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Review: [untitled]

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Source: *Notes*, Second Series, Vol. 59, No. 2 (Dec., 2002), pp. 337-339

Published by: [Music Library Association](#)

Stable URL: <http://www.jstor.org/stable/900615>

Accessed: 01/12/2010 16:48

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Press did not present the fine selection of illustrations as photographic plates on glossy stock, nor insist on a bibliography.

STYRA AVINS  
Drew University

**Writings Through John Cage's Music, Poetry, and Art.** Edited by David W. Bernstein and Christopher Hatch. Chicago: University of Chicago Press, 2001. [x, 310 p. ISBN 0-226-04407-6. \$65 (hbk.); ISBN 0-226-04408-4. \$24 (pbk.).] Music examples, illustrations, index.

David Bernstein's and Christopher Hatch's book on composer John Cage (1912–1992) features proceedings from “Here Comes Everybody: The Music, Poetry, and Art of John Cage,” a five-day “interdisciplinary conference and festival on Cage’s contributions to twentieth-century culture” (p. 2), which included nine paper and panel sessions, screenings of several films, exhibitions and installations, and five concerts. The Mills College Music Department and the Center for Contemporary Music hosted the events from 15–19 November 1995. This multiauthored volume nicely complements recent activity surrounding Cage’s oeuvre. Like several new collections—David Patterson’s *John Cage: Music, Philosophy, and Intention, 1933–1950* (New York: Routledge, 2002), and David Nicholl’s *Cambridge Companion to Cage* (New York: Cambridge University Press, 2002), for example—it adds fuel to the fire. It also resembles the earlier *John Cage: Composed in America*, edited by Marjorie Perloff and Charles Junkerman (Chicago: University of Chicago Press, 1994), a book based on a weeklong festival at Stanford University in January 1992. One might suspect that the upcoming “Cage 90/10,” a “Cage study day” to be held at the University of Southampton in September (2002), will result in a similar postmeeting collection. Given the overwhelming amount of recent material on Cage—scholarship, criticism, recordings, anecdotes, and new creative work—I feel fortunate not to be a Cage specialist, glad to stand back and enjoy the efforts of artists and scholars painstakingly evaluating the experiences he offered us and the messages they convey.

The well-organized and competently edited book consists of thirteen chapters falling into several categories, including personal recollections, theoretical analyses, historical overviews, and descriptions of projects. “‘In Order to Thicken the Plot’: Toward a Critical Reception of Cage’s Music” by David Bernstein offers a historical survey of the cultural climate in which Cage worked. Bernstein outlines Cage’s connection to musical modernism and places his work in the broad context of twentieth-century avant-garde movements such as Italian futurism, Dadaism, and Fluxus. Bernstein’s analytical discussions of Cage’s early compositional methods in *Two Pieces for Piano, First Construction (in Metal)*, and *Music of Changes* are useful, though somewhat contradictory as to what degree Cage’s “compositional intervention” took place as part of a precompositional “mechanical process” (p. 38) or was based on “his own musical judgement” after the mechanical process was complete (p. 36).

Jonathan D. Katz’s discussion of Cage’s personal life in the 1940s, and his interpretation of Cage’s turn toward Zen and the *I Ching* around 1950, titled “John Cage’s Queer Silence; or, How to Avoid Making Matters Worse,” presents an unconventional, though also less-convincing argument, especially when placed next to Austin Clarkson’s exhaustive and more rigorous essay outlining the intellectual history of pragmatism, psychology, philosophy, and spirituality that contributed to Cage’s interest in the ancient Chinese oracle and the social implications of indeterminate musicmaking. At fifty-one pages, Clarkson’s essay “The Intent of the Musical Moment: Cage and the Transpersonal” is the longest in the book. Though the essay might have benefited from more rigorous editing (it is full of lengthy quotations in the main text, substantial yet distracting footnotes, and long excerpts from Cage’s writings in an appendix), Clarkson offers a stimulating discussion of both the historical circumstances contributing to Cage’s turn to Eastern aesthetics (for example, the translation history of the *I Ching*; or Carl Jung’s intellectual kinship to D. T. Suzuki) as well as an interpretation (by way of more subjective, but equally intriguing sources) of what Cage might have hoped musicians could experience through his music. Though this

chapter's virtuosic scope seems at times beyond containment, Clarkson's text is, nonetheless, one of the finest in the book.

