
Give My Regards To Eighth Street Collected Writings

An Old Man, a Young Man, and Life's Greatest Lesson, 20th Anniversary Edition
Morton Feldman, the de Menils, and the Rothko Chapel
The Graph Music of Morton Feldman
I Know Why the Caged Bird Sings
New Lectures and Writings
Sonic Possible Worlds, Revised Edition
Sonic Possible Worlds
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Sonic Flux
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Music and Sonic Art

The Oxford Handbook of Sound Art

Christian Wolff

Experimental Music

Reading the Modernist Long Poem

Friendship and Mourning in the New York Avant-Garde

The Oxford History of Western Music

The New York Schools of Music and the Visual Arts

Collected Writings of Morton Feldman

Lectures and Writings

The Composition of Identity in Contemporary and Experimental Music

Musical Portraits

Hearing the Continuum of Sound

Readings in Modern Music

Give My Regards to Eighth Street

Silence

Changing the System: The Music of Christian Wolff

A Research and Information Guide

Second Edition

Sound, Art, and Metaphysics

Cage and Beyond
Audio Culture, Revised Edition
Hal Leonard Guitar Method Book 1
Anton Webern

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JILLIAN REILLY

**An Old Man, a Young
Man, and Life's
Greatest Lesson, 20th
Anniversary Edition**

Routledge

'Eye hEar The Visual in
Music' employs the
concept of the visual in
proximate relation to

music, producing a
tension: 'is it not the case
that there is a gulf
between painting and
music, between the
visible and the audible?
One is full of colour and
light yet silent; one is
invisible and marvellously
noisy.' Such a belief, this
book argues, betrays an
ideological constraint on
music, desiccating it to
sound, and art to vision.
The starting point of this

study is more hybrid (and
hydrating): that music is
never employed without
numerous and complex
intersections with the
visual. By involving the
concept of synaesthesia,
the book evokes music's
multi-sensory nature,
stops it from sounding
alone, and offers music as
a subject for art
historians. Music bleeds
into art and visuality, in
its graphic depiction in

notation, in the theatre of performance, its sights and sites. This book looks at music in its absolute guise as a model for art; at notation and the conductor as the silent visual fulcra around which music circulates; at the music and image of Erik Satie; at the concert hall as white cube; at the symphonic film '2001: A Space Odyssey'; and at the liminality of John Cage and Andy Warhol.

Morton Feldman, the de Menils, and the Rothko Chapel Bloomsbury Publishing USA

It has recently become apparent that criticism has fallen on hard times. Either commodification is deemed to have killed it off, or it has become institutionally routine. This book explores contemporary approaches which have sought to renew criticism's energies in the wake of a 'theatrical turn' in recent visual arts practice, and the emergence of a 'performative' arts writing over the past decade or so. Issues addressed include the 'performing' of art's histories; the

consequences for criticism of embracing boredom, distraction and other 'queer' forms of (in)attention; and the importance of exploring writerly process in responding to aesthetic experience. Bringing together newly commissioned work from the fields of art history, performance studies, and visual culture with the writings of contemporary artists, *After Criticism* provides a set of experimental essays which demonstrate how 'the critical' might live on

as a vital and efficacious force within contemporary culture.

The Graph Music of Morton Feldman Random House

American composer Morton Feldman is increasingly seen to have been one of the key figures in late-twentieth-century music, with his work exerting a powerful influence into the twenty-first century. At the same time, much about his music remains enigmatic, largely due to long-standing myths about supposedly intuitive or

aleatoric working practices. In *Composing Ambiguity*, Alistair Noble reveals key aspects of Feldman's musical language as it developed during a crucial period in the early 1950s. Drawing models from primary sources, including Feldman's musical sketches, he shows that Feldman worked deliberately within a two-dimensional frame, allowing a focus upon the fundamental materials of sounding pitch in time. Beyond this, Feldman's work is revealed to be

essentially concerned with the 12-tone chromatic field, and with the delineation of complexes of simple proportions in 'crystalline' forms. Through close reading of several important works from the early 1950s, Noble shows that there is a remarkable consistency of compositional method, despite the varied experimental notations used by Feldman at this time. Not only are there direct relations to be found between staff-notated works and grid scores, but much of the

language developed by Feldman in this period was still in use even in his late works of the 1980s. *I Know Why the Caged Bird Sings* Bloomsbury Publishing USA

How do readers approach the enigmatic and unnavigable modernist long poem? Taking as the form's exemplars the highly influential but critically contentious poetries of John Cage and Charles Olson, this book considers indeterminacy □ the fundamental feature of the long poem □ by way of its analogues in

musicology, mycology, cybernetics and philosophy. It addresses features of these works that figure broadly in the long poem tradition, such as listing, typography, archives, mediation and mereology, while articulating how both poets broke with the longform poetic traditions of the early 1900s. Brendan C. Gillott argues for Cage's and Olson's centrality to these traditions □ in developing, critiquing and innovating on the longform poetics of the past, their work

revolutionized the longform poetry of the 20th and 21st centuries. [New Lectures and Writings](#) Routledge

