CHAPTER 6

THERE MUST BE SOME RELATION BETWEEN MUSHROOMS AND TRAINS: ALVIN CURRAN’S BOLETUS EDULIS—MUSICA PENDOLARE

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The term *Boletus Edulis* is a fancy way of saying "porcini mushroom," and *Musica Pendolare* is Italian for "commuter music." Composed for a train line in Northern Italy in 2008, Alvin Curran’s *Boletus Edulis—Musica Pendolare* was thus a double homage and commemoration of John Cage, who in addition to being a well known mushroom lover, had in 1978 organized a large-scale happening on train lines in the same region of Emilia Romagna. Although Cage’s *Alla ricerca del silenzio perduto* (also known as *Treno di John Cage*, or simply "prepared train") has been the focus of some critical attention, this chapter will describe Curran’s event and elucidate a few of the key differences between this later work and the Cage composition it was intended to commemorate.

Curran’s use of the term “commuter music” is more than a cheeky reference to the workers who pile into the train every morning and evening on the way to or from their jobs in Bologna and the surrounding area. What do we do when we commutes? The train schedule is rigid, but our movement through and with it is not: we might walk a different route in the station, sit in a different car, or occupy ourselves differently while awaiting our arrival. This openness extends to other important component of commuting—we are always with others, working with (and sometimes against) our fellow passengers. Commuter music could therefore be considered the sonic result of improvisations with other people.

These two aspects of commuter music—improvisation within structure and working in concert with large groups of people—have been long-time interests for Curran.

While living in Rome in 1975, Curran received a request for help from students who had occupied the National Academy of Theatre Arts. Perplexed, he visited the scene of the occupation and improvised a participatory vocal exercise for “two hundred sweaty revolutionaries,” as he later recalled. "I think what happened was I got them to intone a unison at a certain point and then I said, ‘Okay, let’s keep this going, and now everyone freely from this first tone that we are singing, sing a second tone, freely.’ And before you knew it, the whole place exploded into song” (quoted in Tortora 2012:270). (Curran’s facility with amateur performance had already been cultivated during his years in Musica Elettronica Viva, a radical electro-acoustic improvisation group that frequently encouraged audience participation.) He was soon hired as professor of vocal improvisation, and the classroom activities he developed gradually led him to his first large-scale environmental performance, *Maritime Rites* (1979—), a monumental work that has taken various forms in performance over the years, from choreographed rowboat-based improvisations, to ship-horn blast symphonies, to a large public radio piece in 1985 involving field recordings, interviews, and improvisations down the Eastern seaboard of the United States.

Other works in this vein followed in the 1980s, including *Monumenti* (1982), a large environmental work that positioned instrumentalists in and around various spaces in the Alte Oper in Frankfurt; *Unsafe for More Than 25 Men* (1983), set at the foot of the Brooklyn Bridge, and in the words of John Rockwell, “performed by a shifting assortment of downtown singers, instrumentalists and tape-cassette players wandering about the space” (1983); and *A Piece for Peace* (1985), in which a mixed chorus, soloists, and other instrumentalists performed conventionally notated music and improvisations in three separate locations (in Holland, Germany, and Italy), mixed live and broadcast on the radio.

In recent years, Curran has prepared *Beams* (2005), for 35 ambulatory members of the Zeitkratzer Ensemble in Berlin, and *Nora Sonora* (2005), another environmental concert featuring 100 musicians at an archeological site in Sardinia. But his most ambitious piece has been *Oh Brass on the Grass Alas*, commissioned by the Donaueschingen new music festival and performed in October 2006. Written for over 300 brass-band musicians, the work combined structured improvisations and choreography on a massive scale—it was performed in a pasture the size of three football fields. Curran divided the piece’s forty minutes into a series of vignettes, each exploring a technique or sound world familiar to devoted listeners of his music. There are sections devoted to quiet unisons, trills, honks and car horns, random chords formed by blaring long tones, a slowly descending chromatic scale played as a melody, and a sloppy march.

