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John Cage

Composed in America

John Cage Composed In America

Nicole V. Gagné



John Cage Composed In America:

John Cage Marjorie Perloff, Charles Junkerman, 1994-08 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 principles 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

John Cage Sara Haefeli, 2017-12-06 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

John Cage Composing, Computing, and Curating Sandra Skurvida, 2025-01-31 This study reassesses Cage's multifaceted practice from a transdisciplinary perspective using text as a premise for his musical visual lingual and museal compositions In his compositions John Cage opened the structures of music language and the museum to change perpetuated by chance operations His correspondences across history with an extended circle of creators including Erik Satie Marcel Duchamp and Henry David Thoreau among many others erased single minded authorship via methodical processing of source material Foreshadowing ecological recycling Cage's late compositions for museum opened perspectives for posthuman mediation in curating and contemporary art He conceived of anarchy as the coexistence of mutually aiding yet autonomous self determinate entities This book introduces Cage to the twenty first century as a composer whose work intersects different temporalities and modes of being the past and the present the human and the non human and the individual and the communal The book will be of interest to scholars of art history music curatorial studies and museum studies

John Cage Rob Haskins, 2013-02-15 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 [John Cage](#) Julia Robinson,2011-08-12 An extended trajectory of Cage literature from early critical reaction to writing by contemporaries 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 Famous for his use of chance and 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 avant garde genealogy that includes Le Corbusier and Moholy Nagy a musicologist s account of Cage s process of defining and formalizing his concept of indeterminacy and an analysis of Cage s project that considers his strategies of self representation as key to his unique impact on modern and postmodern art [John Cage's Theatre Pieces](#) William Fetterman,2012-10-12 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 audial 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 undocumented 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 his work including David Tudor Merce Cunningham Bonnie Bird Mary Caroline Richards and Ellsworth Snyder [John Cage](#) David W. Patterson,2013-10-28 John Cage seeks to explore the early part of the composer s life and career concentrating on the pre chance period between 1933 and 1950 that is crucial to understanding his later work The essays consider Cage s influences his evolving aesthetic and his movement toward ideology that would later shape his work *The Selected Letters of John Cage* John Cage,2013-10-22 This annotated selection of more than five hundred letters by the groundbreaking composer and avant garde icon covers every phase of his career This volume reveals the intimate life of John Cage with all the intelligence wit and inventiveness that made him such an important 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. They shed new light on his growing eminence as an iconic performance artist of the American avant garde. Written in Cage's singular voice by turns profound, irreverent and funny, these letters reveal Cage's passionate interest in people, ideas and the arts. They include correspondence with Peter Yates, David Tudor and Pierre Boulez among many others. Readers will enjoy Cage's commentary about the people and events of a transformative time in the arts as well as his meditations on the very nature of art. This volume presents an extraordinary portrait of a complex brilliant man who challenged and changed the artistic currents of the twentieth century. **John Cage and Peter Yates** Martin

Iddon, 2019-11-14. The last and largest of Cage's most important formative exchanges of letters discussing music criticism and questions of aesthetics. **Dictionary of American Classical Composers** Neil Butterworth, 2013-10-02. The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today. Covering all classical styles, it offers the most comprehensive overview of key composers in the United States available. Entries include basic biographical information and critical analysis of each composer's key works and ideas. Entries also include worklists and bibliographic information. Whenever possible, the entries will have been checked by the composers themselves to assure greatest possible accuracy. This new edition, completely updated and expanded from the 1984 edition, also includes over 200 historic photographs. **CageTalk** Peter Dickinson, 2014. John Cage was one of America's most renowned composers from the 1940s until his death in 1992. But he was also a much admired writer and artist and a uniquely attractive personality able to present his ideas engagingly wherever he went. As an interview subject, he was a consummate professional. 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 edition of this book. 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 Musicircus 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, Minna Lederman, Otto Luening, Jackson Mac Low, Peadar Mercier, Pauline Oliveros, John Rockwell, Kurt Schwertsik, Karlheinz Stockhausen, Virgil Thomson, David Tudor, La Monte Young and Paul Zukovsky. Most of the interviews were given to Peter Dickinson, but there are others involving Rebecca Boyle, Anthony Cheevers, 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 Begin Again Kenneth Silverman, 2012-07-11 A man of extraordinary and seemingly limitless talents musician inventor composer poet and even amateur mycologist John Cage became a central figure of the avant garde early in his life and remained at that pinnacle until his death in 1992 at the age of eighty Award winning biographer Kenneth Silverman gives us the first comprehensive life of this remarkable artist Silverman begins with Cage's childhood in interwar Los Angeles and his stay in Paris from 1930 to 1931 where immersion in the burgeoning new musical and artistic movements triggered an explosion of his creativity Cage continued his studies in the United States with the seminal modern composer Arnold Schoenberg and he soon began the experiments with sound and percussion instruments that would develop into his signature work with prepared piano radio static random noise and silence Cage's unorthodox methods still influence artists in a wide range of genres and media Silverman concurrently follows Cage's rich personal life from his early marriage to his lifelong personal and professional partnership with choreographer Merce Cunningham as well as his friendships over the years with other composers artists philosophers and writers Drawing on interviews with Cage's contemporaries and friends and on the enormous archive of his letters and writings and including photographs facsimiles of musical scores and Web links to illustrative sections of his compositions Silverman gives us a biography of major significance a revelatory portrait of one of the most important cultural figures of the twentieth century xml namespace prefix o ns urn schemas microsoft com office