In 1952, John Cage shocked audiences with "4'33," his composition showcasing the power of silence. From Cage's minimalism to Chris Burden's radical performance art two decades later, the post-war avant-garde sought to liberate the art world by shattering the divide between high and low art. *Feast of Excess* presents an engaging and

accessible portrait of the cultural extremism that emerged in the United States after World War II. This "New Sensibility," as termed by Susan Sontag, was predicated upon excess, pushing and often crossing boundaries whether in the direction of minimalism or maximalism. Through brief vignette profiles of prominent figures in literature, music, visual art, poetry, theater and journalism, George Cotkin leads readers on a focused journey through the interconnected stories

of prominent figures such as Andy Warhol, Anne Sexton, John Cage, John Coltrane, Bob Dylan, Erica Jong, and Chris Burden, among many others, who broke barriers between artist and audience with their bold, shocking, and headline-grabbing performances. This inventive narrative captures the sentiment of liberation from high and low culture in artistic endeavors spanning from the 1950s to the 1970s and reveals the establishment of excess in American culture as the

norm. A detailed emersion in the history of cultural extremism, *Feast of Excess* leaves readers to consider the provocative revelation that the essence of excess remains in our culture today, for good and ill. **Sonic Possible Worlds, Revised Edition** Hal Leonard Corporation From Edison's invention of the phonograph through contemporary field recording and sound installation, artists have become attracted to those domains against which music has always defined

itself: noise, silence, and environmental sound. Christoph Cox argues that these developments in the sonic arts are not only aesthetically but also philosophically significant, revealing sound to be a continuous material flow to which human expressions contribute but which precedes and exceeds those expressions. Cox shows how, over the course of the twentieth and twenty-first centuries, philosophers and sonic artists have explored this “sonic flux.” Through the

philosophical analysis of works by John Cage, Maryanne Amacher, Max Neuhaus, Christian Marclay, and many others, *Sonic Flux* contributes to the development of a materialist metaphysics and poses a challenge to the prevailing positions in cultural theory, proposing a realist and materialist aesthetics able to account not only for sonic art but for artistic production in general.

Sonic Possible Worlds

Routledge

Inspired by its use in

literary theory, film criticism and the discourse of game design, Salomé Voegelin adapts and develops “possible world theory” in relation to sound. David K Lewis’ *Possible World* is juxtaposed with Maurice Merleau-Ponty’s life-world, to produce a meeting of the semantic and the phenomenological at the place of listening. The central tenet of *Sonic Possible Worlds* is that at present traditional musical compositions and contemporary sonic outputs are approached

and investigated through separate and distinct critical languages and histories. As a consequence, no continuous and comparative study of the field is possible. In *Sonic Possible Worlds*, Voegelin proposes a new analytical framework that can access and investigate works across genres and times, enabling a comparative engagement where composers such as Henry Purcell and Nadia Boulanger encounter sound art works by Shilpa Gupta and Christina

Kubisch and where the soundscape compositions of Chris Watson and Francisco López resound in the visual worlds of Louise Bourgeois.

Anthony Braxton's Cultural Critique

Routledge

As one of the original pioneering composers of the American experimental music movement and a well known scholar of classics, Christian Wolff has long been active as a significant thinker and elegant writer on music. *With Occasional Pieces*,

Wolff brings together a collection of his most notable writings and interviews from 1950 to the present, shining a new light on American music of the second half of the twentieth century. The collection opens with some of his earliest writings on his craft, discussing his own proto-minimalist compositional procedures and the music and ideas that led him to develop these techniques. Organized chronologically to give a sense of the development of Wolff's thinking on music over

the course of his career, some of the pieces delve into connections of music-making to social and political issues, and the concept of indeterminacy as it applies to performance, while others offer insights into the work of Wolff's notable contemporaries including John Cage, Morton Feldman, Earle Brown, David Tudor, Frederic Rzewski, Cornelius Cardew, Dieter Schnebel, Pauline Oliveros, and Merce Cunningham. An invaluable resource for historians, composers,

listeners and students alike, *Occasional Pieces* offers a deep dive into Christian Wolff's musical world and brings new light to the history of the American experimental movement.

