The Roaring Silence John Cage A Life | 3be6f46fdcc54863070b043d609113d


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The selection of over five hundred letters gives us the life of John Cage with all the intelligence, wit, and inventiveness that made him such an important and groundbreaking composer and performer. The missives range from lengthy reports of his early trips to Europe in the 1930s through his years with the dancer Merce Cunningham, and shed new light on his growing eminence as an iconic performance artist of the American avant-garde. Cage's joie de vivre resounds in these letters fully annotated throughout in every phase of his career, and includes correspondence with Peter Yates, David Tudor, and Pierre Boulez, among others. Above all, they reveal his passionate interest in people, ideas, and the arts. The voice is one we recognize from his writings: profound, serious, irreverent, and funny. Not only will readers take pleasure in Cage's correspondence with and commentary about the people and events of a momentous and transformative time in the arts, they will also share in his meditations on the very nature of art. A deep pleasure to read, this volume presents an extraordinary portrait of a complex, brilliant man who challenged and changed the artistic currents of the twentieth century.

The Roaring Silence. John Cage: A Life

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this five-volume set illuminates through a representative sampling of masterworks - the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Late Twentieth Century is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the growing importance of music and computers, the rise of pop music and rock and roll, the music of Laurie Anderson, John Zorn, and John Adams. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period. Susan Sontag (1933-2004) gilt als Ikone, als streitbare Intellektuelle in der Tradition Zolas und Voltaires, die immer wieder in der Politik intervenierte. Doch wie wurde sie, als Susan Lee Rosenblatt im Januar 1933 geboren, zur schillernden Figur des New Yorker Kulturbetriebes? Stephan Isernhagen verortet Sontag im kulturellen Feld New Yorks und argumentiert, dass Themen, die sie besetzte, Haltungen, die sie anregten und Kategorien, an denen entlang sie ihre Kunstkritik ausrichtete, den Kulturtrend New Yorks lange vor ihrer Etablierung in der Ostküstenmetropole prägten. Er arbeitet den Zusammenhang zwischen Sontags Selbstwahrnehmung als Homosexualle und ihrer Kunstkritik heraus und zeigt, wie stark die von gesellschaftlichen Autoritäten immer wieder festgestellte Minderwertigkeit der homosexuellen Erfahrung die Kunstkritik einer Frau, die als eine der wichtigsten weiblichen Intellektuellen in die Geschichte eingegangen ist, prägte. Klassische Musik kann Wunder vollbringen. Sie inspiriert zum Genießen, schafft Raum für Emotionen und Schönheit. Das Einzige, was man dazu braucht, sind offene Ohren und ein offener Geist. Die renommierte Musikerin und beliebte Moderatorin Clemency Burton-Hill schafft mit ihrer vielfältigen Musikauswahl und ihren kurzen, prägnanten Texten über Werk und Autor einen unvergleichbaren und persönlichen Zugang zu zeltlos schöner Musik. This annotated bibliography uncovers the wealth of resources available on the life and music of John Cage, one of the most influential and fascinating composers of the twentieth-century. The guide will focus on documentary studies, archival resources, scholarly research, and autobiographical materials, and place the composer and his work in a larger context of postmodern philosophy, art and theater movements, and contemporary politics. It will support emerging scholarship and inquiry for future research on Cage, with carefully selected sources and useful annotations. First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company. The universally acclaimed and award-winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time, Richard Taruskin. Now in paperback, the set has been reconstructed to be available for the first time as integrated books, each one taking on a critical time period in the history of western music. All five books are also being offered in a shrink wrapped set for a discounted price. Each book in this magnificent set illuminates - through a representative sampling of masterworks - those themes, styles, and currents that give shape and direction to each musical age. The five titles cover Western music from its earliest days to the sixteenth century, the seventeenth and eighteenth century, the nineteenth century, the early twentieth century, and the late twentieth century. Taking a critical perspective, Taruskin sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. He combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. He also describes how the context of each stylistic period - cultural, historical, economic, and scientific - influenced and defined the context of musical composition and performance. He examines the effectiveness of the music in terms of musical examples, black-and-white pictures throughout, suggestions for further reading, and indexes. