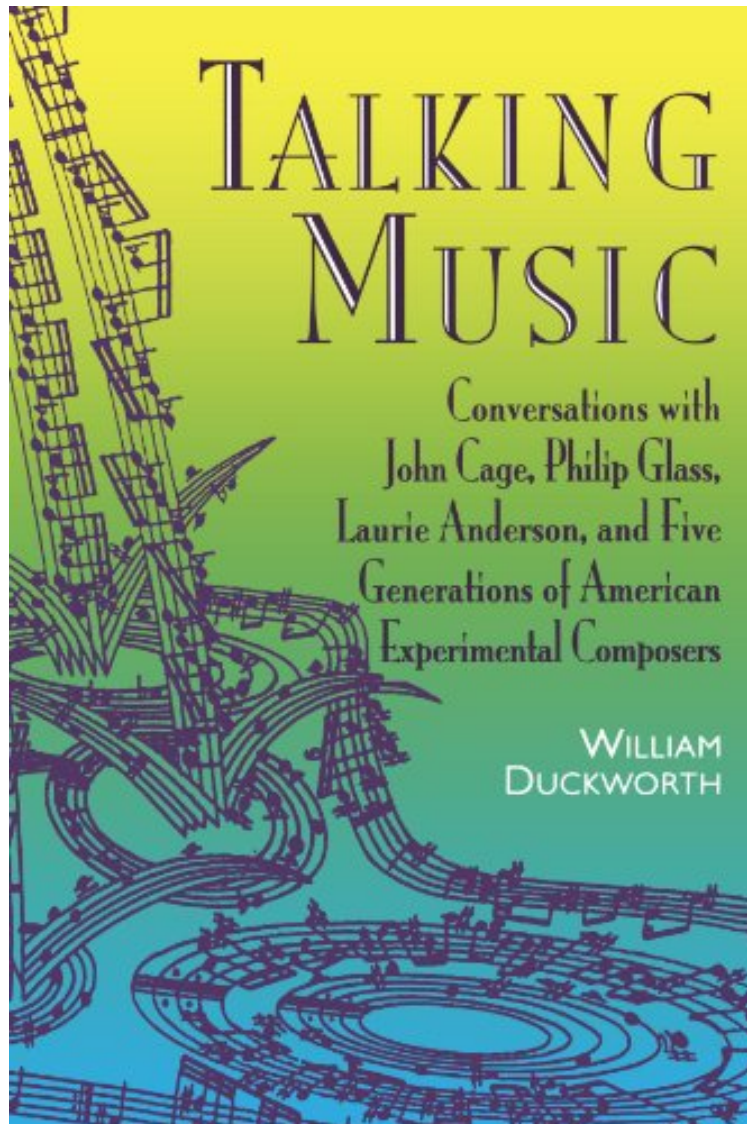


[Mobile pdf] Talking Music: Conversations With John Cage, Philip Glass, Laurie Anderson, And 5 Generations Of American Experimental Composers

Talking Music: Conversations With John Cage, Philip Glass, Laurie Anderson, And 5 Generations Of American Experimental Composers

William Duckworth

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William Duckworth : Talking Music: Conversations With John Cage, Philip Glass, Laurie Anderson, And 5 Generations Of American Experimental Composers

before purchasing it in order to gauge whether or not it would be worth my time, and all praised Talking Music: Conversations With John Cage, Philip Glass, Laurie Anderson, And 5 Generations Of American Experimental Composers:

