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# The Roaring Silence John Cage A Life

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Art, Education, and Society  
 What Will I Be  
 The Story of the First American Woman to Command a Space Mission  
 The Ashgate Research Companion to Experimental Music  
 Music, Philosophy, and Intention, 1933-1950  
 John Cage  
 John Cage  
 The Free World  
 Background Noise, Second Edition  
 Historical Dictionary of Modern and Contemporary Classical Music  
 John Cage's 4'33"  
 Feast of Excess  
 Correspondence on Interpretation and Performance  
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 John Cage  
 Dictionary of American Classical Composers  
 John Cage

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## DENISSE GIOVANNA

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*Art, Education, and Society* University of Chicago Press  
 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.

**What Will I Be** Routledge  
 First performed at the midpoint of the twentieth century, John Cage's 4'33", a composition conceived of without a single musical note, is among the most celebrated and ballyhooed cultural gestures in the history of modern music. A meditation on the act of listening and the nature of performance, Cage's

controversial piece became the iconic statement of the meaning of silence in art and is a landmark work of American music. In this book, Kyle Gann, one of the nation's leading music critics, explains 4'33" as a unique moment in American culture and musical composition. Finding resemblances and resonances of 4'33" in artworks as wide-ranging as the paintings of the Hudson River School and the music of John Lennon and Yoko Ono, he provides much-needed cultural context for this fundamentally challenging and often misunderstood piece. Gann also explores Cage's craft, describing in illuminating detail the musical, philosophical, and even environmental influences that informed this groundbreaking piece of music. Having performed 4'33" himself and as a composer in his own right, Gann offers the reader both an expert's analysis and a highly personal interpretation of Cage's

most divisive work.

Oxford University Press, USA

In the wake of World War II, the cultural life of the United States underwent a massive transformation. At the heart of these changes during the early Cold War were the rise of the concept of identity and a reformulation of the country's political life. A revolution in music was taking place at the same time—a tumult of new musical styles and institutions that would lead to everything from the birth of rock 'n' roll to the new downtown experimental music scene. Together, these new cultural and musical trends came to define the era. In the search for new social affinities and modes of self-fashioning, music provided just the right tool. *What Shall I Be* follows the concept of identity as it developed alongside new post-war music making. Author Philip M. Gentry travels through four very different musical scenes: the R&B world of doo-wop pioneers the Orioles, the early film musicals of Doris Day, Asian American cabaret in San Francisco, and John Cage's infamous 4'33". The lives of musicians, composers, critics, and fans reveal how individuals negotiated the social changes sweeping the country in the initial days of the Cold War. As we are again swept up in a time of significant transformation, these early strategies help to inform the political and musical narratives of today.

[The Story of the First American Woman to Command a Space Mission](#) Oxford University Press

The fourteen essays that make up this collection have as their common theme a reconsideration of the role historical and cultural change has played in the evolution of twentieth-century poetry and poetics. Committed to the notion that, in John Ashbery's words, "You can't say it that way anymore," *Poetry On & Off the Page* describes the formations and transformations of literary and artistic discourses, and traces these discourses as they have evolved in their dialogue with history, culture, and society. The volume is testimony to the important role that contemporary artistic practice will continue to play as we move into the twenty-first century.

[The Ashgate Research Companion to Experimental Music](#) Cambridge University Press

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 superlative 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 impact of electronic music and computers, the rise of pop music and rock 'n' roll, the advent of postmodernism, and the contemporary 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, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

**Music, Philosophy, and Intention, 1933-1950** Cambridge University Press  
Originally published: New York: Alfred A. Knopf, 2010.

*John Cage* Wesleyan University Press  
Publisher Description

*John Cage* Northwestern University Press  
First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

**The Free World** Rowman & Littlefield  
Diverse perspectives and alternate takes on musical improvisation

*Background Noise, Second Edition*  
Northwestern University Press

Christopher Shultis observes an intriguing contrast between John Cage's affinity for Thoreau and fellow composer Charles Ives' connection with Emerson. Although both Thoreau and Emerson have been called transcendentalists, they held different views about the relationship between nature and humanity and the artist's role in creativity. Shultis explores the artist's "sounded" or "silenced" selves—the self that takes control of the creative experience versus the one that seeks to coexist with it—and shows how understanding this distinction allows a better understanding of Cage. Having placed Cage in this experimental tradition of music, poetry, and literature, Shultis offers provocative interpretations of Cage's aesthetic views, especially as they concern the issue of non-intention, and addresses some of his most path-breaking music as well as several experimentally innovative written works.