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, these books will be essential reading for anyone who wishes to understand this rich and diverse tradition. /Musicians and artists have always shared mutual interests and exchanged theories of art and creativity. This exchange climaxed just after World War II, when a group of New York-based musicians, including John Cage, Morton Feldman, Earle Brown, and David Tudor, formed friendships with a group of painters. The latter group, now known collectively as either the New York School or the Abstract Expressionists, included Jackson Pollock, Willem de Kooning, Robert Motherwell, Mark Rothko, Barnett Newman, Clyfford Still, Franz Kline, Philip Guston, and Willem Baziotes. The group also included a younger generation of artists-particularly Robert Rauschenberg and Jasper Johns-that had somewhat apart from the Abstract Expressionists. This group of painters created what is arguably the first significant American movement in the visual arts. Inspired by the artists, the New York School composers accomplished a similar feat. By the beginning of the 1960s, the New York Schools of art and music had assumed a position of leadership in the world of art. For anyone interested in the development of 20th century art, music, and culture, The New York Schools of Music and Art will make for illuminating reading. First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company. This volume looks at the creative work of the great avant-gardist John Cage from an exciting interdiscipliary perspective, exploring his activities as a composer, performer, thinker, and artist. The essays in this collection come out of a pivotal gathering during which a spectrum of participants including composers, music scholars, and visual artists, literary critics, poets, and filmmakers convened to examine Cage's extraordinary artistic legacy. Beginning with David Bernstein's introductory essay on the reception of Cage's music, the volume addresses topics ranging from his reluctance to discuss his homosexuality, to his work as a performer and musician, and his forward-looking, provocative experimentation with electronic and other media. Several of the essays draw upon previously unseen sketches and other source materials. Also included are transcripts of lively panel discussions among some of Cage's former colleagues. Taken together, this collection is a much-needed contribution to the study of one of the most significant American artists of the twentieth century. John Cage was one of America's most renowned composers from the 1940s until his death in 1992. But he was also a much-welcomed writer, and an unusually attractive personality able to present his ideas engagingly and accessibly. The main source of CageTalk: Dialogues with and about John Cage is a panoply of vivid and compulsively readable interviews given to Peter Dickinson in the late 1980s for a BBC Radio 3 documentary. The original BBC program lasted an hour, but the full discussions with Cage and many of the main figures connected with him were not published until the first book of this pdf. CageTalk also includes earlier BBC interviews with Cage, including ones by the renowned literary critic Frank Kermode and art
critic David Sylvester. And Dickinson, the editor of this volume, contributes little-known source material about Cage's Musicians and Roaratorio as well as a substantial introduction exploring the multiple roles that Cage's varied and challenging output played during much of the twentieth century and continues to play in the early twenty-first. Apart from the long interview with Cage himself, there are discussions with Bonnie Bird, Earle Brown, Merce Cunningham, Arnold Dreyfuss, John Goodman, Otto Lenders, John Tavener, Jackson Mac Low, Richard Sennett, Michael Thonemann, Diana Thow, and Xavier Valls. Most of the interviews were given to Peter Dickinson but there are others involving Rebecca Boyle, Anthony Cheewers, Michael Oliver, and Roger Smalley. Peter Dickinson, British composer and pianist, is Emeritus Professor, University of Keele and University of London, and has written or edited several books about twentieth-century music, including Copland Connotations (Boydell Press, 2002) and The Music of Lennox Berkeley (Boydell Press, 2003).

