

Implications of Infinity: Richard Carrick's Flow Cycle

George E. Lewis

The *Flow Cycle* found its genesis in Richard Carrick's summer sojourn in Tanzania. "I spent the whole summer writing all this music that had no relationship to anything else," Carrick recalled, "and at the end of it I realized, well, they're all related to each other, but I wasn't seeing them that way. I was seeing them as the beginnings of pieces, and thinking about structure and thinking about all these big things, but I wasn't seeing what was actually in front of me. So I decided to drop that and that's when the *Flow Cycle* came in—the flow concept came in—this idea that all of these seemingly disparate ideas could be put through a funnel that would somehow coherently lead the audience through all of these different paths."¹

The concepts of "flow" and "optimal experience" were identified in the 1970s by the psychologist Mihaly Csikszentmihalyi as connoting a complex yet manageable and actively self-produced equilibrium among skills, goals, awareness, and feedback. An experience of flow, according to Csikszentmihalyi, produces

a sense that one's skills are adequate to cope with the challenges at hand, in a goal-directed, rule-bound action system that provides clear cues as to how well one is performing. Concentration is so intense that there is no attention left over to think about anything irrelevant, or to worry about problems. Self-consciousness disappears, and the sense of time becomes distorted. An activity that produces such experiences is so gratifying that people are willing to do it for its own sake, with little concern for what they will get out of it, even when it is difficult, or dangerous.²

The goal of flow is, as Csikszentmihalyi sees it, "achieving control over the contents of our consciousness."³

The three solo works in the cycle, "*in flow*" (for violin), *Shadow Flow* (for viola), and *Moroccan Flow (unfolding from unity)* (for cello), juxtapose cell-like repetition with jaunty, dance-like affect—not at all after the fashion of what have become the folkways of minimalist practice, but rather in the manner of the Bach unaccompanied string works—postmodern partitas that balance emotion with introspection. "They all start from the basic point and evolve outward," Carrick says. "You start to get used to that, and after a few times you say, oh, again, and oh, again. By the third piece it takes on a completely different form, and it's very kaleidoscopic. We know that we're starting here again, but we see the differences of where each section goes to, and what each section is highlighting . . . I'm thinking about how you organically build something."⁴

¹ George E. Lewis, "Interview with Richard Carrick."

² Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: HarperPerennial, 1991), 71.

³ *Ibid.*, 3.

⁴ Lewis, "Interview with Richard Carrick."

“Maybe it’s the same as my composing process,” Carrick mused. “I don’t look at the paper and say, I have to get here—how am I going to get here. I look and I take a next step and I take a next step and then I say, oh, I don’t like that step. And then I start over again. That’s a peculiar way of working, but I always go back and rewrite the piece from the beginning. I learn from my mistakes, and then I write it again. And I do that many, many, many, times.”⁵ Indeed, *Shadow Flow*’s dusky, somber hues recall a clock being periodically reset to zero and restarted—a meditation on the motion of a pendulum, a simple sonic gesture that over time, reveals its recursive resonances.

Despite the music’s strong associations with the concept of flow, Carrick gently but firmly maintains that the five works in the cycle do not serve as depictions of the flow experience. “I’m thinking about writing music for the performer to create a flow experience for the audience,” he noted.⁶ That is, the performance itself can serve as a locus of empathy that can lead a listener into flow, and even, in a sense, into the experience of the composer at work. The sociologist Alfred Schutz, in his important 1964 essay, “Making Music Together,” speaks of a “mutual tuning-in relationship between the communicator and the addressee of the communication. This relationship is established by the reciprocal sharing of the Other’s flux of experiences in inner time, by living through a vivid present together, by experiencing this togetherness as a ‘We.’”⁷

Immersed in the experience of *Moroccan Flow (unfolding from unity)*, one senses that all the time one needs is at hand, as small, understated ancillary sounds complement the main sonic elements. The work appears to return time to listeners who invest in it, recalling Schutz’s observation of an “inner time in which the flux of the musical events unfolds, a dimension in which each performer re-creates in polythetic steps the musical thought of the (possibly anonymous) composer and by which he is also connected with the listener.”⁸

