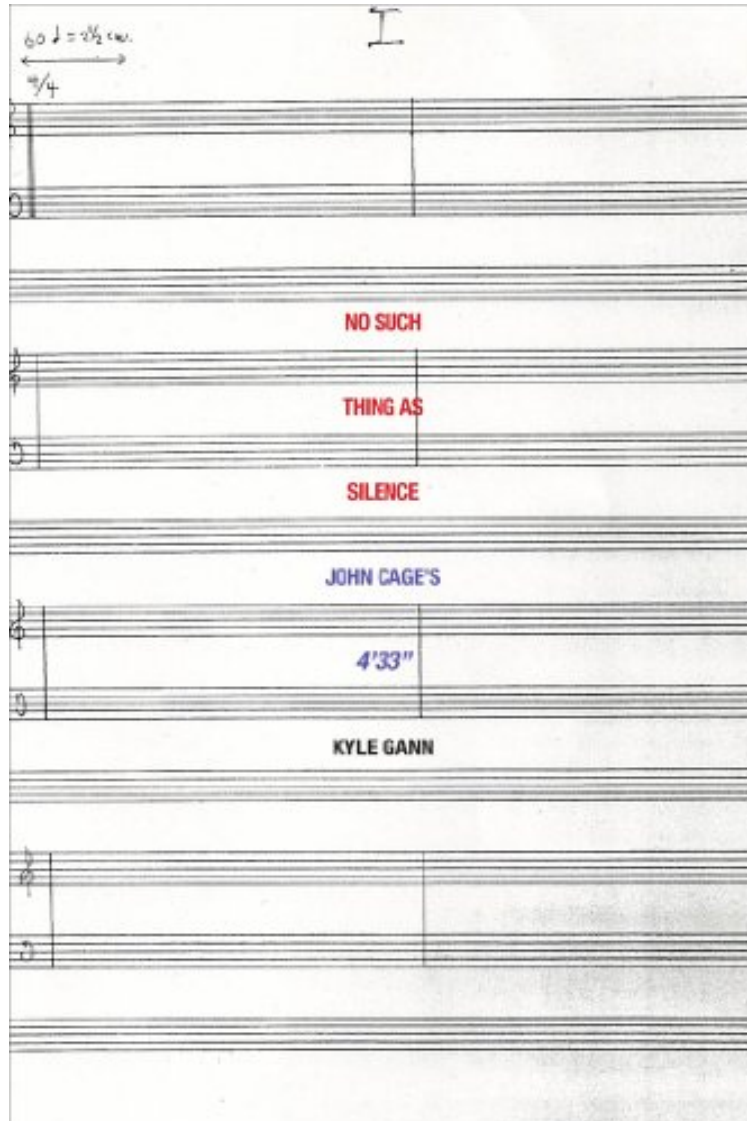


(Download) No Such Thing as Silence: John Cage's 4'33quot; (Icons of America)

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Kyle Gann

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Kyle Gann : No Such Thing as Silence: John Cage's 4'33quot; (Icons of America) before purchasing it in order to gage whether or not it would be worth my time, and all praised No Such Thing as Silence: John Cage's 4'33quot; (Icons of America):

11 of 11 people found the following review helpful. Whereof one cannot speak....By CanticlI bought this book both because of my interest in Cage and the avant garde as well as my love of the critical insights of Kyle Gann.And I was not disappointed. Gann's analysis of this seminal work of the avant garde addresses the social context of the piece as well as the various criticisms of it. And in so doing he makes it clear that this is, as he says, the best known work of the avant garde as well as a very important work from which we can understand much of what came later including

minimalism, art "happenings" and indeterminate methods. He correctly positions it as a sort of "urtext" piece much like Stravinsky's "Rite of Spring". Gann does this in an eminently readable style with a very complete set of references and a discography (yes, the "silent piece" has been recorded many times). He even gives strategies by which a performer can approach the interpretation of the score. This can be read with equal benefit by academics, musicians and general readers. 2 of 2 people found the following review helpful. Get the print version--Kindle does not have images. By D. Chaloux You can read the 5-star reviews about the content of the book, most of which I agree. It's a fascinating exploration of a controversial work by John Cage. But by the end, you'll realize that many of our presuppositions are vastly misguided. I have to give this a 3-star rating however because the Kindle edition does not have any of the images in the book. The rights apparently were not obtained for the electronic medium. This is a great disservice to the readers. In addition, there is no warning on the Kindle page that this book is in anyway incomplete, which it is. Yes, the Kindle version is much cheaper, and we pay for it dearly. I highly recommend the book, but if you get it, get the print version. 1 of 1 people found the following review helpful. Insightful book. By Customer I've been reading about Cage for years, have read most of his books, and have both seen and talked to the man twice (as well as Merce). He's a hard guy to capture (writers like Thomson thought he schemed to get famous), but this book succeeds and, at the same time, clarifies his sometimes cryptic way of looking at art and life. Regardless of his personality and his attempts to gain notice, his achievements, ideas and art are the best way to judge him. This is not the first book I would recommend if one is just starting to study Cage--"For the Birds" would be better--but for those who enjoy his art and have spent some time with it, no better book exists. Good word and thank you, Kyle.

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.

From Booklist *Starred* To many music-lovers' chagrin, the most famous twentieth-century American classical music composition is, very probably, John Cage's "4'33" (1952), consisting of three movements whose timings amount to 4 minutes and 33 seconds of . . . music? The question mark arises because not a note is sounded by its performer. It is completely silent. Or is it? For no matter where or how it is played, even in a recording (23 of which Gann lists in an appendix), there are always sounds to be heard. Said by many to be a work of philosophy rather than music, it is, Gann demonstrates, clearly the latter, though Cage was becoming intrigued with Zen when he composed it. And if one of its points is that all sounds are musical, it is fraught with further music-cultural meaning as the culmination of a musical avant-garde extending from Erik Satie in late-nineteenth-century Paris through 1920s Dada to the association of advanced music with abstract expressionist painting after World War II; as the progenitor of at least two styles of subsequent art music, minimalism and environmental sound; and as an astonishing inspiration to a panoply of rock bands. Deftly profiling Cage and his influences in the process, Gann entrancingly communicates his love and fascination with Cage's musical milestone in a spellbinding chapter of high-cultural history. --Ray Olson "Gann's book perfectly proves Cage's belief that putting a frame around silence can be as rewarding as music itself." (Andrew Male, Mojo) "4'33", Gann argues, though often suspected of being merely a 'provocative stunt', is actually one of the best understood and most influential works of avant-garde music... In describing the piece's premieres and reception, Gann recaptures its 'Promethean' impact, which cost Cage some friends and prompted his mother to ask, "Don't you think that John has gone too far this time?" (The New Yorker) About the Author Kyle Gann is Associate Professor of Music at Bard College, a composer, and former new-music critic for the Village Voice. He lives in Germantown, NY.