Publisher Description

The first issue of the experimental music annual review. Dossier John Cage (headed by Matthieu Saladin): in depth studies and reports (Philip Gewnętrzn, Sarah Troche, Jean-Yves Bosser, Xavier Krickia, Seth Kim-Cohen, Michael Pisaro, Sophie Stéla, Mattin) and free reflection papers (Matthieu Saladin, Radu Maluță, Toshiya Tsunoda, Jérôme Noetinger), documents, critical reviews and reports (Philip Thomas, Rob Haskins, Ivana Miladinović Prca, Cyrille Bref John Cage has been described as the most important composer of our time. He combined classical European training with Eastern and Indian influences, indeterminacy, electronic technologies, and computerization, as well as upon lesser known but important ideas and strategies such as transparency, multiplicity, virtuality, and actualization. Ultimately, it traces the development of Cage's avant-garde music and political project.
work he composed in the ensuing two decades was composed for Tudor; even if it was not written for the piano, Tudor's nominal instrument. The collaboration of Cage and Tudor reached an apex in the Solo for Piano from Cage's Concert for Piano and Orchestra (1957/58). None of Cage's previous works had employed more than a single type of notation. In contrast, the Solo for Piano consists of eighty-four notational types, ranging from standard notation to notes written in the I Ching, to graphical and logos-like visuals. The notation creates a kind of "silence" in musical works, a pioneer in electronic music and the nonstandard use of instruments, Cage was one of the most influential composers of the last century. This volume traces a trajectory of writings on the artist, from the earliest critical reactions to the scholarship of today. If the first writing on Cage in the American context, often written by close associates with Cage's involvement, seemed lacking in critical distance, younger scholars—a generation removed—have recently begun to approach the legacy from a new perspective, with more developed theoretical frameworks and greater skepticism. This book captures that evolution. The texts include discussions of Cage's work in the context of the New Music scene in Germany in the 1950s; Yvonne Rainer's essay looking back on Cage and New York experimentalism of the 1960s; a complex and original mapping of Cage's place in a wider aesthetic and philosophical ideas, while placing these in the greater perspective of American life and letters. Paying due attention to Cage's inventions, such as the prepared piano, and his pioneering use of indeterminate notation and chance operations in composition (utilizing the I Ching), David Revill also illuminates Cage the performer, printmaker, watercolorist, expert amateur mycologist, game show celebrity, political anarchtist, and social activist. Arnold Schoenberg once called Cage "not a composer, but an inventor of genius." This revised edition presents never-before-seen correspondence between Cage and other luminaries of his day, as well as new analyses into his legacy. The Roaring Silence celebrates the life and work of this true American original. The experimental composer John Cage (1912-1992) is best known for his works in percussion, prepared piano, and electronic music, but he is also acknowledged to be one of the most significant figures in 20th century theatre. In Cage's work in theatre composition there is a blurring of the distinctions between music, dance, literature, art and everyday life. Here, William Fetterman examines the majority of those compositions by Cage which are as well as visual in content, beginning with his first work in this genre in 1952, and continuing through 1992. Much of the information in this study comes from previously unrecorded material discovered among the unpublished scores and notes of Cage and his frequent collaborator David Tudor, as well as author's interviews with Cage and with individuals closely associated with Cage's work, including Davide N. Pastoral's "Critical reaction to writing about Cage's collaborators to current scholarship. John Cage (1912-1992) defined a radical practice of composition that changed the course of modern music and shaped a new conceptual horizon for postwar art. 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subjects that are sometimes overlooked and to authors whose work might not otherwise find a home. John Cage: Composed in America is the first book-length work to address the "other" John Cage, a revisionist treatment of the way Cage himself has composed and been "composed" in America. Cage, as these original essays testify, is a contradictory figure. A disciple of Duchamp and Schoenberg, Satie and Joyce, he created compositions that undercut some of these artists' central premises and then attributed his own compositional theories to their "tradition." An American in the Emerson-Thoreau mold, he paradoxically won his biggest audience in Europe. A freewheeling, Californian artist, Cage was committed to a severe work ethic and a firm discipline, especially the discipline of Zen Buddhism. American writer, composer, artist, and philosopher John Cage (1912-92) is best known for his experimental composition 4′33″, a musical score in which the performer does not play an instrument during the duration of the piece. The purpose, Cage said, was for the audience to listen to the sounds of the environment around them while the piece was performed. Groundbreaking pieces such as 4′33″, as well as Sonatas and Interludes not only established Cage as a leading figure in the postwar avant-garde movement, but also