Agonism is largely absent from the affect of these works. In *Duo Flow*, the dramaturgy brooks no chases, dovetailing, pursuits or captures; no exchanging, no conversing. The two instruments are defined as not quite fused, but already self-possessed, even self-realized, rather than being at pains to assert and maintain their separateness as symbolic repositories of the ego. Agonism’s country cousin, surprise, is similarly unrepresented. “The *Flow Cycle* doesn’t deal with surprise,” Carrick explains. “It can’t, because there’s something a little too alienating about surprise in this context. Surprise sometimes implies that what was happening right before the surprise might not have been so interesting, and I was very interested in not having those moments in this piece.”⁹ Instead, the works in this cycle exemplify what Csikszentmihalyi calls the “autotelic,” in which one is doing something purely for its own sake.¹⁰ In this sense, the *Flow Cycle* may even be said to induce the autotelic, by allowing listeners to set their own goals, rather than jawboning them toward decryption of complex codes or recognition of linear “road maps.”

⁵ Ibid.

⁶ Ibid.

⁷ Alfred Schutz, “Making Music Together: A Study in Social Relationship,” in *Collected Papers 2: Studies in Social Theory*, ed. Arvid Brodersen (The Hague: Martinus Nijhoff, 1964), 177.

⁸ Ibid. Schutz’s insights here seem to presage Csikszentmihalyi’s notion of flow; the psychologist himself has noted that Edmund Husserl’s phenomenology of experience was conceptually migrated into the social sciences by Schutz and others. See Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, 247.

⁹ Lewis, “Interview with Richard Carrick.”

¹⁰ Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, 67.

Grids and *Girih*

Carrick freely acknowledges that the sectional, cellular features of the works in the *Flow Cycle* are influenced by the complex, grid-like *girih* patterns commonly found in medieval Islamic buildings, architectural scrolls, and other forms of the art of the period, which Carrick encountered during a sojourn with his wife in Morocco that led to the composition of *Moroccan Flow*. A recent article in the journal *Science* by Peter Lu and Paul Steinhardt maintained that by the 16th-century CE, the sophistication of these patterns amounted to demonstrations of the mathematics of “quasi-crystalline,” or “quasi-periodic” patterns; the underlying mathematics of similar patterns on the Darb-i Imam shrine in Isfahan, Iran, completed in 1453 CE, were not understood until they were demonstrated in the early 1970s by mathematician Roger Penrose.¹¹

In his 1981 essay “Crippled Symmetry,” Morton Feldman explained that “The moment a composer notates musical thought to an ongoing ictus, a grid of sorts is already in operation, as with a ruler.”¹² This explicit identification of the grid as a salient feature in composition at least since medieval times runs against the grain of Rosalind Krauss’s influential 1978 theory of the grid’s emergence as a master trope of modernist art: “In the temporal dimension, the grid is an emblem of modernity by being just that: the form that is ubiquitous in the art of our century, while appearing nowhere, nowhere at all, in the art of the last one.”¹³ However, Krauss is speaking of vision, not of sound, and at the same time, Feldman’s sense of chafing against the temporal boundaries of the grid, and his insistence in warping its boundaries, makes common cause with Krauss’s notion of the grid as repressive.

Krauss tells us that, “As the experience of Mondrian amply demonstrates, development is precisely what the grid resists.”¹⁴ Extending the analysis, Krauss observes that “as we have a more and more extended experience of the grid, we have discovered that one of the most modernist things about it is its capacity to serve as a paradigm or model for the antidevelopmental, the antinarrative, the antihistorical.”¹⁵ What Carrick’s work in the *Flow Cycle* shows, however, is that one need not conflate those three oppositionalities. As he remarked, “When you listen to the pieces all the way through, you get a different experience than if you hear any one piece”—a sign that in this cycle of compositions, development and antidevelopment do not have the same status as matter and antimatter; flow seems to be the glue that binds the former oppositions together.¹⁶

What we do have in these works, according to Carrick, is evolution, a different matter entirely. The metaphor of evolution, Carrick notes, is “pretty messy. Rather than theme and development, I think of things evolving . . . evolution leaves room for things that don’t get followed up, leaving things open for the audience to pick up on different musical strands throughout the piece.”¹⁷

¹¹ Peter J. Lu and Paul J. Steinhardt, “Decagonal and Quasi-Crystalline Tilings in Medieval Islamic Architecture,” *Science* Vol. 315 (February 23, 2007).

