

## Endnotes

### 1 Cage and America

1 “Percussion Concert,” in *Life*, 14 / 11 (March 15, 1943); reproduced in Kostelanetz 1971, illustrations 7–16. The programme for the concert appears as illustration 6.

2 For a contrasting view of Cage through 1938, see Hines 1994.

3 Paraphrased from Peyser 1976, p. 55.

4 For further details of Cage’s ancestry, see Revill 1992, pp. 17–19, and for his early years, pp. 20–34.

5 The recording was presumably that of *Indeterminacy*, issued on Smithsonian-Folkways (40804/5).

6 The principal exception to this observation relates to Cage’s high school years: see Hines 1994, p. 78.

7 Precise details are difficult to determine. Cage was certainly in Carmel, California, on April 5, 1934 (score of *Solo with Obligato Accompaniment of Two Voices in Canon, and Six Short Inventions on the Subjects of the Solo*), and drove back to California in (late?) December with Cowell (Hicks 1990, p. 127). See also Chapter 2.

8 The only figures omitted here from Cage’s list are Lou Harrison and Alan Hovhaness. The former met Cage, at Cowell’s instigation, in 1938, while the work of the latter was only discovered by Cage (and Harrison) in 1945: see Miller & Lieberman 1998, pp. 17, 27.

9 For a fascinating discussion of the true origins of this remark, see Hicks 1990.

### 2 Cage and Europe

1 Rob Haskins located several such compilations including *Piano Pieces the Whole World Plays* (ed. Albert E. Wier), D. Appleton and Co., New York, 1915, 1918; *59 Piano Solos – You Like to Play*, G. Schirmer, Inc., New York, 1936; and *Robbins MAMMOTH Collection of Famous Piano Music* (ed. Hugo Frey, Series No. 1), Robbins Music Corp., 1936. These latter two postdate Cage’s studies but also include the same kinds of pieces he describes. Moszkowski, for example, is represented in all three collections by his *Serenata*, and Grieg by *Anitra’s Dance*. In addition the second collection has three other works by Grieg (*Album Leaf, To Spring, March of the Dwarfs*) and the third collection has one more, *The Butterfly*.

2 This would have been, in all likelihood, his first introduction to Satie, a composer whose work became enormously important to Cage in the 1940s. This later interest was, in turn, probably the result of Cage’s interactions with Virgil Thomson, to be discussed below. There is no evidence to indicate that Cage took special liking to Satie before then. In fact, an article Cage wrote for *Dune Forum* titled “Counterpoint” suggests the opposite: “Satie, we’re not so sure about. There has been a great effort to endow his Cold Pieces, his Reverie on the Infancy of Pantagruel, etc., with ‘profondeur’” (Cage 1934, p. 44). One of his famous “housewife lectures” did concern three members of Les Six, a group of French composers connected to Erik Satie. The Friday, March 24, 1933 issue of the *Santa Monica Evening Outlook* (part of the “Of Interest to Women” section, page 12) contains the following: “Evelyn Paddock Smith, pianist, and Cornelia Maule, dancer, will perform tonight at the third of a series of lectures to be given by John Cage, composer pianist, on modern music in his studio, 211 Alta Avenue. His subject tonight will be ‘Three Peaks of the Advanced Parisian School.’ Arthur Honneger, Darius Milhaud, and Francis Poulenc are the composers about whom he will speak.” If Cage did include Satie in the lecture, it is clear, at least from the advanced publicity, that he would not have been featured to any particular degree. My thanks to Catherine Parsons Smith for drawing this newspaper article to my attention.

3 I would like to thank Frans van Rossum, who read this chapter in its entirety, spent hours going over it with me on the telephone, and made numerous suggestions towards its improvement. Van Rossum thinks that the 1930s were “the most formative years of Cage’s life.” He also said that Cage told him the Bauhaus was an important influence. Van Rossum showed Cage the “Counterpoint” article (see n. 2) that includes, in part, the following, “I think of Music not as self-expression, but as Expression.” The article ends with “I sincerely express the hope that all this conglomeration of individuals, names merely for most of us, will disappear; and that a period will approach by way of common belief, selflessness, and technical

mastery that will be a period of Music and not of Musicians, just as during the four centuries of Gothic, there was Architecture and not Architects” (Cage 1934, pp. 43, 44). Cage’s response to the article: “it seems I’ve only had one idea in my life.”

4 Van Rossum interviewed Harry Hay at his home, April 26, 1989. These songs were probably those mentioned by Cage in an interview with William Duckworth: “when I got to California, I began an entirely different way of composing, which was through improvisation, and improvisation in relation to texts: Greek, experimental from *transition* magazine, Gertrude Stein, and Aeschylus” (Duckworth 1989, p. 16). *Three Songs* (1933), which uses texts by Gertrude Stein, is from this period: see Chapter 4.