The success of *Oh Brass* depended entirely on the participation of local bands in the Bad-Württemberg area. Curran writes, “With such a vital musical resource culturally excluded from the traditionally elitist three-day festival, I thought, let’s invite this local treasure directly into the home of the new music aliens” (2007). The composer’s faith in amateur musicians betrays a complex relationship to non-“elitist” traditions, which Curran clearly loves, but which also provide the raw fuel for his peculiar, puckish modernism. In the past, he has written that collaborations like these create “very real musical situations with a large creative potential [that] is surely greater than one
finds in most of the overfed solemnity of conventional concerts of new or classical music” (Curran 1985). Amateurs, then, can create provocative or unexpected sonic textures, but function in this regard as the means to familiar modernist end: original, complex sounds. “The entropy of huge scale not only makes ‘soup’ happen but causes it to happen in heavenly and dysfunctional random tunings,” Curran writes of Oh Brass (2007).

But in these large-scale environmental pieces, movement is not merely a formal or statistical parameter of composition, but always a movement through human space—spaces that are inhabited, cultivated, and traversed in the course of everyday life. In Maritime Rites, for example, the aural magic of sounds glinting across open water is surely a big draw, but it is the specific folkways of maritime culture that attracts Curran to harbors, rivers, and ports—this is a piece concerned with human activity, history, and, yes, movement, in these natural seascapes. Likewise, in Boletus Edulis, Curran sought to return his listeners to a quotidian life-on-the-move by following the example set out by Cage thirty years before. There were important differences between the two works, however, differences that are plainly encapsulated in the titles: while Cage’s work was primarily based around Il Treno itself, Boletus Edulis—_Musica Pendolare_ was addressed to commuters and the spaces they move through on a daily basis.

Indeed, for Cage, the train was the main attraction, and it ran on three different lines during the course of the three-day event—the Bologna-Porrettta Terme (June 26), the Bologna-Ravenna (June 27), and the Ravenna-Rimini (June 28) lines. Each of the cars contained two loudspeakers, one amplifying the signals from microphones on the exterior of the car and one amplifying the signals from microphones on the interior of the car. A control in each car allowed passengers to switch between the two sources freely. This sound system operated during any times the train was in motion. Once the train stopped at a station, these speakers were shut off, and the action shifted to another pair of loudspeakers on the roof of each car. One of these received signals from a large reservoir of cassette players, which played back recordings of the sounds of the station gathered by Walter Marchetti and Juan Hidalgo. The other amplified a different set of cassette recordings, “prepared by [Marchetti and Hidalgo] from recordings of the region local to the stop representing the people living there, their work, their music, and the noises and sounds, musical or not, of their daily life weekdays and Sundays.” The public was free to change any of these cassettes.

Each of these station stops was something of a celebration. Cage proposed that as many television sets as there were existing channels be installed above eye level, and as many live performing groups as could be afforded play music. “These groups should be genuinely of the neighborhood of the station, representing the culture of the place,” Cage wrote. “The station itself should present an exhibition of the arts and crafts of the people who actually live in that town or part of town.” He also suggested that food and drink be made available at each station along the way. The station’s public address system would announce the imminent departure of the train, and the change from stasis to motion was signaled sonically by an abrupt switch in sound sources (from cassettes to microphones) and in loudspeakers (external to internal). In the event that any of the performers from the community board the train while still singing, playing, or dancing, Cage notes, they would be welcomed. Photographs and film footage of the event that were published many years later reveal several performing groups on the train (a pair of flutists, a string quartet, a pianist in a special car, etc.). He also requested that buses and taxis be made available to anyone who missed the train or needed to be elsewhere before the conclusion of the event.

Tito Gotti had proposed this project in a letter to Cage, dated March 5, 1977 (though he had already broached the topic in person in Paris some weeks earlier). Ideologically opposed to traditional concert presentations, Gotti envisioned something on the order of a “musicircus” in motion, to be presented that summer along a train line in Bologna. “[W]e want to create a relationship among a musical event, a people and a territory,” he wrote, “meaning both the territory seen by the travelers of the train and the territory inhabited by the people of the places where the train will stop; besides, a relationship between the latter and the travelers, who will be able to join the others during the journey, and so on….”

Cage, however, had a number of prior commitments, and his reply to Gotti points out that the proposal was more than a musicircus, since it involved moving and stopping. He suggested that they seek out the young composer Robert Moran, a Mills College graduate who had made a name for himself composing massive works for the musical forces of an entire city. “He has a good deal of experience in urban festivals and circumstances involving mobility and music,” Cage wrote, “both in this country and in Europe.”