¹² Morton Feldman, “Crippled Symmetry,” *RES: Anthropology and Aesthetics*, No. 2 (Autumn, 1981): 91.

¹³ Rosalind Krauss, “Grids,” *October* Vol. 9 (Summer, 1979): 52.

¹⁴ *Ibid.*: 51.

¹⁵ *Ibid.*: 64.

¹⁶ Lewis, “Interview with Richard Carrick.”

¹⁷ *Ibid.*

Krauss observes that, “If we open any tract—*Plastic Art and Pure Plastic Art* or *The Non-Objective World*, for instance—we will find that Mondrian and Malevich are not discussing canvas or pigment or graphite or any other form of matter. They are talking about Being or Mind or Spirit. From their point of view, the grid is a staircase to the Universal, and they are not interested in what happens below in the Concrete.”¹⁸ The remark induces reflection on the apparent lack of attention in Krauss’s analysis to non-Western uses of grid-like structures, where one finds precisely this emphasis on being, mind, and spirit. The artists Krauss cites were surely sensitive to these expanded cultural implications; similarly, Csikszentmihalyi provides numerous examples of these liberatory impulses—Aristotle, the Stoics, the spiritual exercises of Greek and Christian philosophies, Zen, the Sufis. Carrick himself cites the influence on the *Flow Cycle* of the music of the Gnawas of Morocco, an explicitly devotional, ritual practice of music-making that he encountered on his visit to the country.

Csikszentmihalyi sees the ultimate activity of flow as the transformation of self toward freedom, which in his view inevitably leads to an encounter with spirituality. Arnold I. Davidson’s extensive work on the thought of Michel Foucault can provide further insight on this issue, which was central to Foucault’s philosophy. Davidson summarizes Foucault’s view of spirituality in terms of access to the truth:

(1) spirituality postulates that the subject as such is not capable of having access to truth, and, more specifically, that truth is not given to the subject by a simple act of knowledge founded on his status as subject; (2) in order to have access to truth, the subject has to undergo a conversion or transformation and therefore his very being is at stake; (3) once the subject has access to truth, the effects of spirituality on the subject are such that his very being is fulfilled, transfigured, or saved.¹⁹

As Foucault concludes, “In short, I think we can say that in and of itself an act of knowledge could never give access to the truth unless it was prepared, accompanied, doubled, and completed by a certain transformation of the subject; not of the individual, but of the subject himself in his being as subject.”²⁰ This practice-based understanding of spirituality can certainly be compared with the ancient notion of the “care of the self,” a notion that similarly animates the flow experience. For Csikszentmihalyi, the fundamental result of the flow experience is “order in consciousness . . . control over psychic energy [i.e., attention].”²¹ Moreover, this control may be consciously self-induced, providing “a sense of discovery, a creative feeling of transporting the person into a new reality.”²² Or, as Carrick put it simply, when composers write music, “they also want to learn something about themselves.”²³

“In the Anatolian village and nomadic rugs,” Feldman observed in “Crippled Symmetry,” there appears to be considerably less concern with the exact accuracy of the

¹⁸ Krauss, “Grids,” 52.

¹⁹ Arnold I. Davidson, “Introduction,” in *Michel Foucault: The Hermeneutics of the Subject, Lectures at the Collège de France, 1981–82* (New York: Palgrave Macmillan, 2005), xxiv.

²⁰ *Ibid.*

²¹ Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, 6.

²² *Ibid.*, 74.

