

## Musik Konzepte Sonderband John Cage I U Ii 2 Bde

Alastair Williams argues that the social transformations of 1968 led to a new post-war art music in Germany.

The Frankfurt School' refers to the members associated with the "Institut für Sozialforschung (Institute for Social Research) " which was founded in Frankfurt in 1923. The work of this group is generally agreed to have been a landmark in twentieth-century social science. It is of seminal importance in our understanding of cultural progress, politics, production, consumption and method. This set of six volumes provides a full picture of the School by examining the important developments that have occurred since the deaths of the original core of Frankfurt scholars. All the major figures--Adorno, Horkheimer, Marcuse, Benjamin--are represented. In particular, the important post-war work of Jürgen Habermas is fully assessed. The collection also covers the work of many of the minor figures associated with the School who have been unfairly neglected in the past, resulting in the most complete survey and guide to the "oeuvre" of the Frankfurt School.

Originally published: New York: Alfred A. Knopf, 2010.

Composed in America

Literature, Music, Fine Arts

The Roaring Silence

Anton Webern

October

***Distinguished composers, performers, and critics offer views of one of the most important figures in twentieth-century music***

***First Published in 2008. Routledge is an imprint of Taylor & Francis, an informa company.***

***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.***

***Apparitions***

***Modern Music and After***

***Writings about John Cage***

***Notational Practice in Contemporary Music***

***Sonderband John Cage***

***Essays on Adorno and Twentieth-Century Music***

The English National Opera Guides were originally conceived in partnership with the English National Opera and edited by Nicholas John, the ENO's dramaturg, who died tragically in an accident in the Alps. Most of

the guides are devoted to a single opera, which is described in detail—with many articles that cover its history and information about the composer and his times. The complete libretto is included in both the original language and in a modern singing translation—except where the opera was written in English. Each has a thematic guide to the most important musical themes in musical notation and each guide is lavishly illustrated. They also contain a bibliography and a discography which is updated at each reprint. The ENO guides are widely regarded as the best series of their kind and excellent value.

Over three decades, Paul 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 our time. 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 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 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 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 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 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 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, 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.

Der Band ersammelt die Vorträge aus jenen Begleitsymposien (der Jahre 1994-2005) zum Festival WIEN MODERN, die (u. a. unter den Titeln 'Neue Klänge und Neue Welten', 'Multikulturelle Aspekte', 'Neue Musik an den Rändern Europas' sowie 'Musikströme Ost-West - West-Ost') die vielfachen gegenseitigen Beeinflussungen und Befruchtungen unterschiedlicher Stile und Stilphären in den Blick genommen haben, von denen die Musik des 20. und 21. Jahrhunderts so wesentliche Bereicherungen erfahren konnte. Dabei geht es weniger um das Vorstellen rein äußerlich wirksamer oder

**lediglich aufgesetzter Exotismen, sondern um die Begegnung mit tatsächlich gelungenen Verschmelzungen von Stilelementen unterschiedlichster Provenienz, wobei der Rahmen auch die immer noch 'moderne' Beschäftigung mit der Antike sowie die 'Aneignung des musikalisch Fremden' in populärer Musik umfasst. Allgemeine kulturgeschichtliche, kultursoziologische und zeitgeschichtliche Betrachtungen runden das Themenspektrum ab.**

**Bibliographic Guide to Music**

**Aesthetics, Ethics and Postmodernism**

**A Bibliography of John Cage**

**Frankfurt School**

**Theoretical and Philosophical Perspectives**

**Music, Philosophy, and Intention, 1933-1950**

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.

A scholarly study of the politically motivated role the US played in supporting the experimental music tradition in post-war Europe.

John Cage's name has long been well known and his influence widely acknowledged. Yet his music is comparatively unexplored, and his ideas have often been misrepresented. This book is the first serious study of Cage's output, and considers his music in relation to the development of his thinking.

American Experimental Music in West Germany from the Zero Hour to Reunification

Multikulturelle und internationale Konzepte in der Neuen Musik

Contemporary Music

The Oxford Handbook of Sound and Imagination

Music in Germany Since 1968

sondernband

*John Cage*  
*John Cage*  
*Musik-Konzeptesondernband*  
*John Cage*  
*A Research and Information Guide*  
*Routledge*

*In this timely new book Wellmer intervenes in the highly topical debates on modernity and post-modernity. Discussing the work of Adorno, Habermas, Peter Burger and Jean-François Lyotard, among others, he offers a penetrating analysis of the aesthetic, ethical and philosophical dimensions of the modern era. In opposition to those who view post-modernity as a sign of post-enlightenment, Wellmer makes a reasoned plea for a re-examination of the goals of emancipatory Enlightenment and explores its implications for the appreciation of modern art forms.*

*Whether social, cultural, or individual, the act of imagination always derives from a pre-existing context. For example, we can conjure an alien's scream from previously heard wildlife recordings or mentally rehearse a piece of music while waiting for a train. This process is no less true for the*