[Historical Dictionary of Modern and](#)

[Contemporary Classical Music](#) Oxford University Press

*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's 4'33"** University Rochester Press

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).

**Feast of Excess** Yale University Press  
An introduction to the extraordinary life of John Cage, composer, writer, and artist  
**Correspondence on Interpretation and Performance** Routledge

The *Oxford History of Western Music* is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and controversial figure in musicology, *The Oxford History of Western Music* provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and remembered. Taruskin 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. It also describes how the c

[The Oxford History of Western Music](#)  
Simon and Schuster

"When I think of music, I think of you and vice-versa," John Cage told David Tudor in the summer of 1951. Looking back years later, Cage said that every 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 line-and-staff notation to extravagant musical graphics. The notational complexity of the *Solo for Piano* led Tudor to write out—or realize—a performance score, from which he played at the premiere of the *Concert for Piano and Orchestra* in May 1958. The next spring, when Cage requested music to complement his ninety-minute lecture "Indeterminacy," Tudor created a second realization, for which he devised a new

temporal structure to implement Cage's notations. This edition of Tudor's second realization of the *Solo for Piano* presents Tudor's performance score in the spatial-temporal layout of its proportional notation. An introductory essay discusses the early collaborations of Cage and Tudor, as well as the genesis, creative process, and performance history of the *Solo for Piano*. The critical commentary examines each of Tudor's methods of realization; which notations from Cage's score Tudor selected and why; how Tudor interpreted Cage's often ambiguous performance instructions; how Tudor distributed the resulting sounds temporally; and the ways in which Tudor's realization fulfills, transcends, and sometimes contravenes the instructions of Cage's score.

**Through the Glass Ceiling to the Stars**  
UPNE

The rise of a prominent auditory culture, reveals the degree to which sound art is lending definition to the 21st Century. And yet sound art still lacks related literature to compliment, and expand, the realm of practice. *Background Noise* sets out an historical overview, while at the same time shaping that history according to what sound art reveals - the dynamics of art to operate spatially, through media of reproduction and broadcast, and in relation to the intensities of communication and its contextual framework

*Oxford History of Western Music* Arcade

Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

[Dialogues with and about John Cage](#)  
University of Illinois Press

Composer John Cage is often described as the most influential musician of the last half-century. He has defined - and continues to define - our whole concept of "avant-garde", not just in music but increasingly as writer and visual artist. "The Roaring Silence" is the first full-length biography of Cage. It documents his life in unrivalled detail, interweaving a close account of the evolution of his work with an exploration of his aesthetic, political and philosophical ideas. David Revil maintains that Cage's extraordinary productivity and versatility are best understood in the light of his inner development. His life, work and ideas have clarified, refined and reinforced one another, and thereby Cage has made himself what he is. While never assuming

specialist knowledge, this book discusses all of Cage's works in depth and sets them in the context of his compositional, theoretical and personal development. Also included are the most comprehensive worklist, discography and bibliography available to date, as well as many previously unpublished photographs. The author draws judiciously on extensive library and archive material, and on exclusive interviews and conversations with Cage and many of his friends and associates. The result is a true-to-life and true-to-form appreciation of a genuine original, of interest not only to the serious researcher and the musician but to everyone interested in the cultural influences that have shaped, and are shaping 20th century thought. Skyhorse Publishing, along with our Arcade, Good Books, Sports Publishing, and Yucca imprints, is proud to publish a broad range of biographies, autobiographies, and memoirs. Our list includes biographies on well-known historical figures like Benjamin Franklin, Nelson Mandela, and Alexander Graham Bell, as well as villains from history, such as Heinrich Himmler, John Wayne Gacy, and O. J. Simpson. We have also published survivor stories of World War II, memoirs about overcoming adversity, first-hand tales of adventure, and much more. While not every title we publish becomes a *New York Times* bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

**Writings through John Cage's Music, Poetry, and Art** University of Chicago Press

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 deKooning, Robert Motherwell, Mark Rothko, Barnett Newman, Clyfford Still, Franz Kline, Phillip Guston, and William Baziotis. The group also included a younger generation of artists—particularly Robert Rauschenberg and Jasper Johns—that stood 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.

**Solo for Piano by John Cage, Second Realization, Part 1** AFRICAN SUN MeDIA  
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 aural 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.