Saving Abstraction
Cambridge University Press

The work of Frank O'Hara (1926–66) is central to any consideration of twentieth-century American poetry. Frank O'Hara Now, the first collection of essays to be dedicated to O'Hara in nearly two decades, asks

why O'Hara remains so important to twenty-first-century readers and writers of poetry. For many, O'Hara's distinctive appeal depends on his witty depictions of urban experience, his relationship to the painters of abstract expressionism, and the exhilarating immediacy of his poetic voice. Yet these approachable qualities coexist with a demanding engagement with currents in European and American modernism. The book includes coverage of O'Hara moods that have

rarely been discussed in the criticism to date, including boredom, hatred, and nihilism. Throughout, there is a powerful sense that fresh readings of O'Hara are crucial to understanding his continuing influence, making it essential reading for scholars and students of American poetry.

Scores, Multiples, and the Eternal Network

Routledge

#1 NEW YORK TIMES

BESTSELLER • A special 20th anniversary edition of the beloved book that

changed millions of lives—with a new afterword by the author. Maybe it was a grandparent, or a teacher, or a colleague. Someone older, patient and wise, who understood you when you were young and searching, helped you see the world as a more profound place, gave you sound advice to help you make your way through it. For Mitch Albom, that person was Morrie Schwartz, his college professor from nearly twenty years ago. Maybe, like Mitch, you lost track

of this mentor as you made your way, and the insights faded, and the world seemed colder. Wouldn't you like to see that person again, ask the bigger questions that still haunt you, receive wisdom for your busy life today the way you once did when you were younger? Mitch Albom had that second chance. He rediscovered Morrie in the last months of the older man's life. Knowing he was dying, Morrie visited with Mitch in his study every Tuesday, just as they used to back in

college. Their rekindled relationship turned into one final “class”: lessons in how to live. Tuesdays with Morrie is a magical chronicle of their time together, through which Mitch shares Morrie's lasting gift with the world.

Orchestration Routledge Sound art has long been resistant to its own definition. Emerging from a liminal space between movements of thought and practice in the twentieth century, sound art has often been described in terms of the things that it is

understood to have left behind: a space between music, fine art, and performance. The Oxford Handbook of Sound Art surveys the practices, politics, and emerging frameworks of thought that now define this previously amorphous area of study. Throughout the Handbook, artists and thinkers explore the uses of sound in contemporary arts practice. Imbued with global perspectives, chapters are organized in six overarching themes of Space, Time, Things, Fabric, Senses and

Relationality. Each theme represents a key area of development in the visual arts and music during the second half of the twentieth century from which sound art emerged. By offering a set of thematic frameworks through which to understand these themes, this Handbook situates constellations of disparate thought and practice into recognized centers of activity.

Sound Art Revisited
Wesleyan University Press
Give My Regards to Eighth Street
Collected Writings

of Morton Feldman

**Writings and
Interviews, 1952-2013**

Bloomsbury Publishing
USA

Here is a book as joyous and painful, as mysterious and memorable, as childhood itself. *I Know Why the Caged Bird Sings* captures the longing of lonely children, the brute insult of bigotry, and the wonder of words that can make the world right. Maya Angelou's debut memoir is a modern American classic beloved worldwide. Sent by their mother to live with their

devout, self-sufficient grandmother in a small Southern town, Maya and her brother, Bailey, endure the ache of abandonment and the prejudice of the local "powhitetrash." At eight years old and back at her mother's side in St. Louis, Maya is attacked by a man many times her age—and has to live with the consequences for a lifetime. Years later, in San Francisco, Maya learns that love for herself, the kindness of others, her own strong spirit, and the ideas of

great authors ("I met and fell in love with William Shakespeare") will allow her to be free instead of imprisoned. Poetic and powerful, *I Know Why the Caged Bird Sings* will touch hearts and change minds for as long as people read. "I Know Why the Caged Bird Sings liberates the reader into life simply because Maya Angelou confronts her own life with such a moving wonder, such a luminous dignity."—James Baldwin From the Paperback edition. [Sonic Flux](#) John Wiley &

Sons
Christian Wolff is a composer who has followed a distinctive path often at the centre of avant-garde activity working alongside figures such as John Cage, Merce Cunningham, and Cornelius Cardew. In a career spanning sixty years, he has produced a significant and influential body of work that has aimed to address, in a searching and provocative manner, what it means to be an experimental and socially aware artist. This book provides a wide-

ranging introduction to a composer often overlooked despite his influence upon many of the major figures in new music since the 1950s from Cage to John Zorn to the new wave of experimentalists across the globe. As the first detailed analysis of the music of this prolific and highly individual composer, *Changing the System: The Music of Christian Wolff* contains contributions from leading experts in the field of new and experimental music, as well as from

performers and composers who have worked with Wolff. The reception of Wolff's music is discussed in relation to the European avant-garde and also within the context of Wolff's association with Cage and Feldman. Music from his earliest compositions of the 1950s, the highly indeterminate scores, the politically-inspired pieces up to the most recent works are discussed in detail, both in relation to their compositional techniques, general aesthetic development,