*role of imagination in sonic events and artifacts. Many existing works on sonic imagination tend to discuss musical imagination through terms like compositional creativity or performance technique. In this two-volume Handbook, contributors shift the focus of imagination away from the visual by addressing the topic of sonic imagination and expanding the field beyond musical compositional creativity and performance technique into other aural arenas where the imagination holds similar power. Topics covered include auditory imagery and the neurology of sonic imagination; aural hallucination and illusion; use of metaphor in the recording studio; the projection of acoustic imagination in architectural design; and the design of sound artifacts for cinema and computer games.*

**Musik-Konzepte**

**A Biography of John Cage**

**Vol. 4**

**The Roaring Silence: John Cage: A Life**

**John Cage**

**John Cage: A Life**

*A collection of essays looking at Webern's music from several different perspectives.*

*Woran liegt es, dass viele Menschen Schwierigkeiten mit Neuer Musik haben? Was ist Atonalität ihrem Wesen nach? Welche Gemeinsamkeiten gibt es zwischen Neuer Musik und der Bildenden Kunst der Moderne? Welche Zugangsmöglichkeiten zur zeitgenössischen Ästhetik ergeben sich, wenn wir unsere bisherigen Vorstellungen davon, was Musik sei, einmal gänzlich ausblenden – und wie lassen sich Berührungsängste von Schülerinnen und Schülern gegenüber Neuer Musik in Neugier und Kreativität verwandeln? Der Autor blickt auf 15 Jahre Unterrichtserfahrung und zahlreiche preisgekrönte Vermittlungsprojekte zur Neuen Musik zurück. Sein vielfach erprobtes Vermittlungskonzept stellt er wahrnehmungspsychologisch und musiktheoretisch fundiert dar. Im Fokus steht Musik, deren Vermittlung als eher schwierig gilt: Werke der klassischen Moderne von Schönberg bis Messiaen, aber auch ganz aktuelle Beispiele von Lachenmann, Spahlinger, Ferneyhough, Kyburz, Neuwirth u.a. werden in kurzen und präzisen Analysen, die auch für den Unterricht genutzt werden können, vorgestellt. Anregungen für einen handlungsorientierten, innovativen und schöpferischen Unterricht ergänzen die Betrachtungen. Why is it that so many people have difficulties with new music? What is the nature of atonality? What similarities are there between new music and modern art? What possibilities emerge for accessing a contemporary aesthetic if we can suppress completely our existing preconceptions of what music should be – and how can students' fear of approaching new music be transformed into curiosity and creativity? The author looks back over 15 years of teaching experience and many award-winning projects for the communication of new music. He presents his well-practised concept of communication, based on the psychology of perception and on music theory. The focus is on music which is considered particularly difficult to communicate: classic modernist works from Schoenberg to Messiaen, but also very contemporary examples by Lachenmann,*

*Spahlinger, Ferneyhough, Kyburz, Neuwirth and others, are introduced using short and precise analyses, which can also be used in teaching. These reflections are complemented by suggestions for activity-oriented, innovative and creative teaching.*

*Since 1945 the emphasis in new music has lain in a desire for progress, a concept challenged by postmodernist aesthetics. In this study, Alastair Williams identifies and explores the recurring issues and problems presented by post-war music. Part one examines the German philosopher, Theodor Adorno's portrayal of modernity and his understanding of modernism in music. This is followed by a survey of the developments in music from late Beethoven to Schoenberg, the two composers whose works provided the main anchor points for Adorno's philosophy of music. Parts two and three indicate the ways in which Adorno's aesthetics are pertinent to an understanding of new music. Part two comprises a close examination of the music of Pierre Boulez and John Cage, composers who represent extreme, though related, aspects of contemporary music thought: the primacy of structure versus dissolution. Williams' views the music of Ligeti as an exploration of the interface between these two extremes, personifying Adorno's advocacy of an aesthetic which attempts to embrace all its dissimilar parts. In part three the consequences of modernism and the aesthetic approaches of Derrida and de Mann are considered, together with the music of Wolfgang Rihm. Williams concludes with a survey of contemporary music and the postmodernist desire to include a range of compositional references.*

*Wildes Denken in der Neuen Musik*

*Conversing with Cage*

*Electronic Inspirations*

*A Critique of Three Compositional Models (Luciano Berio, John Cage, and Brian Ferneyhough)*

*The Persistence of Modernity*

*Musik als "Medium der sich selbst erfahrenden Wahrnehmung"*

John Cage has been described as the most important composer of our time. He combined classical European training with Eastern spirituality to produce an American amalgam of such vitality and originality that it continues to define what we mean by avant-garde. His influence has touched generations of artists, including Philip Glass, David Byrne, and his longtime collaborator Merce Cunningham. His work and ideas have influenced not only the world of music but also dance, painting, printmaking, video art, and poetry. The Roaring Silence documents his life in unrivaled detail, interweaving a close account of the evolution of his work with an exploration of his aesthetic and philosophical ideas, while placing these in the greater perspective of American life and letters. Paying due attention to Cage's inventions, such as the prepared piano, and his pioneering use of indeterminate notation and chance operations in composition (utilizing the I Ching), David Revill also illuminates Cage the performer, printmaker, watercolorist, expert

amateur mycologist, game show celebrity, political anarchist, and social activist. Arnold Schoenberg once called Cage "not a composer, but an inventor—of genius." This revised edition presents never-before-seen correspondence between Cage and other luminaries of his day, as well as new analysis into his legacy. *The Roaring Silence* celebrates the life and work of this true American original.

