

Give My Regards To Eighth Street Collected Writings

Music and Modern Art adopts an interdisciplinary approach to the relationship between these two fields of creative endeavor.

Orchestration: An Anthology of Writings is designed to be a primary or ancillary text for college-level music majors. Although there are several 'how to' textbooks aimed at this market, there is little available that traces the history of orchestration through the writings of composers themselves. By collecting writings from the nineteenth century to today, Mathews illuminates how orchestration has grown and developed, as well as presenting a wide variety of theories that have been embraced by the leading practitioners in the field. The collection then traces the history of orchestration, beginning with Beethoven's Orchestra (with writings by Berlioz, Wagner, Gounod, Mahler, and others), the 19th century (Mahler, Gevaert, Strauss) the fin de siècle (on the edge of musical modernism; writings by Berlioz, Jadassohn, Delius, and Rimsky Korsakov), early modern (Busoni, Schoenberg, Stravinsky, Grainger, and others), and high modern (Carter, Feldman, Reich, Brant). Many of these pieces have never been translated into English before; some only appeared in small journals or the popular press and have never appeared in a book; and none have ever

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been collected in one place. The study of orchestration is a key part of all students of music theory and composition. Orchestration provides a much needed resource for these students, filling a gap in the literature.

The weekly source of African American political and entertainment news.

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.

Sound art has long been resistant to its own definition. Emerging from a liminal space between

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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.

Music in the USA: A Documentary Companion charts a path through American music and musical life using as guides the words of composers, performers, writers and the rest of us ordinary folks who sing, dance, and listen. The anthology of primary sources contains about 160 selections from 1540 to 2000. Sometimes the sources are classics in the literature around American music, for example, the Preface to the Bay Psalm Book, excerpts from

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Slave Songs of the United States, and Charles Ives extolling Emerson. But many other selections offer uncommon sources, including a satirical story about a Yankee music teacher; various columns from 19th-century German American newspapers; the memoirs of a 19th-century diva; Lottie Joplin remembering her husband Scott; a little-known reflection of Copland about Stravinsky; an interview with Muddy Waters from the Chicago Defender; a letter from Woody Guthrie on the "spunkfire" attitude of a folk song; a press release from the Country Music Association; and the Congressional testimony around "Napster." "Sidebar" entries occasionally bring a topic or an idea into the present, acknowledging the extent to which revivals of many kinds of music play a role in American contemporary culture. This book focuses on the connections between theory and practice to enrich our understanding of the diversity of American musical experiences. Designed especially to accompany college courses which survey American music as a whole, the book is also relevant to courses in American history and American Studies. A comprehensive and authoritative reference to a huge range of American musical styles, from Barbershop to Bluegrass and from Ragtime to Rockabilly.

An inspired application of Possible World theory to approach and interpret the acoustic environment, music and sound art.

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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.

An A-to-Z reference to writers of the New York School, including John Ashbery, who is often considered America's

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greatest living poet. Examines significant movements in literary history and its development through the years. '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.

Miles Davis's Bitches Brew is one of the most iconic albums in American music, the preeminent landmark and fertile seedbed of jazz-fusion. Fans have been fortunate in the past few years to gain access to Davis's live recordings from this time, when he was working with an ensemble that has come to be known as the Lost Quintet. In this book, jazz historian and musician Bob Gluck explores the performances of this revolutionary group—Davis's first electric band—to illuminate the thinking of one of our rarest geniuses and, by extension, the extraordinary transition in American music that he and his fellow players ushered in. Gluck listens deeply to the uneasy tension between this group's driving rhythmic groove and the

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sonic and structural openness, surprise, and experimentation they were always pushing toward. There he hears—and outlines—a fascinating web of musical interconnection that brings Davis's funk-inflected sensibilities into conversation with the avant-garde worlds that players like Ornette Coleman and John Coltrane were developing. Going on to analyze the little-known experimental groups Circle and the Revolutionary Ensemble, Gluck traces deep resonances across a commercial gap between the celebrity Miles Davis and his less famous but profoundly innovative peers. The result is a deeply attuned look at a pivotal moment when once-disparate worlds of American music came together in explosively creative combinations.

The first in-depth historical analysis of British art music post-1945, providing a group-portrait of eleven composers ranging from avant-garde to pop.

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 universally acclaimed and award-winning Oxford History

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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.

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

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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.

This is the first monograph dedicated to this interdisciplinary research area, combining the views of music, computer science, education, creativity studies, psychology, and engineering. The contributions include introductions to ubiquitous music research, featuring theory, applications, and technological development, and descriptions of permanent community initiatives such as virtual forums, multi-institutional research projects, and collaborative publications. The book will be of value to researchers and educators in all domains engaged with creativity, computing, music, and digital arts.

Critical essays on art, American literature, music and the movies.