17 of 18 people found the following review helpful. great fascinating interviews on American creativityBy scarecrowWilliam Duckworth is marvelous at asking questions,he is so natural at it that he makes you feel you have known his guests all your life. He allows everyone to feel at home, at ease,like catching more flies with sugar quip. Like asking John Cage for instance, "I don't have a very good understanding of what your early musical training was like,". or to La Monte Young, asking if he is the "father of minimalism", I guess it doesn't matter now, since most of what is discussed has played itself out. Here Duckworth interviews creators of primary creative genres of Americana leaning toward the achievements of all the various,nefarious "isms", experimentalism, minimalism, well just intonation doesn't fit, and the ubiquitously opaque post-modernity. And progressing from who are considered the Mamas and Pappas to the younger generation.The genre of Interviews seem to be occurring with greater frequency,speaking of one of the features of post-modernity. It is the most immediate way of knowing someone's art, aesthetic, how they feel about the world,about politics, or how they don't feel. Obsessions are explored in these interviews,as with John Zorn's early buying jags of recordings,jazz etc.,and formative years as with La Monte Young and his obsessions with sound, listening to telephone generators,or machines, the inherent drone in these industrial objects,Also professional associations, and disassociations with the New York scene,Fluxus which includes,just about everyone here interviewed is probed, with nice discussions of the early years of performance art in New York City. Education away from academia was an important component of American music,sorry to say, with those of the post war-generation turning to the east, and World Music, as Steve Reich, Phil Glass,Lou Harrison, Pauline Oliveros and La Monte Young. Young in particular reflects on his education with Pandit Pran Nath on intonation and improvisation and learning it with Marian Zazeela.Professional associations, how to survive by being a performance artist, Duckworth pursues and explores with Meridith Monk and Laurie Anderson, finding gigs in New York City or Europe again was everyone's passion.How do you work? is also a wonderful question, Monk reflects that she has to work all the time to feel attached, whereas she knows composers who don't work for months and claim to feel they don't lose anything. How creators get into ,what they get into, as Ben Johnston reflects on his early education with instrument iconoclast Harry Partch, how Partch taught Johnston to sing fractional tones, an eleventh/sixteenth, and how Partch would devote mornings to music, and afternoons to physical work, building sheds,or home extensions,or gathering wood. Also Johnston speaks about his wonderful string quartets, the Seventh in particular which is based on an 100-tone scale, and how we come to understand it via the relationships it represents rather than hearing 100 isolated tones. With Lou Harrison we have almost a history of American music, in that his life traversed through the primary achievements, the interests in World Music, Tunings, percussion music, and extended techniques,living on both coasts. But Harrison claims he was always a melodic composer, he had to sing whatever he wrote first, to attach himself to the world of sound, no matter how complex his music became.Some interviews are boring however as the the one with Phillip Glass where he simply recounts his life, and his interests, there was not a spirit of adventure, of discovery.Whereas Milton Babbitt has wonderful reflections on his early studies in music with Roger Sessions, and how Babbitt felt he needed to start over. The interview with Christian Wolff was over before it got interesting,Wolff primarily discussed his early music, the pieces associated with the Cage School(Cage,Feldman,Brown,Wolff)(nice photo of them)instead of traversing the set of problematics of dealing with political imagery. That question came as the very last one."Are you still writing political music?". Duckworth admirably gives nice introductions to each composer, and makes you feel the center of where creativity occurs, what excites an artist,and where challenge and repose occurs within music.One good question here always was"When did you first hear of John Cage", or what was the first piece of "so and so" you heard. This makes for a marvelous discussion on what were the initial indelible moments on one's creative life. Not everyone is gifted at interviews it is a conditioned and practiced art. This work is a great model toward that genre.1 of 1 people found the following review helpful. duckworthBy musicgalaxymanWilliam Duckworth is probably the best author on music theory in the world's history.This book is a series of interviews with people whose music I have no interest in, but the stories are so fun, it's in my car all the time and i read it at lunch and the cover is falling off.an author and musician0 of 0 people found the following review helpful. Five StarsBy Patrick Gublerwonderful book--I read it years ago and bought this copy as a gift for a friend

Talking Music is comprised of substantial original conversations with seventeen American experimental composers and musiciansincluding Milton Babbitt, Pauline Oliveros, Steve Reich, Meredith Monk, and John Zornmany of whom rarely grant interviews.The author skillfully elicits candid dialogues that encompass technical explorations; questions of method, style, and influence; their personal lives and struggles to create; and their aesthetic goals and artistic declarations. Herein, John Cage recalls the turning point in his career; Ben Johnston criticizes the operas of his teacher Harry Partch; La Monte Young attributes his creative discipline to a Morman childhood; and much more. The results are revelatory conversations with some of America's most radical musical innovators.

From Publishers Weekly Duckworth, a music professor at Bucknell, is a composer himself, which helps when talking to avant-garde composers about their works. His book consists of lengthy, original interviews with 17 of them, beginning with the granddaddy of them all, John Cage, who died three years ago at 80, and concluding with John Zorn, who is barely into his 40s. The profiles are sympathetic, informed and lucid, teasing a remarkable quantity of information, even emotion, out of people whose music, to a majority of listeners, must seem remote or perverse. Most of the composers?experimentalists, minimalists, performance artists?describe years of experimentation, often in conditions of adversity and poverty, before having achieved their signature forms and styles. They have a great deal in common: few of them are remotely interested in the Western classical music tradition (John Cage acknowledges here, "I don't have an ear for music and I never have; I can't remember a melody"); many are more interested in rhythm and timbre than in harmony, melody or counterpoint; and Indian, Asian and African musical styles are common sources of inspiration. Some?Laurie Anderson, Philip Glass?now have a measure of fame and success, while others, such as Conlon Nancarrow and Pauline Oliveros, remain essentially fringe figures, though with devoted followings. Duckworth's enthusiasm and understanding help to make them all more comprehensible. Illustrated. Copyright 1995 Reed Business Information, Inc. "These composers open up to Duckworth. . . . Even the mysteries of the creative process are not beyond discussion.... There are plenty of gems [in this book]". -- Opera News

From the Back Cover Talking Music is comprised of substantial original conversations with seventeen American experimental composers and musicians -- including Milton Babbitt, Pauline Oliveros, Steve Reich, Meredith Monk, and John Zorn -- many of whom rarely grant interviews. The author skillfully elicits candid dialogues that encompass technical explorations; questions of method, style, and influence; their personal lives and struggles to create; and their aesthetic goals and artistic declarations. Herein, John Cage recalls the turning point in his career; Ben Johnston criticizes the operas of his teacher Harry Partch; La Monte Young attributes his creative discipline to a Mormon childhood; Steve Reich explains how his reharmonizations relate to Debussy; and much more. The results are revelatory conversations with some of America's most radical musical innovators.