For a decimated post-war West Germany, the electronic music studio at the WDR radio in Cologne was a beacon of hope. Jennifer Iverson's *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde* traces the reclamation and repurposing of wartime machines, spaces, and discourses into the new sounds of the mid-century studio. In the 1950s, when technologies were plentiful and the need for reconstruction was great, West Germany began to rebuild its cultural prestige via aesthetic and technical advances. The studio's composers, collaborating with scientists and technicians, coaxed music from sine-tone oscillators, noise generators, band-pass filters, and magnetic tape. Together, they applied core tenets from information theory and phonetics, reclaiming military communication technologies as well as fascist propaganda broadcasting spaces. The electronic studio nurtured a revolutionary synthesis of science, technology, politics, and aesthetics. Its esoteric sounds transformed mid-century music and continue to reverberate today. Electronic music--echoing both cultural anxiety and promise--is a quintessential Cold War innovation.

*Annotation* *Conversing with Cage* draws on over 150 interviews with John Cage conducted over four decades to draw a full picture of 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 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," 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 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 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 interested in better understanding 20th century modernism.

Telos

Verschwiegene Stille

A Research and Information Guide  
On Interpreting Literature, Music, and the Visual Arts Ironically  
Webern Studies

Technologies of the Cold War Musical Avant-Garde

***Anton Webern: A Research and Information Guide offers carefully selected and annotated sources regarding Webern from 1975 to present day, including sources on Webern's life, his music, and the interpretation and reception of his music. Along with this comprehensive annotated listing of print and online sources, the book discusses the history of research on Webern and includes a brief chronology of his life. It is a major reference tool for those interested in Webern and his music and valuable for researchers of 20th century music and the Second Viennese School.***

***Publisher Description***

***This book provides a theory that enables the concept of irony to be transferred from the literary to the visual and aural domains. Topics include the historical roots of the concept of irony as modes of oral and literary expression, and how irony relates to spatiality.***

***John Cage. Sonderband***

***die Idee vom Ende der Geschichte bei Theodor W. Adorno und Wolfgang Rihm***

***Begin Again***

***Divine Madness***

***New Music and the Claims of Modernity***

***Cage***

This collection of essays and interviews addresses important theoretical, philosophical and creative issues in Western art music at the end of the twentieth- and the beginning of the twenty-first centuries. Edited by Max Paddison and Irène Deliège, the book offers a wide range of international perspectives from prominent musicologists, philosophers and composers, including Célestin Deliège, Pascal Decroupet, Richard Toop, Rudolf Frisius, Alastair Williams, Herman Sabbe, François Nicolas, Marc Jimenez, Anne Boissière, Max Paddison, Hugues Dufourt, Jonathan Harvey, and new interviews with Pierre Boulez, Brian Ferneyhough, Helmut Lachenmann, and Wolfgang Rihm. Part I is mainly theoretical in emphasis. Issues addressed include the historical rationalization of music and technology, new approaches to the theorization of atonal harmony in the wake of Spectralism, debates on the 'new complexity', the heterogeneity, pluralism and stylistic omnivorousness that characterizes music in our time, and the characterization of twentieth-century and contemporary music as a 'search for lost harmony'. The orientation of Part II is mainly philosophical, examining concepts of totality and inclusivity in new music, raising questions as to what might be expected from an autonomous contemporary musical logic, and considering the problem of the survival of the avant-garde in the context of postmodernist relativism. As well as analytic philosophy and cognitive psychology, critical theory features prominently, with theories of social mediation in music, new perspectives on the concept of musical material in Adorno's late aesthetic theory, and a call for 'an aesthetics of risk' in contemporary art as a means 'to reassert the essential role of criticism, of judgment, and of evaluation as necessary conditions to bring about a real

public debate on the art of today'. Part III offers creative perspectives, with new essays and interviews from important contemporary composers who have made

Apparitions takes a new look at the critical legacy of one of the 20th century's most important and influential thinkers about music, Theodor W. Adorno. Bringing together an international group of scholars, the book offers new historical and critical insights into Adorno's theories of music and how these theories, in turn, have affected the study of contemporary art music, popular music, and jazz.

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.

Möglichkeiten der Vermittlung Neuer Musik unter dem Aspekt der Auflösung und Reflexion von Gestalthaftigkeit

Der Rosenkavalier (The Knight of Rose)

Von der Sprache der Musik zur Musik der Sprache

The Cambridge Companion to John Cage

Konzepte zur Spracherweiterung bei Adorno, Kristeva und Barthes

John Cages performative Ästhetik