²³ Lewis, “Interview with Richard Carrick.”

mirror image than in most other rug-producing areas. The detail of an Anatolian symmetrical image was never mechanical, as I had expected, but idiomatically drawn. Even the Classical Turkish carpet was not as particular with perfect border solutions as was its Persian counterpart.²⁴

Perhaps the concept Feldman had in mind was “idiosyncratic” rather than idiomatic; in fact, Feldman was fascinated by both the unevenness and micro-irregularity in color and proportion in the rugs and their larger-scale affect of self-similarity, which he cast as a relation between symmetry and asymmetry: “Music and the designs of a repeated pattern in a rug have much in common. Even if it be asymmetrical in its placement, the proportion of one component to another is hardly ever substantially out of scale in the context of the whole. Most traditional rug patterns retain the same size when taken from a larger rug and then adapted to a smaller one.” Feldman’s conceptual migration to musical landscapes (“Rugs have prompted me in my recent music to think of a disproportionate symmetry”) may be found in works such as *Why Patterns?* (1978) and *Crippled Symmetry* (1983).²⁵

But Carrick is not looking for the imperfections in a given grid, the primary impulse driving Feldman’s fascination with the Anatolian rugs and the larger issues of symmetry and its deformation. Instead, the composer sees flow embedded within the mosaic: “And then I started thinking quite literally: What if I was in a musical situation here? What kind of flow would I have to be in to go through this mosaic? So I was thinking about pitches—from as little as four-note cells up to ten- or twelve-note cells—in terms of repositioning mosaics from one section to the next.”²⁶

“Logically speaking,” Rosalind Krauss maintains, “the grid extends, in all directions, to infinity. Any boundaries imposed upon it by a given painting or sculpture can only be seen—according to this logic—as arbitrary. By virtue of the grid, the given work of art is presented as a mere fragment, a tiny piece arbitrarily cropped from an infinitely larger fabric. Thus the grid operates from the work of art outward, compelling our acknowledgement of a world beyond the frame.”²⁷ Transporting Krauss’s observation to the non-Western frame, Carrick marveled of the creators of the Islamic mosaics that “They figured out how to create so many different implications of infinity. That was really powerful—how twelve different objects put in this way would imply that this could go on forever, and you weren’t quite sure how it was going to go on, but you trusted that it was going to go on.”²⁸

“Perhaps the most striking innovation arising from the application of *girih* tiles in medieval Islamic mosaics,” Lu and Steinhardt assert in their *Science* article, “was the appearance of self-similarity transformation (the subdivision of large *girih* tiles into smaller ones) to create overlapping patterns at two different length scales, in which each pattern is generated by the same *girih* tile shapes.”²⁹ Indeed, self-similarity is another important feature of the *Flow Cycle*, which implicitly draws from the concept of tessellation as a generative metaphor driving both moment-

²⁴ Feldman, “Crippled Symmetry,” 91.

²⁵ *Ibid.*

²⁶ Lewis, “Interview with Richard Carrick.”

²⁷ Krauss, “Grids,” 60.

²⁸ Lewis, “Interview with Richard Carrick.”

²⁹ Lu and Steinhardt, “Decagonal and Quasi-Crystalline Tilings in Medieval Islamic Architecture,” 1107.

to-moment expression and larger-scale formal elements. Tessellations of the sort found in Islamic mosaics repeat without repeating (“quasi-periodicity”), an essential feature of each of the five works that contributes to the sense of flow experienced by a listener. The melodic-rhythmic cells that serve as primary material in the *Flow Cycle* are analogous to the figures in a plane tessellation; as these figures appear, they are phenomenologically “rotated” in a way that substitutes temporal for spatial orientation.

As Rosalind Krauss observes, “although the grid is certainly not a story, it is a structure, and one, moreover, that allows a contradiction between the values of science and those of spiritualism to maintain themselves within the consciousness of modernism, or rather its unconscious, as something repressed.”³⁰ Similarly, the works in the *Flow Cycle* (with one exception that I shall shortly address) privilege structure over narrative, despite the necessary serial nature of time-based work. However, these pieces manage to elide the terms in Krauss’s contradiction—or rather, the work acknowledges no contradiction between these values.