But Gotti was persistent, enrolling the help of his friend Marcello Panni, who was also friendly with Cage. In a letter to Cage of March 25, Panni offered his own ensemble for the Bologna event that summer, and also assured the American that he could gain him further performance opportunities in Rome should he agree to the Italian excursion. In his reply, Cage reiterated that he had not agreed to come to Bologna, though he still had pleasant memories of Mrs. Panni’s cooking, which he had experienced on a previous trip. In hismissive to Cage on April 12, Gotti expressed regret that the 1977 event would not be possible, but suggested that the following summer would also be an option, a possibility to which Cage agreed soon thereafter. His “score in the form of a letter” was written and delivered to Gotti some months later.

Although the ostensible reason for Cage’s initial abstention that summer was prior commitments, he indicated his general state of mind during this period in the letter to Panni. Seemingly by way of explanation, he wrote, “I am not very well, cannot drink any wine! Or eat any cheese or meat!” Indeed, the spring and summer of 1977 were something of a crisis for Cage, whose health problems (numbness in the feet, arthritis, various pains) were getting out of control and would only be ameliorated by the macrobiotic diet he soon began (Revil 1995:236–59). For a lifelong heavy drinker and smoker otherwise devoted to the haute cuisine of Julia Child, this was a cataclysmic change.
Food seems to have been woven into this story from the outset in a number of ways. Cage wrote the following mesostic on the name of the event organizer:

There must be
some relation
between
mushrooms and trains;
otherwise you'd never have thought
of asking me
To write
composibility.31

And though that mysterious relation between mushrooms and trains wouldn't become perspicacious until 2008, there was at least one other connection between gustation and transportation in 1978: the small spiral notebook in which Cage drafted his "score in the form of a letter" for Il Treno contained one other item: early drafts of the poem "Where Are We Eating?, and What Are We Eating?"32

Curran's Boletus Edulis was commissioned by the AngelicA International Festival of New Music, under the direction of Massimo Simonini, who had been in charge of the organization for nineteen years. These kinds of outdoor works enrolling masses of people require enormous political preparation, and the constituencies involved in this particular production also included the region of Emilia Romagna, the Provincia di Bologna, its capital of Bologna, the Reti Ferroviaria Italiana (the national rail network), the Museo d'Arte Moderna di Bologna (MAMbo), local musicians in the towns along the route, and Curran's select group of improvisers.

Curran's composition was the centerpiece of a three-day festival, organized by Simonini with Odero Rubini, which also included two concerts of the music of John Cage (performed by the Bologna-based FontanaMXensemble); an inaugural concert featuring Curran, Joan La Barbara, and Philip Corner; an exhibition at MAMbo of photographs, film footage, documents, and recordings of the 1978 event; and a performance by and for children at the Bologna Museo della Musica of Cage's work. As the musical director of this festival, Curran offered the title "Take the Cage Train," a name that slyly extended the frame of reference for most Cageans to include a few of Curran's own predilections: Ellington, jazz improvisation, and popular song.

While Cage's Alla ricerca del silenzio perduto took place on three train lines in three days, Boletus Edulis was restricted to a single line (the Bologna-Perreta Terme line) on two days (the weekend of May 31–June 1).32 The piece began with a fifteen-minute prelude in Bologna's Central Train Station, where a group of ten to fifteen musicians (and nonmusicians) greeted the audience with an ambulatory amuse-bouche. Equipped with a harmonica and two blocks of wood, each musician followed the choreographic instructions of the composer: "Walk, stop, play. Walk, stop, play." Deep breaths in and out on the harmonicas were framed by pauses lasting three to ten seconds, while quadruple-forte claps on the wood blocks punctuated this breezy murmur at irregular intervals (also of three to ten seconds). At the close of this prelude, the performers led the audience to the platform where the departing train awaited, trading their wood and steel for plastic: corrugated plumbing tubes, to be specific, which they swung in fast circles to produce a different kind of ghostly susurrus (see Figure 6.1).

Upon arrival at the platform, the tubes were put to rest. Here the composer himself played the shofar in a quartet with vocalist Vincenzo Vasi, accordionist Luca Ventucci, and saxophonist Eugenio Colombo. They each played or sang five to seven very long, single tones (separated by pauses), before transitioning into a melodic improvisation that grew in intensity toward its point of culmination: a "FREAK OUT TOTALE!!!" (as the score has it) that lasted about two minutes (the quartet played for seven to ten minutes in total). All the while, the Banda Roncati, an anarchist musicians' collective based in Bologna, played festive songs, such as "Roll out the Barrels," to see the piece, its performers, and its audience off to their next stop in Sasso Marconi.34