With contributions by major composers and writers, this text presents an essential overview of the changing terrain of experimental music, both pop and classical

This volume brings together practitioners and theorists of music and sonic art. Contributions explore a wide range of historical, artistic, pedagogical and critical issues from multiple perspectives, emphasizing the continuities and links

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along a broad spectrum of hearing and listening practices and art-making that use sound.

Cohen traces a history of modernism in migration through the composer Stefan Wolpe, from the Bauhaus to Black Mountain College.

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 Baziotas. 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

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for illuminating reading.

Leading authorities explore, in direct and accessible language, chamber-music masterpieces by twenty-one prominent composers since 1900.

Saving Abstraction: Morton Feldman, the de Menils, and the Rothko Chapel tells the story of the 1972 premier of Morton Feldman's music for the Rothko Chapel in Houston. Built in 1971 for "people of all faiths or none," the chapel houses 14 monumental paintings by famed abstract expressionist Mark Rothko, who had committed suicide only one year earlier. Upon its opening, visitors' responses to the chapel ranged from spiritual succor to abject tragedy--the latter being closest to Rothko's intentions. However the chapel's founders--art collectors and philanthropists Dominique and John de Menil--opened the space to provide an ecumenically and spiritually affirming environment that spoke to their avant-garde approach to Catholicism. A year after the chapel opened, Morton Feldman's musical work *Rothko Chapel* proved essential to correcting the unintentionally grave atmosphere of the de Menil's chapel, translating Rothko's existential dread into sacred ecumenism for visitors. Author Ryan Dohoney reconstructs the network of artists, musicians, and patrons who collaborated on the premier of Feldman's music for the space, and documents the ways collaborators struggled over fundamental questions about the

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emotional efficacy of art and its potential translation into religious feeling. Rather than frame the debate as a conflict of art versus religion, Dohoney argues that the popular claim of modernism's autonomy from religion has been overstated and that the two have been continually intertwined in an agonistic tension that animates many 20th-century artistic collaborations.

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.

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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.

In this first interpretive narrative of the life and work of Christian Wolff, Michael Hicks and Christian Asplund trace the influences and sensibilities of a contemporary composer's atypical career path and restless imagination. Written in full cooperation with Wolff, including access to his papers, this volume is a much-needed introduction to a leading avant-garde composer still living, writing music, and speaking about his own work. Wolff has pioneered various compositional and notational idioms, including overtly political music, indeterminacy, graphic scores, and extreme virtuosity. Trained as a classicist rather than a musician, Wolff has never quite had both feet in the rarefied world of contemporary composition. Yet he's considered a "composer's composer," with a mind ensconced equally in ancient Greek tragedy and experimental music and an eccentric and impulsive compositional approach that eludes a fixed stylistic fingerprint. Hicks and Asplund cover Wolff's family life and formative years, his role as a founder of the New York School of composers, and the context of his life and work as part of the John Cage circle, as well as his departures from it. Critically assessing Wolff's place within the experimental musical field, this volume captures both his eloquence and reticence and provides insights into his broad interests and activities within music and beyond.

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Revolution in its Leninist guise has been a dominant force in the world for most of the 20th century, and the Chinese revolution has been, with the Russian revolution, one of its two most important manifestations. Mao Zedong, the architect of victory in China in 1949, stands out as one of the dominant figures of the century. Guerilla leader, strategist, conqueror, ruler, poet and philosopher, he placed his imprint on China, and on the world. Even though today communism is widely seen as bankrupt, Mao Zedong's achievements as an innovative disciple of Lenin and Stalin in the most populous nation on earth guarantees his place in history. Whatever the ultimate fate of communism in China, the fact of Mao's influence on events during more than five decades, and its resonance after his death, will remain. This edition of Mao Zedong's writings provides abundant documentation in his own words regarding his life and thought. It has been compiled from all available Chinese sources, including not only the 20-volume edition published in Tokyo years ago, but many new materials issued in China since 1978, both openly and for internal circulation. The editors have pursued a threefold goal: firstly, to translate every text by Mao which could be obtained, so as to make this English version as complete as possible; secondly, to annotate the materials in sufficient detail to make them accessible to the non-specialist reader; and thirdly, to combine accuracy with a level of literary quality which is intended to make the volumes agreeable as well as instructive to read. Volume 1 includes translations of the entire contents of the authoritative "Mao Zedong Zaoqi Wengao 1912.6-1920.11" ("Draft writings from Mao Zedong's early period, June 1912-November 1920"), published in Beijing in 1990, plus some 15 additional texts for the same period which have been attributed to Mao. Among the items thus made available in English are his first surviving work, a middle school essay of 1912 in praise of Shang Yang; his

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very extensive "Classroom Notes" of late 1913 on the lectures of his most influential teachers, Yang Changji and "Yuan the Big Beard"; a dozen letters to his then close friend Xiao Zisheng (Siao-yu), who described a shared odyssey in "Mao-Tse-tung and I were Beggars"; his marginal annotations of 1918 to the German philosopher Friedrich Paulsen's work on ethics, in which Mao proclaimed himself a believer in "individualism" and an admirer of Nietzsche; and many important letters, articles, and other writings documenting his evolution from liberalism to anarchism and finally to Marxism in 1919-1920.