Camus and the Sun

The title of the final work in the cycle, “à cause du soleil” *Flow Trio*, comes from the narrative of Meursault, the enigmatic central character in Albert Camus’s novel *L’Étranger*. Despite the novel’s exploration of various philosophical issues and traditions, and Camus’s subsequent reputation as a forerunner of existentialism, Carrick says that, “I didn’t want it to be a very philosophical title. I wanted it to be actually about the sun.”³¹

At the conclusion of the novel’s first section, Meursault becomes involved in an altercation on a beach that culminates in his shooting an unnamed Arab dead. At trial, asked to explain the motives for his act, Meursault maintains, to the laughter of the audience and the chagrin of his lawyer, that he hadn’t meant to kill the Arab, but did it “because of the sun.”³² The Algerian sun itself becomes a major trope in the novel, and the buildup to the murder is suffused with imagery of heat, glare, and sound: “The sun was shining almost directly overhead onto the sand, and the glare on the water was unbearable. . . . I just stood there at the bottom, my head ringing from the sun. . . . I could feel my forehead swelling under the sun. . . . The whole beach, throbbing in the sun, was pressing on my back. . . . All I could feel were the cymbals of sunlight crashing on my forehead. . . . It was this burning, that I couldn’t stand anymore, that made me move forward.”³³

Carrick sees the final moments of the piece as a translation of this crucial scene: “At the end of the piece they’re digging into the instruments as much as they can, in to the lowest depths of the instruments—quite literally blinding the string trio.”³⁴ The engagement with these and other tropes of North Africa reflects Carrick’s maternal family background, and listeners may also be reminded of a similar engagement in the work of Paul Bowles, a long-time resident of Tangier, whose compositions, as well as his classic first novel, *The Sheltering Sky*, drew upon the sensorium of his adopted home.³⁵

³⁰ Krauss, “Grids,” 55.

³¹ Lewis, “Interview with Richard Carrick.”

³² Albert Camus, translated by Matthew Ward, *The Stranger* (New York: Vintage Books, 1989), 103.

³³ *Ibid.*, 52–59.

³⁴ Lewis, “Interview with Richard Carrick.”

³⁵ Irene Herrmann and Benjamin Folkman, “Catalogue of Paul Bowles’ Musical Works.” Available at

“I’m always thinking about the moment,” Carrick declared in our visit. “Compositionally, it’s important for me.” Similarly, for Mihaly Csikszentmihalyi, the most crucial goals of the flow experience correspond to happiness, enjoyment, and an enhanced quality of life, and as he wrote to Carrick, “I am not an expert on contemporary music, but listening to the *Flow Cycle* has been unadulterated pleasure—and yes, a real flow experience. Rarely have I heard ease of invention so well matched by technical virtuosity.”³⁶ With the emergence of this extraordinary cycle of works, we can be grateful to Richard Carrick for daring to express the ideals of his music in terms of these fundamental desires.

George E. Lewis, Case Professor of American Music at Columbia University, is a 2002 MacArthur Fellow whose compositions encompass chamber, orchestral, computer, and improvised music. His widely acclaimed book, A Power Stronger Than Itself: The AACM and American Experimental Music (University of Chicago Press, 2008) received the 2009 American Book Award.

Richard Carrick (born in Paris of French-Algerian and British parents) is a New York-based composer whose music has been performed internationally, including at the New York Philharmonic (Ensemble Series), Vienna’s Konzerthaus, ISCM World Music Days–Switzerland, Darmstadt Summer Festival, Tokyo International House, and Merkin Hall; and by Nieuw Ensemble, the JACK Quartet, Nouvel Ensemble Moderne, soloists Magnus Andersson, Carin Levine, Rohan de Saram, David Shively and others. Recent works include *The Flow Cycle*, *Adagios for String Quartet*, and *Find the Devil’s Lead*. He also writes large-scale multimedia works such as *Cosmicomics* (based on stories by Italo Calvino) combining video, electronics and live musicians.