Before Sasso Marconi, however, came nearly twenty minutes on the train itself. The first five of these were enjoyed in silence—or, rather, in the ambient sounds of the train and its passengers. This relative quietude was soon broken, however, by the sounds of Curran's "Symphony of Train Sirens," an audio collage the composer prepared with recordings of train horns from around the world. Unlike the case of Maritime Rites, the "Symphony of Train Sirens" was not a result of the composer's own travels and site-specific recordings. Rather, he gathered his source recordings from the most obvious place: the internet. ("Isn't that what it's for?" he later asked with a chuckle.)33 Portable stereos in each train car relayed the "Symphony" to its audience, while Venitucci and Colombo strolled from opposite ends of the train sounding very loud, horn-like bursts of their own.

This bouncy texture continued until the train arrived in Sasso Marconi, where there sat, on the platform, the cellist Tristan Honsiger, seemingly oblivious to his new audience. Honsiger improvised for about ten minutes as the audience stepped off the train and surrounded him, soon to be joined by Curran on shofar. Meanwhile, Curran's traveling troupe of improvisers—many of them wind players—had set themselves up in a nearby tunnel passageway, through which they led the audience into the town piazza. Sitting in the middle of this piazza was a baby grand piano, along with the pianist Marco Dalpane, who innocently entertained himself at the instrument in apparent ignorance of the audience who filtered around him. The performance culminated with Curran, Honsiger, and the wind musicians surrounding Dalpane for a group improvisation. (Although Curran's score indicates that he intended the pianist to break away from this activity and lead a group of children playing small radios—an homage to Cage's Imaginary Landscape No. 4, but clearly not a "proper" performance of that composition—this ensemble never materialized for logistical reasons.)

After about twenty minutes in Sasso Marconi, the audience once again boarded the train and continued on to Riola, with a brief stop at Marzabotto to pick up the female chorus, Gruppo vocale Calicante, who sang resistance songs from the Second World War. (Marzabotto was a noted pocket of resistance against the Germans near the end of the war.) Once back on the train, the main musician group (of 10–15 players) split up into...
groups of two or three per car, playing staccato, punchy patterns out of seven four-pitch aggregates supplied by the composer. The composer recalls that the intention was to create a minimalist sensibility using somewhat random means. Each aggregate sounds out roughly a triad with one added pitch—a lowered second (in cells 2 and 4), a lowered sixth (in cells 1 and 3), or a mixed-modal third (in cells 5 and 7). Harmonically, Curran generally favors sonorities centered on $F$ (augmented, major, and minor triads) and B-flat (augmented and major). In terms of raw pitch content, the pitch-classes $F$ and $D$ occur with the greatest frequency (six and four times, respectively), though every pitch-class appears at least once (with one exception: $G$). After some time, Curran asks the musicians to select only two notes out of this mix, and to create “a personal improvisation” of figures and repeated notes, fragmented but with occasional legato sections. During this part of the journey, accordionist Venitucci and saxophonist Colombo again moved from car to car, in opposite directions, playing freely with the other musicians in each car.

The forty-five minutes spent in the town of Riolo presented some of the work’s most spectacular moments. Upon arrival, the audience and musicians departed the train and walked a few minutes to the setting of the next musical episode, an austere yet luminous church designed by Finnish modernist Alvar Aalto in 1966 and built in the late 1970s. The festivities began in the plaza, where two local brass bands, numbering a total of seventy or so musicians, performed material from some of Curran’s recent compositions, most prominently $Oh$ $Brass$ $on$ $the$ $Grass$ $Alas.$ They began by wandering freely around the site for five minutes, playing long, loud tones (with pitches specified by Curran) in a $sostenuto$ cacophony—a return to the composer’s “walk, stop, play” texture of the prelude. This activity transitioned into a four-minute version of another Curran standby, $Klaxon,$ which is meant to approximate the sound of car horns in a traffic jam; the band’s forces were divided into two choirs that traded bleeps and honks over a bed of softer trills. Following a three-minute percussion ad lib solo, the bands settled on a sustained drone, clustered around D-flat, which the performers carried into the church with their audience trailing behind. Awaiting them there was a women’s chorus in $medias$ $res,$ already singing the same unison in anticipation of everyone’s arrival.