5 Adolph Weiss writes that Cage “came to New York with his friend, an artist” (George 1971, p. 46). On April 12, 1988, Harry Hay wrote about Cage and Sample’s relationship and included the following: “John and Don – exhilarated with their stay at Carmel with Flora Weston and her entourage, with poetry readings at Robinson Jeffers’ when Lincoln Steffens was a guest for the evening – eagerly set off in mid-April of 1934 for new adventures in New York” (Hay 1996, p. 322). Cage’s return with Cowell is something Cage himself must have included in his conversations with Calvin Tomkins since it appears (although listed as fall rather than December, and for a year and a half rather than the several months Cage actually spent there) in Tomkins’ account (Tomkins 1976, p. 84).

6 Conflicting dates in this case favor Michael Hicks’ report which is used here (Hicks 1990, pp. 126–127). Thomas Hines writes that Cage left for New York in spring 1933 and returned in the fall of 1934 (Hines 1994, pp. 91–92). This corresponds to the account Calvin Tomkins gives (Tomkins 1976, p. 84) and to the dates found in George’s dissertation on Weiss. Hicks’ sources are likely more reliable in this case. As previously mentioned (see note 5) Harry Hay, who was close to both Cage and Sample prior to their trip to New York, corroborates their departure as being in “mid-April 1934” (Hay 1996, p. 322).

7 In his mesostic text “Themes and Variations” (1979–80), Cage lists fifteen men who he claimed “have been important to me in my life and work” (Cage 1980, p. 55). Only three of them were composers. One, David Tudor, was an American pianist and later a composer with whom Cage became acquainted after moving to New York in the

mid-1940s. Another was the French composer Erik Satie, whom Cage never met and whose music Cage became devoted to from the mid-1940s. The third was Arnold Schoenberg. For a look at how Schoenberg directly influenced Cage’s compositions, see David Bernstein’s “John Cage, Schoenberg, and the Musical Idea” (Bernstein 2002)

8 Cage, in conversation with Paul Cummings (1974) “that’s where [Mills College] I met Moholy-Nagy and all those people from the School of Design in Chicago, and was invited to go to Chicago and join the faculty there” (Kostelanetz 1988, p. 9). The dates are given in an appendix, titled “John Cage, 1938–1954: A Preliminary Chronology,” to Patterson 1996 (pp. 261, 264).

9 According to Kirstein, “I met Merce in 1938 in Seattle at the Cornish School and knew him when he was first working with Martha Graham. I admired him as a dancer, and I met and liked John Cage” (Klosty 1986, p. 89). He was also friends with Virgil Thomson who would, in all likelihood, have given Cage’s work a strong recommendation prior to Kirstein’s offering them the commission.

10 Schoenberg had himself applied for a Guggenheim in 1945, in order to complete his oratorio *Die Jakobsleiter* and opera *Moses und Aron*, two of the most important religious works of the twentieth century. His application was denied and the works remained unfinished at his death (Schoenberg 1964, p. 229).

11 As mentioned, Cage had already seen Duchamp’s work in Los Angeles in the early 1930s through the acquaintance of Walter Arensberg, a friend of Duchamp and a collector of his work (Retallack 1996, p. 88). According to Cage, he first met Duchamp at the home of Peggy Guggenheim and Max Ernst (Tomkins 1976, p. 94). Duchamp is also one of the “fifteen men important to me in my life and work” used to form the mesostic strings of “Themes and Variations” (Cage 1980a, p. 55). In fact, besides Duchamp and Schoenberg, the only other European included on Cage’s list is James Joyce.

12 Cage’s work with James Joyce goes one step further. Joyce’s writings become material that Cage used to create his own.

13 The work is in reality two pieces played together: 34’ 46.776” itself, and 31’ 57.9864”. Both are for prepared piano.

14 This letter is located at the Internationales Musikinstitut Darmstadt. My thanks to the librarian at IMD, Wilhelm Schlüter, whose assistance was invaluable during my several visits to the library in Darmstadt. Materials

cited from the archive will be noted as “IMD” followed by the date.

15 Stockhausen had written Steinecke about Cage in March: “Please give him a course! He is worth ten Kreneks!” (“Geben Sie ihm bitte einen Kurs! Der wiegt 10 Kreneks auf!”) Stockhausen 2001, p. 196.