He co-founded and co-directs the New York-based contemporary ensemble Either/Or. As a performer (pianist, conductor, guitarist) he regularly premieres a diverse repertoire of solo and ensemble works by leading composers including Helmut Lachenmann, Chaya Czernowin, Horatiu Radulescu, and Elliott Sharp, as well as performing in improvising ensembles.

In 2011-12, Carrick will teach at Columbia University and New York University. He has taught and guest lectured about his music in Japan, South Korea, Sweden, France, Germany, The Netherlands, and the United States. He studied at Columbia University (B.A.) with Mario Davidovsky and David Rakowski, UC-San Diego (M.A., Ph.D.) with Brian Ferneyhough, Aleck Karis and George Lewis, IRCAM (Stage d’été) and Koninklijk Conservatorium in The Hague. www.richardcarrick.com

Either/Or is a contemporary music ensemble based in New York City. Founded in 2004 by pianist/composer Richard Carrick and percussionist David Shively, Either/Or focuses on compelling new and recent works for unconventional ensemble formations rarely heard elsewhere. The group draws upon its roster, featuring some of New York’s leading interpreters, to present intense chamber music alongside larger ensemble works. E/O has performed to critical acclaim at Miller Theatre, Merkin Concert Hall, The Kitchen, MATA Festival, the Austrian Cultural Forum, and ICA:Boston, in addition to frequent appearances at experimental music venues such as The Stone, Roulette, and Issue Project Room. Programs have included numerous world, U.S., and New York premieres; these range from major works of American experimental music to rarely heard classics from the dynamic margins of the European avant-garde. In addition to its ongoing collaborations with emerging artists, Either/Or has brought distinguished

<http://www.paulbowles.org/music.html>, accessed June 26, 2011.

³⁶ Mihaly Csikszentmihalyi, “Personal Communication to Richard Carrick.”

composers such as Helmut Lachenmann (2008), Paolo Aralla (2009), and Chaya Czernowin (2010, 2011) to New York for portrait concerts and lectures through E/O's Composer's Atelier series. Either/Or and its directors have been Artists in Residence at Eugene Lang College of the New School for Social Research (2010) and New York University Faculty of Arts & Sciences (2008-9). Educational activities have included lectures, workshops, open rehearsals, and premieres of student works.

Eric Bartlett is a member of the New York Philharmonic and a member soloist with the Orpheus Chamber Orchestra. In addition to Orpheus, his solo appearances include the Cabrillo Festival, the Mostly Mozart Festival Orchestra, the Anchorage Symphony, the Hartford Chamber Orchestra, the Aspen and Juilliard Orchestras, and the New York Philharmonic's "Horizons '84" series. Mr. Bartlett is the recipient of a Solo Recitalist's Award from the National Endowment for the Arts and a special Performance Award as a finalist of the 1987 New England Conservatory/Piatigorsky Award. Recognized as a leading performer of contemporary music, Mr. Bartlett has participated in more than ninety premieres with ensembles such as Speculum Musicae, the New York New Music Ensemble, the Group for Contemporary Music, and the Columbia String Quartet, and he has commissioned new works for the cello from American composers. A native of Marlboro, Vermont, Mr. Bartlett's teachers included George Finckel, Blanche Honegger Moyses, Leopold Teraspulsky, Leonard Rose and Channing Robbins. He is currently an adjunct professor at The Juilliard School and the Manhattan School of Music.

Violinist **Kuan-Cheng Lu** joined the New York Philharmonic at the beginning of the 2004-05 season. He received his bachelor's in music degree from Oberlin College, and his master's in music from the Manhattan School of Music. A native of Taiwan, Mr. Lu has received numerous awards and scholarships that include the top prize in the Taiwan National Violin Competition, first prize in the ASTA string competition, the Raphael Bronstein Award, and the Taiwan Chi-Mei Corporation's Outstanding Young Artist award. He has studied with New York Philharmonic Concertmaster Glenn Dicterow and Philharmonic violinists Yoko Takebe and Lisa Kim. Other teachers have included Roland and Almita Vamos, and Julia Bushkova, as well as his father, Chung Chih Lu. Mr. Lu has served as concertmaster of the Verbier Orchestra, Pacific Music Festival, Music Academy of the West, Oberlin Orchestra, Oberlin Contemporary Music Ensemble, Manhattan Chamber Sinfonia, Manhattan Symphony, and Manhattan Philharmonia.