In contrast to Clarkson's elaborate investigation, the following essay, "Cage as Performer" by composer-performer Gordon Mumma (to whom the book is dedicated), is gracefully concise and focused. As one of Cage's closest colleagues in the Merce Cunningham Dance Company, Mumma briefly illustrates Cage's work with piano, percussion, electronics, and his own voice. In describing a rehearsal and performance of Mumma's own composition *Swarm*, he gives a personal assessment of Cage's discipline, reliability, and imagination as a performer. The following chapters, Deborah Campana's "As Time Passes" and John Holzaepfel's "David Tudor and the *Solo for Piano*," offer analyses of Cage's temporal constructions over a fifty-year span, and a description of Tudor's second realization of the solo piano part for Cage's *Concert for Piano and Orchestra*, respectively. Holzaepfel, a one-man Tudor encyclopedia, scrutinizes the pianist's extensive notes, charts, and sketches, methodically tracing Tudor's interpretation of the graphic score, and providing clues to the sonic possibilities of Cage's spectacular notations that many appreciate but few dare bring to sonic life. Paul van Emmerik's "Here Comes Everything" presents a source study of Cage's *Three*, while describing the collaborative work of Cage scholars on various bibliographic projects.

The following chapters recreate the conference's two panel discussions. Mumma chaired the first session, which included Allan Kaprow, James Tenney, Christian Wolff, and Maryanne Amacher, on Cage's influence. Kaprow's discussion of Cage the teacher as a liberating force speaks, perhaps, for several generations of composers, artists, and writers who gained confidence through Cage's holistic approach toward a creative life. Amacher's call to follow Cage's forward-looking model is persuasive: "Model his approach; recognize the first traces of future developments" (p. 184). Citing Cage's 1937 essay, she asks, what is our "Future of Music: Credo" now? She offers then several provocative answers. The second panel discussion, on "Cage and the Computer," included James Pritchett (chair), Tenney, Andrew Culver, and Frances White. More of a discussion (with

audience participation) than the previous panel, much of this session circled around the question of whether the computer changed Cage's way of composing or only helped him realize the ideas he had developed independent of technology. The session also reveals the degree to which Cage's friends and colleagues helped him apply technology toward his artistic goals.

The final four chapters examine Cage's writing, visual art, and a film he completed in 1992. Language artist Jackson Mac Low examines "Cage's Writings Up to the Late 1980s," touching briefly on comparisons with his own related work with language. Of particular interest is Mac Low's analysis of his and Cage's use of Ezra Pound's *Cantos*. Constance Lewallen focuses on Cage's visual work at Crown Point Press in San Francisco (since 1978) and the Mountain Lake Workshop in Virginia (since 1983) in her essay entitled "Cage and the Structure of Chance." Lewallen sheds light on Cage's creative decision-making practices for his visual works (with or without the help of the I Ching), as does the following chapter. Ray Kass's "Diary: Cage's Mountain Lake Workshop, April 8–15, 1990," complements Lewallen's text. Kass—with the help of workshop assistant Dan Yates's diary of the project—provides welcome descriptions of the teamwork involved in creating some of Cage's last visual works, including the gorgeous "New River Rocks and Washes" and "New River Rocks and Smoke," both completed in 1990 and reproduced here (pp. 256, 258), unfortunately, only in black and white. (The book does include several color plates of other images Cage created at both Crown Point and Mountain Lake.) Finally, Henning Lohner's "The Making of Cage's *One*" lovingly reveals the daily work of a collaborative, interdisciplinary visual project abroad. Lohner, an observant witness to Cage's methods, shares a personal account of the film project similar to the Mountain Lake "diary," and allows us to reflect on Cage's last months, as did Joan Retallak's conversations, published in *Musicage* (Hanover, N.H.: University Press of New England, 1996).

