

PROGRAM NOTES by Aaron Grad

**Earle Brown** (1926–2002) was living in Colorado in 1951 when he met John Cage and Merce Cunningham, the choreographer who was Cage’s longtime artistic and romantic partner. (Cage and Cunningham, incidentally, met in Seattle when Cage was working as a piano accompanist for dance classes at Cornish College.) Brown soon moved to New York and began his own explorations of graphic notation, most famously in the score *December 1952*, a single page of horizontal and vertical lines that would be perfectly at home in an exhibition of Abstract Expressionist paintings. Like Feldman, Brown soon returned to a notational system that included more musical information while still leaving certain details indeterminate. *Music for Cello and Piano* (1955) utilized a technique Brown described as “time notation,” in which pitches and dynamics are fixed but time is fluid, defined only by the relative position of sound objects on the page.

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