Joshua S. Walden's *Musical Portraits: The Composition of Identity in Contemporary and Experimental Music* explores the wide-ranging but under-examined genre of musical portraiture. It focuses in particular on contemporary and experimental music created between 1945 and the present day, an era in which conceptions of identity have changed alongside increasing innovation in musical composition as well as in the uses of abstraction, mixed media, and other novel techniques in the field of visual portraiture. In the absence of physical likeness, an element typical of portraiture that cannot be depicted in sound, composers have experimented with methods of constructing other attributes of identity in music, such as character, biography, and profession. By studying musical portraits of painters, authors, and modern celebrities, in addition to composers' self-portraits, the book considers how representational and interpretive processes overlap and differ between music and other art forms, as well as how music is used in the depiction of human identities. Examining a range of musical portraits by composers including Peter Ablinger, Pierre Boulez, Morton Feldman, Philip Glass, Gyrgy Ligeti, and Virgil Thomson, and director Robert Wilson's on-going series of video portraits of modern-day celebrities and his "portrait opera" *Einstein on*

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the Beach, Musical Portraits contributes to the study of music since 1945 through a detailed examination of contemporary understandings of music's capacity to depict identity, and of the intersections between music, literature, theater, film, and the visual arts.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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.

Can techniques traditionally thought to be outside the scope of literature, including word processing, databasing, identity ciphering, and intensive programming, inspire the reinvention of writing? The Internet and the digital environment present writers with new challenges and opportunities to reconceive creativity, authorship, and their relationship to language. Confronted with an unprecedented amount of texts and language, writers have the opportunity to move beyond the creation of new texts and manage, parse, appropriate, and reconstruct those that already exist. In addition to explaining his concept of uncreative writing, which is also the name of

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his popular course at the University of Pennsylvania, Goldsmith reads the work of writers who have taken up this challenge. Examining a wide range of texts and techniques, including the use of Google searches to create poetry, the appropriation of courtroom testimony, and the possibility of robo-poetics, Goldsmith joins this recent work to practices that date back to the early twentieth century. Writers and artists such as Walter Benjamin, Gertrude Stein, James Joyce, and Andy Warhol embodied an ethos in which the construction or conception of a text was just as important as the resultant text itself. By extending this tradition into the digital realm, uncreative writing offers new ways of thinking about identity and the making of meaning.

The process of practising is intrinsic to musical creativity. Practising may primarily be thought of as technical, but it is often also musically meaningful, including elements of interpretation, improvisation, and/or composition. The practice room can be a space in which to explore a field of creative possibilities; a place to experiment and to refine ideas. "The practice of practising" is primarily concerned with considering practising as a practice in itself: a collection of processes that determines musical creativity and significance. The volume comprises four diverse case studies, in relation to music by J.S. Bach, Elliott Carter, Alfred Schnittke, and Morton Feldman, presenting both solo and ensemble perspectives. 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

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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 immersion 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.

Give My Regards to Eighth Street
Collected Writings of
Morton Feldman

This is the premier collection of dialogues, talks, and writings by Philip Guston (1913–1980), one of the most intellectually adventurous and poetically gifted of modern painters. Over the course of his life, Guston's wide reading in literature and philosophy deepened his commitment to his art—from his early Abstract Expressionist paintings to his later gritty, intense figurative works. This collection, with many pieces appearing in print for the first time, lets us hear Guston's voice—as the artist delivers a lecture on Renaissance painting, instructs students in a classroom setting, and discusses such artists and writers as Piero della Francesca, de Chirico, Picasso, Kafka, Beckett, and Gogol.

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

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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 RandB 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.

David Cline provides a detailed analysis of Morton Feldman's graph works and how they changed the course of post-war music.

Amidst the heated fray of the Culture Wars emerged a scrappy festival in downtown New York City called *Bang on a Can*. Presenting eclectic, irreverent marathons of experimental music in crumbling venues on the Lower East Side, *Bang on a Can* sold out concerts for a genre that had been long considered box office poison. Through the 1980s and 1990s, three young, visionary composers—David Lang, Michael Gordon, and Julia Wolfe—nurtured *Bang on a Can* into a multifaceted organization with a major record deal, a virtuosic in-house ensemble, and a seat at the table at Lincoln Center, and in the process changed the landscape of avant-garde music in the United States. *Bang on a Can*

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captured a new public for new music. But they did not do so alone. As the twentieth century came to a close, the world of American composition pivoted away from the insular academy and towards the broader marketplace. In the wake of the unexpected popularity of Steve Reich and Philip Glass, classical presenters looked to contemporary music for relevance and record labels scrambled to reap its potential profits, all while government funding was imperilled by the evangelical right. Other institutions faltered amidst the vagaries of late capitalism, but the renegade Bang on a Can survived--and thrived--in a tumultuous and idealistic moment that made new music what it is today.

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