and matters of performance. The particular challenges and aesthetic issues arising from Wolff's idiosyncratic notations and the implications for performers are a central theme. Likewise, the ways in which Wolff's political persuasions - which arguably account for some of the notational methods he chooses - have been worked out through his music, are examined. With a foreword by his close associate Michael Parsons, this is a valuable

addition to experimental music literature. *Occasional Pieces* Wesleyan University Press Afterword by Frank O'Hara Morton Feldman (1926-1987) is among the most influential American composers of the 20th Century. While his music is known for its extreme quiet and delicate beauty, Feldman himself was famously large and loud. His writings are both funny and illuminating, not only about his own music but about the entire New York School of painters, poets and

composers that coalesced in the 1950s, including his friends Jackson Pollack, Philip Guston, Mark Rothko, Robert Rauschenberg, Frank O Hara, and John Cage. Music and Sonic Art Oxford University Press "A history of the understudied but highly inventive Fluxus collective founded in NYC in the late 1950s/early 1960s. Fluxus was an unruly, endlessly shifting gang of performers, conceptual writers, musicians, and installation artists who wanted to integrate life

into art using found and ordinary objects and processes (like cooking and shaving). Fluxus first arose in the United States under the leadership of George Maciunas and quickly spread to Europe. Artists from Claes Oldenburg to Allan Kaprow to Dick Higgins to Allison Knowles to Joseph Beuys to Gerhard Richter to Nam June Paik to Yoko Ono to Robert Filliou all participated in Fluxus at some point. Unlike other books about Fluxus, this one explores not just the movement itself but also

how it figures the transition from modernism to postmodernism, and the historical origins of experimental art practices of the present"-- [The Oxford Handbook of Sound Art](#) Liverpool University Press
Five women revolutionize the modern art world in postwar America in this "gratifying, generous, and lush" true story from a National Book Award and Pulitzer Prize finalist (Jennifer Szalai, New York Times). Set amid the most turbulent social and

political period of modern times, *Ninth Street Women* is the impassioned, wild, sometimes tragic, always exhilarating chronicle of five women who dared to enter the male-dominated world of twentieth-century abstract painting -- not as muses but as artists. From their cold-water lofts, where they worked, drank, fought, and loved, these pioneers burst open the door to the art world for themselves and countless others to come. Gutsy and indomitable, Lee Krasner was a hell-

raising leader among artists long before she became part of the modern art world's first celebrity couple by marrying Jackson Pollock. Elaine de Kooning, whose brilliant mind and peerless charm made her the emotional center of the New York School, used her work and words to build a bridge between the avant-garde and a public that scorned abstract art as a hoax. Grace Hartigan fearlessly abandoned life as a New Jersey housewife and mother to achieve

stardom as one of the boldest painters of her generation. Joan Mitchell, whose notoriously tough exterior shielded a vulnerable artist within, escaped a privileged but emotionally damaging Chicago childhood to translate her fierce vision into magnificent canvases. And Helen Frankenthaler, the beautiful daughter of a prominent New York family, chose the difficult path of the creative life. Her gamble paid off: At twenty-three she created a work so original it

launched a new school of painting. These women changed American art and society, tearing up the prevailing social code and replacing it with a doctrine of liberation. In *Ninth Street Women*, acclaimed author Mary Gabriel tells a remarkable and inspiring story of the power of art and artists in shaping not just postwar America but the future. [Christian Wolff](#)
Bloomsbury Publishing
USA
Morton Feldman:
Friendship and Mourning
in the New York Avant-

Garde documents the collaborations and conflicts essential to the history of the post-war avant-garde. It offers a study of composer Morton Feldman's associations and friendships with artists like John Cage, Jackson Pollock, Philip Guston, Frank O'Hara, Charlotte Moorman, and others. Arguing that friendship and mourning sustained the collective aesthetics of the New York School, Dohoney has written an emotional and intimate revision of New York modernism from the

point of view of Feldman's agonistic community. *Experimental Music* University of Chicago Press
Includes lectures, essays, diaries and other writings, including "How to Improve the World (You Will Only Make Matters Worse)" and "Juilliard Lecture."
Reading the Modernist Long Poem Routledge
John Cage is the outstanding composer of avant-garde music today. The Saturday Review said of him: "Cage possesses one of the rarest qualities of the true creator- that of

an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate. What John Cage offers is more refreshing, more spirited, much more fun-a kind of carefree skinny-dipping in the infinite. It's what's happening now." -The American Record Guide
"There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot.

Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to

be a giving up of everything that belongs to humanity. But one must see that humanity and

nature, not separate, are in this world together, that nothing was lost when everything was given away.”