The church’s interior is massive, soaring space. "The acoustics in there are quite spectacular, as you might expect with a huge volume of space and all reflective surfaces of stone and cement and glass and so on," remarks Curran. "And so I really wanted to use that." This architecture was integral to the acoustic mixing and interpenetration of instrumental and vocal forces that began the next section of $Boletus$ $Edulis.$ Following a cue from their director, the band then dropped out to leave the chorus singing their unison alone, which they soon augmented with long tones on other pitches for about five minutes, getting increasingly softer. Curran then directed them to begin adding melodic shapes to this soft murmur, and Vasi served as an obbligato soloist with his voice and theremin simultaneously. This texture was brought to a frenzied finish via a several-minutes-long crescendo. Curran created this complex effect with minimal means:
of the stage was thwarted by hot plates that refused to provide enough heat to boil water.)

Poretra Terme is home to a thermal spa and famous for its porcini mushrooms, so
for the hour following this mini-concert, the musicians, tech crew, and entire audience
(up to 400 listeners) enjoyed a meal of polenta drenched in a porcini mushroom sauce,
local cheeses, red wine, and cake. Prepared by a local branch of army retirees and their
families, the meal was both an homage to Cage's love of mushrooms and a celebration
of the gustatory offerings of the surrounding area. The veterans were members of the
Bersaglieri, a celebrated infantry corps from the region who also maintained a rich choral
tradition. Their brief performance concluded this chapter of the piece.

For the 75-minute trip back to Bologna, Curran directed the musicians to play and
sing a "grande sostenuto UNISONO" on the pitch B-flat, a pitch that was also emanating
from the portable stereo in each car. At the end of the day's performance, the composer
reasoned, everyone would welcome the chance to be quietly escorted back to their point
of origin on a single note, "like a magic carpet." This isn't exactly what occurred, how-
ever, since many of the musicians couldn't hold back.

They started to key in to the drone, but, you know, improvisers of a certain kind
sometimes, when they feel the calling, when something tells them, 'Nah, nah, I gotta
go somewhere else,' then they just do it. And of course, that started a kind of contra-
puntal story in the different cars, and different people were coming into the drone,
and doing improvisational things around it, and they just made it up, basically.

As gifted an improviser as he is a composer, Curran couldn't really object. "They took
the music into their own hands, as real anarchists would.... It was just beautiful."

Curran's reference to "real" anarchism seems to pose a subtle challenge to Cage's
brand of hands-off musical anarchism and provides an opportunity to briefly consider
the political history that lay beneath the surface of Cage's event in 1978. Il Treno
was staged at the height of a fourteen-year span of turmoil known as the Anni di piombo,
"years of lead" or "years of the bullet," during which period (1969-1983) over 12,000
acts of terrorism or politically motivated violence were perpetrated (Antinello and
O'Leary 2009:6). The majority of these incidents took the form of bombing attacks in
public spaces, the primary weapon of neo-fascist groups that sought to discredit the left
and to create confusion and fear among the public (and thus, they hoped, generating a
desire for an authoritarian, centralized state apparatus). For example, on August 2, 1980,
less than two years after the performance of Alla ricerca del silenzio perduto, the central
train station in Bologna was rocked by a massive explosion that claimed 85 lives and left
200 wounded. The consequent legal machinations that began in 1987 and continue to
this day have revealed a tangled web of far-right extremist groups and shadowy govern-
mental and Masonic organizations with a hand in the bombing (Bull 2007:21-22). It is
widely believed that the right's "strategy of tension" during the 1970s was supported and
funded in part by the US and British secret services, who had established "stay-behind"
counterinsurgency forces in Western Europe following World War II in the event that
a nation like Italy moved far to the left (as indeed it did—see Bull 2007 and Nuti 2007).
Although Curran and Cage were focused on anarchism in their musical processes, it was the communists who wielded power on the Italian left. Following astonishing electoral gains in the local elections of 1975 and the general election of 1976, the Partito Comunista Italiano forged a "historic compromise" with the ruling center-left coalition of the Christian Democrats. This compromise was shattered when the Second Red Brigades, a militant Marxist-Leninist organization critical of the compromise, kidnapped and subsequently killed the president of the Christian Democrats' National Council, Aldo Moro, in the spring of 1978. (Moro had also served as the Italian Prime Minister from 1963 to 1968 and from 1974 to 1976.) According to historian Donald Sassoon, Moro was the most senior politician to be assassinated by terrorists in Europe since the 1920s (1997:250–51). His body was found in Rome just over a month before the staging of Cage's *Il Treno*.

