

When the great avant-gardist John Cage died, just short of his eightieth birthday in 1992, he was already the subject of dozens of interviews, memoirs, and discussions of his contribution to music, music theory, and performance practice. But Cage never thought of himself as only (or even primarily) a composer; he was a poet, a visual artist, a philosophical thinker, and an important cultural critic. *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. Following the text of Cage's lecture-poem *Overpopulation and Art*, delivered at Stanford shortly before his death and published here for the first time, ten critics respond to the challenge of the complexity and contradiction exhibited in his varied work. In keeping with Cage's own interdisciplinarity, the critics approach that work from a variety of disciplines: philosophy (Daniel Herwitz, Gerald L. Bruns), biography and cultural history (Thomas S. Hines), game and chaos theory (N. Katherine Hayles), music culture (Jann Pasler), opera history (Herbert Lindenberger), literary and art criticism (Marjorie Perloff), cultural poetics (Gordana P. Crnkovic, Charles Junkerman), and poetic practice (Joan Retallack). But such labels are themselves confining: each of the essays sets up boundaries only to cross them at key points. The book thus represents, to use Cage's own phrase, a much needed beginning with ideas.

The journalists, *The Candidate (A Political Romance)*, *Greek Island Hopping*, *17th: The Island Hoppers Bible.*, *Prepping for a Pandemic: Life-Saving Supplies, Skills and Plans for Surviving an Outbreak (Preppers)*, *Hitler: Reden und Proklamationen, 1932-1945--Kommentiert von einem Deutschen Zeitgenossen (Teil IV Untergang, Vierter Band, 1941-1945) Volume 4 (German Edition)*, *Filosofia de la Logica III: Nihilismo, bioetica y biopolitica (Spanish Edition)*, *Little Bookroom: Eleanor Farjeons Short Stories for Children Chosen By Herself*, *Joining the Dots for Violin, Grade 3: A Fresh Approach to Sight-Reading (Joining the dots (ABRSM))* by unknown (2013) *Sheet music, Zoo, Sprouts: Nurturing Children Through Covenant Discipleship*,

*John Cage: Composed in America*. *John Cage: Composed In America*. In early , I went to see John Cage read on a Sunday at a small church in New York City. , English, Book, Illustrated edition: *John Cage: composed in America* Machine derived contents note: Table of contents for *John Cage: composed in*. John Milton Cage Jr. (September 5, 1912– August 12, 1992) was an American composer and .. Also in , Cage composed the piece that became his best- known and most controversial creation: *4'33"*. The score instructs the performer.

Booklist Online Book Review: *John Cage: Composed in northsidemn.comf*, Marjorie (editor) and Charles Junkerman (editor). *June Cunningham, MerceRoaratorio*, by John Cage, and *Sounddance*, by David Tudor , as choreographed by Merce Cunningham for his dance company. The Paperback of the *John Cage: Composed in America* by Charles Junkerman at Barnes & Noble. FREE Shipping on \$ or more!. *Sphere Melodies Die Manifestation Transzendentalistischen Gedankenguts in der Musik der Avantgardisten Charles Ives Und John northsidemn.com Mehring* - . els of composer, poet, and multimedia artist John Cage provide a means of imperialism in Latin America to propose a "revision of / *The Golden Rule*: do .. time that he composed the majority of his "Diary" series, scholars had . 23

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