many musical techniques derived from the experience of music composition: one instrument, a single instrument, or many instruments, each is played to the sound..."
[Book of Wisdom, 2:3-5]

For it is closed, and no one returns,
and there is no returning of our end;

For our life is a passing shadow,
by the heat thereof.

The beams of the sun, and crumbled dispersed like a mist driven away by like the residue of a cloud, and is works, and our life passes away
and no one remembers our time, and our name is forgotten in

vanishes like the subtle air:

When extinguished, the body

Morton Feldman | Vertical Thoughts

*

[from "The Quarter-Deck" in Herman Melville's Moby Dick]

except by listening through the wall,

man will strike, strike through the mask. How can the passions reach outside

pursue the mouldings of its features from behind the unreasonable mask. If

living act, the undoubled deed. Here, some unknown but still reasoning thing

All visible objects, man, are but as passageways. But in each event — in the

... from behind the unreasonable mask

Roger Reynolds