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John Cage: A Book of Music
(1944) ~~John Cage — Song Books~~
~~— Solo For Voice 87 John~~
~~Cage: Living Room Music~~

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~~li 2 Bde
(Score video)~~

John Cage - Song Books *John
Cage: Concerto for Prepared
Piano and Chamber Orchestra
(1950/1951)* ~~Song Books~~

~~John Cage (Alarm Will Sound)~~

How to Sound Like John Cage

~~John Cage: Two5 (1991)~~

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~~Maulwerker performing Cage:
Song Books JOURNEYS IN SOUND
a JOHN CAGE documentary 2012~~
John Cage: Variations II
(1961)

John Cage's influence **John
Cage 101 (1988)**

John Cage / Cheap Imitation

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~~(1969) MTT, Jessye Norman and
Joan La Barbara on John
Cage's Song Books John
Cage's 4'33\" John Cage
\"Water walk\"~~

Water Music (1952) - John
Cage

John Cage - A Music

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Composing Genius or A

Composed Con Artist? **John**

Cage -Ocean of Sounds *John*

Cage - Dream John Cage:

Seven (1988) ~~John Cage:~~

~~*Suite for Toy Piano (1948)*~~

John Cage:

TanzTrio/SongBooks @ Essl

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**Museum Gespräch \ "Music of
Changes\ " - Die
sozialutopische Rede von
John Cage** *EXAUDI: John Cage
Songbooks John Cage:
Watermusic* ~~John Cage: Music
for Two (1984/1987) John
Cage: Music for Piano (1956)~~

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In a doua jumătate a
secolului 20, compozitorul
american John Cage (1912 -
1992) a fost unul dintre cei
mai cunoscuți artiști din
lumea întreagă. Avea
reputația unui provocator
simpatic și era considerat

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ca fiind unul din
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nici [...]

John Cage - o viat? si o

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*Musik-Konzepte, Neue Folge,
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Gerd Zacher (6 July 1929 – 9
June 2014) was a German
composer, organist, and
writer on music. He

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specialized in contemporary compositions, many of which feature extended techniques, and are written in graphic or verbal scores. He interpreted the scores of numerous contemporary composers, including John

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II 2 Bde
Cage, Juan Allende-Blin,
Mauricio Kagel, György
Ligeti, Hans Otte, Luis de
Pablo, and ...

Gerd Zacher - Wikipedia

Description: In 1834 the
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was founded by Robert Schumann. Since then, this magazine has dealt with the contemporary trends in music - issue by issue. Meanwhile the Neue Zeitschrift für Musik is read in over 40 countries all around the

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a special subject from the
wide range of New Music:
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different points of view.

*Vol. 152, No. 3, 1991 of
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Metzger, Heinz-Klaus and
Riehn, Rainer (eds.), Musik-
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text + kritik, 1990). Miner,
Margaret, ' Music and
Theatre ', in The Cambridge

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Companion to Baudelaire, ed.
Rosemary Lloyd (Cambridge
University Press, 2005), 145
-63. Morawska-Büngeler,
Marietta, ' Donaueschinger
Musiktage im Spiegel der
Musikkritik (1981-89) ', in
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Acces PDF Musik Konzepte Sonderband John Cage | U li 2 Bde

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

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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,

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li 2 Bde 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.

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First published in 2002.

Routledge is an imprint of
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John Cage: Composed in
America is the first book-

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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

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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

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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

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the discipline of Zen
Buddhism.

Annotation Conversing with
Cage draws on over 150
interviews with John Cage
conducted over four decades
to draw a full picture of

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his life and art. Filled with the witty aphorisms that have made Cage as famous as an esthetic philosopher as a composer, the book offers both an introduction to Cage's way of thinking and a rich

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gathering of his many thoughts on art, life, and music. John Cage is perhaps this century's most radical classical composer. From his famous "silent" piece (4'33") to his proclamation that "all sound is music,"

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Cage stretched the aesthetic boundaries of what could be performed in the modern concert hall. But, more than that, Cage was a provocative cultural figure, who played a key role in inspiring scores of other artists—and

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social philosophers—in the second half of the 20th century. Through his life and work, he created revolutions in thinking about art, and its relationship to the world around us. Conversing with

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Cage is the ideal introduction to this world, offering in the artist's own words his ideas about life and art. It will appeal to all fans of this mythic figure on the American scene, as well as anyone

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interested in better
understanding 20th century
modernism.

Publisher Description

New Music, New Allies
documents how American

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experimental music and its practitioners came to prominence in the West German cultural landscape between the end of the Second World War in 1945 and the reunification of East and West Germany in 1990.

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Beginning with the
reeducation programs
implemented by American
military officers during the
postwar occupation of West
Germany and continuing
through the cultural
policies of the Cold War

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era, this broad history
chronicles German views on
American music, American
composers' pursuit of
professional opportunities
abroad, and the
unprecedented dissemination
and support their music

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enjoyed through West German
state-subsidized radio
stations, new music
festivals, and international
exchange programs. Framing
the biographies of prominent
American composer-performers
within the aesthetic and

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ideological contexts of the second half of the twentieth century, Amy C. Beal follows the international careers of John Cage, Henry Cowell, Earle Brown, Morton Feldman, David Tudor, Frederic Rzewski, Christian Wolff,

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Steve Reich, Pauline
Oliveros, Conlon Nancarrow,
and many others to
Donaueschingen, Darmstadt,
Cologne, Bremen, Berlin, and
Munich.

Over three decades, Paul

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Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes Modern Music and After as the preeminent introduction to the music of

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li 2 Bde. The disruptions of
the war, and the struggles
of the ensuing peace, were
reflected in the music of
the time: in Pierre Boulez's
radical reformation of
compositional technique and
in John Cage's development

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of zen music; in Milton
Babbitt's settling of the
serial system and in Dmitry
Shostakovich's unsettling
symphonies; in Karlheinz
Stockhausen's development of
electronic music and in
Luigi Nono's pursuit of the

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universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened

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li 2 Bde prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several

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different paths, showing how and why they converge and diverge. This new edition of Modern Music and After discusses not only the music of the fifteen years that have passed since the previous edition, but also

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the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by

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composers of the 1980s and
1990s. Griffiths then moves
the book into the twenty-
first century as he examines
such highly influential
composers as Helmut
Lachenmann and Salvatore
Sciarrino. For its breadth,

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wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

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