16 According to Hans G. Helms, “Heinz-Klaus Metzger, Wolf Rosenberg and myself translated John’s 1958 Darmstadt lectures during the nights preceding their performances. . . . Although each of the three of us worked primarily on one of the three lectures, we continually discussed John’s wording and their optimal German renditions in each of the lectures as we slowly progressed. Who actually did which lecture as the lead translator neither Metzger nor I remember with any certainty, and Wolf Rosenberg is dead. Because of the collective character of the translation process I am doubtful that a stylistic analysis would clarify who did what. While Metzger, Rosenberg and I were working on the translations (and all three of us had been asked by Wolfgang Steinecke to do this work), John was present to answer any questions we might have, now and then falling asleep in Khri’s, my wife’s, lap who also kept us awake both by asking critical questions regarding the finished pages and by providing us with coffee whenever the need for such a stimulant arose” (Helms 2001).

17 Helms confirms Metzger’s opinion as follows: “Since the knowledge of English was not nearly as widespread in Germany and Latin countries as it is today, I am pretty sure that the translations were necessary to fully understand John’s ideas and his way of thinking. Most Europeans attending the Darmstadt Summer Courses had a certain knowledge of the German language at that time because the centers for avant-garde music were Cologne, Darmstadt and Donaueschingen” (Helms 2001). English translations of German, unless otherwise noted, are my own.

18 The original typescript made for the lecture uses “ihnen” correctly for English third-person “they.” In the recently reprinted lecture it is changed to “Ihnen” (formal “you”) which will become problematic in the typescript later. There are other changes made as well, making it even more noticeable that the mistranslation to be discussed was not corrected (Cage 1958d, p. 168). The typescript is cited here because it is what the audience would have read in 1958.

19 Helms sent me this letter after reading the

manuscript of this chapter in its entirety. His final words on the subject were as follows:

“John thought – as did we – that at this point in time – to use your words – ‘a direct personal attack’ was necessary to wake up the sleeping minds.” I am very grateful to Dr. Helms for the information he provided about the translations made of Cage’s Darmstadt lectures, as well as other important facts that have been incorporated elsewhere in this chapter.

### 3 Cage and Asia: history and sources

1 This statement makes several appearances in Cage’s prose, and may be found in Cage 1961, p. 100.

2 Cage 1948, p. 41. See also Cage 1954, p. 158, and Cage 1966a, p. 76.

3 Cage 1961b, pp. 138–139. See also Cage 1961, p. 127.

4 Additional citations from Sri Ramakrishna may be found in Cage 1949, p. 63; Cage 1958a, p. 45; Cage 1959, pp. 67–68; Cage 1958–59a, p. 272; Cage 1961a, pp. 117–118; Cage 1965b, p. 136.

5 This theme is reemphasized in another passage of the essay which Cage entitled “Refrain”: “Activity involving in a single process the many, turning them, even though some seem to be opposites, towards oneness, contributes to good way of life.”

6 This story is also one of several independent anecdotes found in Cage 1961, p. 88.

7 Other such references include those in Cage 1961, pp. 85, 93, and 273; and Cage 1967, p. 135.

8 See, for example, Cage c. 1951–52, p. 143.

9 “Suzuki’s works on Zen Buddhism are about to be published.” Letter from John Cage to Pierre Boulez, January 17, 1950. See Nattiez 1993, p. 50.

10 Ruth Fuller Sasaki, quoted in Fields 1992, p. 205. Sasaki was the wife of Zen teacher Sokeian Sasaki, who founded the First Zen Institute in New York City. She herself oversaw the translation of several Zen texts and was the first foreigner to be ordained a Zen priest in Japan.

11 See, for example, Kostelanetz 1971, p. 23.

12 See, for example, “Biographical Chronology,” in Gena, Brent, & Gillespie 1982, p. 186.

13 Verification in the latter semester comes from Earle Brown, who recounts how he and Cage quit early each Friday afternoon while working on the arduous cut-and-splice assemblage of *Williams Mix* to attend Suzuki’s lectures (Brown 1992).

14 For other anecdotal references to Suzuki, see for instance Cage 1961, pp. 32, 40, 67, 193, 262 and 266; and Cage 1967, pp. 67–68.

15 The internal quotation derives from Simone Weil, *La Personne et le Sacré* (Gallimard, 1957), as excerpted in Rees 1958, p. 45.

16 This manifesto reappears in edited form as part of the text for “Experimental Music: Doctrine” (Cage 1955), p. 17; “Why don’t you realize as I do that nothing is accomplished by writing, playing, or listening to music?”

17 See, for example, “Kwang-tse points out that a beautiful woman . . .” in Cage 1967, p. 136; and on the succeeding page, “A Chinaman (Kwang-tse tells) went to sleep . . .”

18 This story also appears in the 1959 recording of *Indeterminacy: New Aspects of Musical Form*.

19 It is noteworthy that “The Ten Thousand Things” was Cage’s private name for the series of pieces with unwieldy durational titles, including *26’ 1.1499” for a string player* (1953) and *34’ 46.776” for a pianist* (1954). See Pritchett 1993, pp. 95–104, and elsewhere in the present volume, for further discussion.