cemented the enduring controversy surrounding his work. In this new biography, Rob Haskins explores Cage's radical approach to art and aesthetics and his belief that everyday life and art are one and the same. Scrutinizing Cage's emphasis on chance over intention, which rejected traditional artistic methods and caused an uproar among his peers, Haskins elucidates the ideas that lay behind these pillars of Cage's work. Haskins also demystifies the influence of Eastern cultures, particularly Zen Buddhism, on Cage, including his use of the Chinese text I Ching as his standard composition tool in all his work after 1951. Adding to our understanding of the art, music, and ideas of the twentieth century, this book provides an engaging look at a man who continues to challenge and inspire artists worldwide. Background Noise follows the development of sound as an artistic medium and illustrates how sound is put to use within modes of composition, installation, and performance. While chronological in its structure, Brandon LaBelle's book is informed by spatial thinking - weaving architecture, environments, and the specifics of location into the work of sound, with the aim of formulating an expansive history and understanding of sound art. At its center the book presupposes an intrinsic relation between sound and its location, galvanizing acoustics, sound phenomena, and the environmental with the tensions inherent in what LaBelle identifies as sound's relational dynamic. For the author, this is embedded within sound's tendency to become public expressed in its ability to travel distances, foster cultural expression, and define spaces while being radically flexible. This second expanded edition includes a new chapter on the non-human and subhuman tendencies in sound art, revisions to the text as well as a new preface by the author. Intersecting material analysis with theoretical frameworks spanning art and architectural theory, performance studies and media theory, Background Noise makes the case that sound and sound art are central to understandings of contemporary culture. John Cage's Concert for Piano and Orchestra is one of the seminal works of the second half of the twentieth century, and the centerpiece of the middle period of Cage's output. It is a culmination of Cage's work up to that point, incorporating notation techniques he had spent the past decade developing - techniques which remain radical to this day. But despite Cage's vitality to the musical development of the twentieth century, and the Concert's centrality to his work, the piece is still rarely performed and even more rarely examined in detail. In this volume, Martin Iddon and Philip Thomas provide a rich and critical examination of this enormously significant piece, tracing its many contexts and influences - particularly Schoenberg, jazz, and Cage's own compositional practice - through a wide and previously untapped range of archival sources. Iddon and Thomas explain the Concert through a reading of its many histories, especially in performance - from the legendary performer disobedience and audience disorder of its 1958 New York premiere to a no less disastrous European premiere later the same year. They also highlight the importance of the piano soloist who premiered the piece, David Tudor, and his use alongside choreographer Merce Cunningham's Arctic Meet. A careful examination of an apparently bewildering piece, the book explores the critical response to the Concert's performances, re-interrogates the mythology surrounding it, and finally turns to the music itself, in all its component parts, to see what it truly asks of performers and listeners. Paradoxes have become characteristic of the world we live in - poverty and privilege, empire and oppression, migration and enclave seeking, war and peace, justice and injustice, reconciliation and revenge. During the 2016 Societas Homiletica annual conference held in South Africa, these paradoxes served as a rediscovery of the calling of preachers to deliver the promise that lies within life's contradictions. A divine promise brought forth by the grace of God and the gospel of Christ - embodied in and through us by the Spirit of Christ. This promise may take many forms and calls for discernment and often interrupts the status quo in surprising, shocking ways. It is a promise that interrupts, in order to comfort. From colonial times to the present, American composers have lived on the fringes of society and defined themselves in large part as outsiders. In this stimulating book Michael Broyles considers the tradition of maverick composers and explores what these mavericks reveal about American attitudes toward the arts and about American society itself. Broyles starts by examining the careers of three notably unconventional composers: William Billings in the eighteenth century, Anthony Philip Heinrich in the nineteenth, and Charles Ives in the twentieth. All three had unusual lives, wrote music that many considered incomprehensible, and are now recognized as key figures in the development of American music. Broyles goes on to investigate the proliferation of eccentric individualism in all types of American music - classical, popular, and jazz - and how it has come to dominate the image of diverse creative artists from John Cage to Frank Zappa. The history of the maverick tradition, Broyles shows, has much to tell us about the role of music in American culture and the tension between individualism and community in the American consciousness. Diverse perspectives and alternate takes on musical improvisation.