Dov Scheindlin has been violist of the Arditti, Penderecki, and Chester String Quartets. His chamber music career has brought him to twenty-eight countries around the globe, and won him the Siemens Prize in 1999. He has appeared as a soloist with the Royal Concertgebouw Orchestra of Amsterdam, the Radio Symphony Orchestra of Berlin, the Paris Radio Philharmonic Orchestra, and the Munich Philharmonic. Mr. Scheindlin has recorded extensively for EMI, Teldec, Auvidis, Col Legno, and Mode. As a member of the Arditti Quartet, he gave nearly 100 world premieres and won the Gramophone Award in 2002. Dov Scheindlin was raised in New York City, where he studied with Samuel Rhodes and William Lincer at The Juilliard School. He has taught viola and chamber music at Harvard, Wilfrid Laurier University, and Tanglewood. Dov Scheindlin currently lives in New York where he is on the faculty of New York University's Steinhardt School. He is an associate member of the Metropolitan Opera Orchestra and performs frequently with the Orpheus Chamber Orchestra. He plays a viola by Francesco Bissolotti of Cremona, made in 1975.

Violinist **Andrea Schultz** currently performs and tours with a wide array of groups, including Sequitur, Cabrini Quartet, Trio of the Americas, and the Orchestra of St. Luke's. She was a member of the Mark Morris Dance Group Music Ensemble for many years, touring the United States, Britain, Japan, and Australia. She has also appeared as a guest with Cygnus, the Da Capo Chamber Players, Locrian Chamber Players, Ensemble 21, Cassatt String Quartet, Apple Hill Chamber Players, Orpheus Chamber Orchestra, and Mostly Mozart and has recorded contemporary chamber music for the Albany, New World, and Phoenix labels. Ms. Schultz spends summers performing and teaching at the Wintergreen Music Festival and Academy, Kinhaven Music School, Caramoor Music Festival, and the Chamber Music Conference and Composers' Forum of the East. A graduate of Yale University, the Cleveland Institute of Music, and SUNY Stony Brook, Ms. Schultz studied violin with Betty-Jean Hagen, Sydney Harth, Paul Kantor, Donald Weilerstein, and Joyce Robbins.

Alex Waterman is a founding member of the Plus Minus Ensemble, based in Brussels and London, specializing in avant-garde and experimental music. He has performed as a guest musician with numerous ensembles, including Trio Event (Berlin), Champs d'Action–Antwerp, Q-O2–Brussels, and Magpie Music and Dance. He is presently working on his PhD in musicology at New York University as well as writing a book about composer Robert Ashley with the artist Will Holder. Alex Waterman and Beatrice Gibson's film, *A Necessary Music*, narrated by Robert Ashley and with original music by Waterman, premiered at the Whitney Museum ISP show and won the Tiger Prize for Best Short Film at the Rotterdam Film Festival in 2008. Other work includes a new film project in Vieques and starting up his record label (D.S. al coda). He also plays the music of Arthur Russell with Arthur's Landing whenever he can. His writings have been published by Dot Dot Dot, Paregon, FoArm, and Artforum. www.alexwaterman.com

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E-mail: info@newworldrecords.org

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RICHARD CARRICK (b. 1971)
The Flow Cycle for Strings
Either/Or

80719-2

1. "*in flow*" (2006) 7:20
Andrea Schultz, violin

2. *Shadow Flow* (2007) 11:58
Dov Scheindlin, viola

3. *Moroccan Flow (unfolding from unity)* (2008) 9:02
Alex Waterman, cello

4. *Duo Flow* (2008) 10:56
Kuan-Cheng Lu, violin; Eric Bartlett, cello

5. "*à cause du soleil*" *Flow Trio* (2009) 11:23
Kuan-Cheng Lu, violin; Dov Scheindlin, viola; Eric Bartlett, cello

TT: 51:08

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