There are three salient differences in the ways that Cage and Curran approached the idea of music on a train; each of these differences sounds a variation on the theme of human agency in the musical drama of sound and motion. First is the status of non-elite musical traditions, which never held much attraction for Cage. In *Alla ricerca del silenzio perduto*, the songs of the people are only important to the extent that they added to the general noisiness of unimpeded, interpenetrating sounds. In this regard, I do not agree with Daniel Charles's reading of this piece as "ethnological or ethnographic" (1987:88–115). From my perspective, *Il Treno* shows no "ethnographic" interest in the people of Bologna other than as stochastic sound producers. (But Charles is nonetheless correct to describe Cage's resolutely materialist piece as "nothing abstract, nor theoretical.") Indeed, as Giammiero Cane has reported, the crowd only began spontaneously to sing Verdi tunes once *Il Treno* was finished for the day — on the journey back to Bologna, after the electronic equipment had been shut off and the train fell "silent." As Cane notes, these singers — like all participants in the event — were free from the beginning to produce any sounds they desired to contribute. "But they could not (or would not) do it in front of the art that imposed itself on their folklore, which only now [once the event was over for the day] could become musique d'ameublement and conquer the train's silence" (Cane 2008:25).

For Curran, however, vernacular musics are part of the lived sonic history of the region, and thus are included in *Boletus Edulis* as reminders of a world outside of the somewhat narrow concerns of the avant-garde. Regarding his tape mix of radio hits from the late 1970s, Curran comments, "The Italians particularly appreciated that, because it had that sense of humor, irony and tenderness, of really recalling history, not through the avant-garde, but through the popular culture." Because he had lived in Italy since late 1964, Curran enjoyed a certain familiarity with Italian culture that Cage did not. He later remarked, "My advantage in being an adopted Italian is that I was really able to communicate with musicians and public in a very warm and familiar way." Curran's mix of radio hits therefore seems to have resulted directly from a respectful decision *not* to allow his "art" to impose itself on his audience's "folklore." Nonetheless, the tradition of Italian *musica popolare* to which Curran referred is a complex one marked by ideological struggle, particularly after 1960, when Nuovo Canzoniere...
Although their methodologies proceeded in such different directions, Curran’s homage to his mentor and friend stops far short of repudiation. And how could it not? As many have noted, the sheer audacity of works like the 1978 happening opened up the musical playing field for Cage’s successors, Curran included. By the time of Il Treno, Cage was a world-class celebrity, and he loved it. On the surface, the piece was a multi-channel celebration, but it celebrated its author above all. Curran is no less partial to the position of genius-creator that Cage was, but, as works like Boletus Edulis make clear, he holds a deep affection for the little guy. “The guiding principles still remain the same,” he remarked of the range of his compositions, “that all human beings are not only potentially but virtually musical beings” (Curran 1983).

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NOTES

1. See Beal 2009.
2. The following account of the event is based on Cage (1977). The score is reprinted, with beautiful photographs, sound recordings, and a short film on DVD, in Gotti et al. (2008).
3. Tito Gotti to John Cage, March 5, 1977, John Cage Correspondence, Northwestern University Music Library (hereafter “JCC”). Giacomo Manzoni clarified Gotti’s antipathy for traditional concert presentations (whether for new or old compositions) in a conversation with me on January 15, 2011.
4. Cage to Gotti, March 12, 1977, JCC.
5. Panni to Cage, March 25, 1977, JCC.
6. Cage to Panni, April 10, 1977, JCC.
8. Cage to Gotti, December 3, 1977, JCC.
9. Cage to Panni, April 10, 1977, JCC.
10. See also Cage (1979).
11. Undated mesostic, JCC, box 2, folder 2. The final term “componibile 3” was used as an informal title for Cage’s piece, which was the third in a series of pieces written for Gott’s Feste Musicali in the 1970s. The Italian word describes something consisting of discrete parts that can be assembled into a whole; it is typically used in the context of modular kitchens, or cucina componibile.
12. See Cage (1979): this text dates from Cage’s pre-macrobiotic days in 1975.
13. The following account of Boletus Edulis is based on Curran, interview with author, October 17, 2008; Curran, telephone interview with author, August 30, 2009; the manuscript of the score (in author’s possession); video documentation of the event on Curran’s website, www.alvincurran.com; and photo documentation in Casanova (2008).

REFERENCES


PART III

WALKING
AND BODILY
CHOREOGRAPHY