The Cambridge Companion to John Cage David Nicholls, 2002-08-01 John Cage 1912 1992 was without doubt one of the most important and influential figures in twentieth century music Pupil of Schoenberg Henry Cowell Marcel Duchamp and Daisetz Teitaro Suzuki among others he spent much of his career in pursuit of an unusual goal giving up control so that sounds can be sounds as he put it This book celebrates the richness and diversity of Cage's achievements the development of the prepared piano and of the percussion orchestra the adoption of chance and of indeterminacy the employment of electronic resources and of graphic notation and the questioning of the most fundamental tenets of Western art music Besides composing around 300 works he was also a prolific performer writer poet and visual artist Written by a team of experts this Companion discusses Cage's background his work and its performance and reception providing in sum a fully rounded portrait of a fascinating figure

Bronze by Gold Sebastian D.G. Knowles, 2014-01-21 The contributors to this volume investigate several themes about music's relationship to the literary compositions of James Joyce music as a condition to which Joyce aspired music theory as a useful way of reading his works and musical compositions inspired by or connected with him

The Planetary Clock Paul Giles, 2021-02-11 The theme of *The Planetary Clock* is the representation of time in postmodern culture and the way temporality as a global phenomenon manifests itself differently across an antipodean axis To trace postmodernism in an expansive spatial and temporal arc from its formal experimentation in the 1960s to environmental concerns in the twenty first century is to describe a richer and more complex version of this cultural phenomenon Exploring different scales of time from a Southern Hemisphere perspective with a special emphasis on issues of

Indigeneity and the Anthropocene The Planetary Clock offers a wide ranging revisionist account of postmodernism reinterpreting literature film music and visual art of the post 1960 period within a planetary framework By bringing the culture of Australia and New Zealand into dialogue with other Western narratives it suggests how an antipodean impulse involving the transposition of the world into different spatial and temporal dimensions has long been an integral if generally occluded aspect of postmodernism Taking its title from a Florentine clock designed in 1510 to measure worldly time alongside the rotation of the planets The Planetary Clock ranges across well known American postmodernists John Barth Toni Morrison to more recent science fiction writers Octavia Butler Richard Powers while bringing the US tradition into juxtaposition with both its English Philip Larkin Ian McEwan and Australian Les Murray Alexis Wright counterparts By aligning cultural postmodernism with music Messiaen Ligeti Birtwistle the visual arts Hockney Blackman Fiona Hall and cinema Rohmer Haneke Tarantino this volume enlarges our understanding of global postmodernism for the twenty first century

The New York Schools of Music and Visual Arts Steven Johnson,2002 In the early 1950s there were four musicians who because of their deep interest in art associated closely with the New York School of painting This text explores the interaction and influences of the visual arts on these four seminal composers

McLuhan in Space Richard Cavell,2002-01-01 Demonstrates how McLuhan extended insights derived from advances in physics and artistic experimentation into a theory of acoustic space which he then used to challenge the assumptions of visual space that had been produced through print culture

The Role of Music in European Integration Albrecht Riethmüller,2017-08-07 In times of crisis and rising skepticism towards the idea of European integration the ALLEA book series Discourses on Intellectual Europe represents an effort from the scientific community in tackling these challenges for society's commitment to Europe as an enduring cultural and intellectual region

Writing through Music Jann Pasler,2007-12-12 Drawing on a passion for music a remarkably diverse interdisciplinary toolbox and a gift for accessible language that speaks equally to scholars and the general public Jann Pasler invites us to read as she writes through music unveiling the forces that affect our sonic encounters In an extraordinary collection of historical and critical essays some appearing for the first time in English Pasler deconstructs the social moral and political preoccupations lurking behind aesthetic taste Arguing that learning from musical experience is vital to our understanding of past present and future Pasler's work trenchantly reasserts the role of music as a crucial contributor to important public debates about who we can be as individuals communities and nations The author's wide ranging and perceptive approaches to musical biography and history challenge us to rethink our assumptions about important cultural and philosophical issues including national identity and postmodern musical hybridity material culture the economics of power and the relationship between classical and popular music Her work uncovers the self fashioning of modernists such as Vincent d'Indy Augusta Holm's Jean Cocteau and John Cage and addresses categories such as race gender and class in the early 20th century in ways that resonate with experiences today She also explores how music

uses time and constructs narrative Pasler's innovative and influential methodological approaches such as her notion of question spaces open up the complex cultural and political networks in which music participates This provides us with the reasons and tools to engage with music in fresh and exciting ways In these thoughtful essays music whether beautiful or cacophonous reassuring or seemingly incomprehensible comes alive as a bearer of ideas and practices that offers deep insights into how we negotiate the world Jann Pasler's *Writing through Music* brilliantly demonstrates how music can be a critical lens to focus the contemporary critical cultural historical and social issues of our time Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of *Historical Dictionary of Modern and Contemporary Classical Music* contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music

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