The present collection shows where the personal, spiritual, historical, aesthetic, psychological, philosophical, and, of course, the musical collide in Cage's music and art. Books such as this show how the weight of

these elements also triggers an avalanche of scholarly and artistic activity, perhaps the inevitable result of a body of work so rich (and worth every moment of our ongoing effort to understand it) that the interpretive possibilities seem as endless as their historical connections. The contributions assembled here offer a collage of complex details that add up to a highly collaborative man who relied on many skilled, creative people who were charmed, inspired, awed, and liberated by his presence. As a result, they helped in countless ways to give life to Cage's ideas. In the best sense, *Writings Through John Cage's Music, Poetry, and Art* is as much about them as it is about the composer and his devotion to all of his materials, be they sounds or stones, language or light.

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**István Anhalt: Pathways and Memory.**

Edited by Robin Elliott and Gordon E. Smith. Montreal: McGill-Queen's University Press, 2001. [xx, 475 p. ISBN 0-7735-2102-X. \$75.] Music examples, illustrations, index.

A native of Hungary who has lived in Canada since 1949, composer István Anhalt has held important teaching positions at McGill and Queen's Universities and received many honors. He receives a loving tribute from friends, colleagues, and students in this handsomely produced book which includes numerous photographs and musical examples. As co-editor Gordon E. Smith explains in the introduction, the stated goal of the volume is "to provide wide-ranging discussion about a major individual in Canadian music, as well as the multilayered contexts of his life and work" (p. xvii). The larger goal, implied by the scope of the project and the great care with which it has been carried out, must have been to stimulate interest in Anhalt's music among performers and scholars outside Canada.

On the whole, the authors of the volume have made their case for Anhalt very strongly, although—let it be said right away—one wishes that a compact disc had been included with the book. While it is easy to believe that this was not financially feasible, the absence of at least a discography is re-

ally hard to understand—until one realizes how embarrassingly short that discography probably would have been. Even some of Anhalt's most important works have either never been recorded or are not currently available.

This is to be regretted all the more, as William Benjamin makes a rather bold statement when he recalls that Anhalt's music struck him, when he first encountered it, "as a summons to look at music anew" (p. 219). This initial impulse led the Canadian music theorist and critic to embark on an in-depth study of Anhalt's music, resulting in a massive analytical essay on two of Anhalt's orchestral works. The essay is almost 150 pages long and takes up almost one-third of the present volume. Benjamin draws on a vast array of techniques ranging from serial and set analysis to an exploration of a wide range of cultural, philosophical, and aesthetic issues. Beyond illuminating the music as well as any analysis can hope to do, Benjamin's study is intriguing from a purely methodological point of view—especially the lengthy table 7.4, which fuses various methods of "note-counting" and a probing of symbolic content in a particularly stimulating way.

The remaining two-thirds of the book includes a great deal of biographical information. In part 1 ("Life Lines"), we learn about Anhalt's early life in Hungary, his time in a labor camp during World War II, his sojourn in Paris, and his emigration to Canada and distinguished career there. Since so much emphasis is placed upon Anhalt's dual identity (European and Canadian), his return to his native country for a brief teaching stint in the late 1960s might have been worth mentioning.

Part 2 ("Compositions") comprises four essays, the above-mentioned long study by Benjamin, and three shorter articles surveying Anhalt's chamber music, orchestral works, and his electroacoustic output, respectively. Speaking about the latter, electroacoustic composer David Keane states that Anhalt was the first classically trained composer to make use of Hugh Le Caine's studio in Ottawa—the first of its kind in Canada. Electronic music remained one of Anhalt's chief concerns from the late 1950s through much of the 1960s. In later years, Anhalt turned to the writing of operas, but the stage works are not represented in this section of the book. They are covered