#### 4 Music I: to the late 1940s

1 For an analysis of this movement and other early works by Cage, see Nicholls 1990, pp. 175–217.

2 The last two notes of the inversion should be reversed. Cage maintains this mistake throughout the movement.

3 Here and elsewhere, following Cage’s practice, accidentals apply only to the notes they immediately precede.

4 See Bernstein, 2002 for a detailed discussion of Cage’s studies with Schoenberg.

5 Cage was also familiar with Italian Futurism, particularly Luigi Russolo’s manifesto *The Art of Noise* (1913), and also knew a more recent treatise on new sounds by the Mexican composer Carlos Chavez entitled *Toward a New Music* (1937). See Nicholls 1990, pp. 190–191.

6 Note that this is one of the proportions included in the above discussion of Seeger’s “verse form.”

7 See Bernstein 2001, pp. 22–29. The numbering and order of the motives correspond to the sketch for this work located in the New York Public Library John Cage Manuscript Collection (JPB 95–24, folder 37).

8 Cage later described this procedure in a letter to Pierre Boulez dated January 17, 1950. See Nattiez 1993, p. 49.

9 Cage’s specifications indicate “phonograph or radio,” but the actual score has passages for both.

10 See Miller 2002 for a detailed account of Cage’s activities in Seattle.

11 For an analysis of *Bacchanale*, see Nicholls 1990, pp. 211–213.

12 The arithmetic here is simple. A metronome marking of 114 is 1.3 times faster 88; thirty-nine measures is 1.3 times longer than thirty measures. After determining the correct number of measures, Cage adjusted the rhythmic structure. This is only an approximation; a precise alteration would yield a more complex proportion with fractions. (Cage used complex proportions in his later works, as is discussed in Chapter 11.)

13 Cage stated that the cadences in *Sonatas and Interludes* would work if the piano were prepared correctly. See, for example, Cage’s letter to Gregory Clough, dated January 18, 1968, John Cage Archive, Northwestern University Music Library, Evanston, Illinois cited by Deborah Campana in “As Time Passes,” in Bernstein & Hatch 2001, p. 124.

14 Many of the movements in *Sonatas and Interludes* were arranged in such a way that, as Cage explained, “progress from the end of a section to its beginning would seem inevitable” (Cage 1958a, p. 19).

#### 6 Towards infinity: Cage in the 1950s and 1960s

1 See, for instance, Chapters 2, 5, 7, 9, 10, and 11.

2 For a detailed discussion of the relationship between Cage and the other members of the “New York School” of composers, as well as their interaction with both the “New York School” of painters and a variety of other visual artists, see Nicholls 2001.

3 See also Dufallo 1989, pp. 107–109.

4 Given Cage’s reactions to his new surroundings, the whole of Lu Yun’s poem is worth quoting:

##### *The Valley Wind*

Living in retirement beyond the World,  
Silently enjoying isolation,  
I pull the rope of my door tighter  
And stuff my window with roots and ferns.

My spirit is tuned to the Spring-season:  
At the fall of the year  
There is autumn in my heart.  
Thus imitating cosmic changes.  
My cottage becomes a Universe.

5 Taken from “Music Lovers’ Field Companion” (1954), in Cage 1961, pp. 274–276. It is odd, though, that Cage

refers to 4'33" having been published, as this did not occur until the 1960s.

6 See also Chapter 14.

7 For further discussion of *Variations IV* and its implications, see Nicholls 1998, pp. 531–532.

#### 8 Music II: from the late 1960s

1 I would like to thank Joan Dauber, my research assistant, for the invaluable help she provided in assembling materials for this chapter. Her persistence and formidable powers of organization are enhanced by the insights she brings as an intelligent and responsible performer of Cage's music.

2 See also Pritchett 1993, chapter 2.

3 See Revill 1992, p. 220.

4 A list of the computer programs used by Cage appears in Retallack 1996, p. 315.

5 See William Brooks, "Choice and Change in Cage's Recent Music," in Gena, Brent, and Gillespie 1982, pp. 82–100.

6 In Cage 1988a, p. 29, however, Cage directly links the "rubblings" with other methods of "imitation" (rather than with star charts).

7 Cage 1990, p. 2. *Composition in Retrospect* (Cage 1988a) first contained ten such words (1981); the other five were added when the text was expanded in 1988.

#### 9 Cage's collaborations

1 For a diagram of the floor plan see Kirby & Schechner 1995, p. 53, and Fetterman 1996, p. 99.

2 This description relies most heavily on accounts by Cage and Cunningham, including Kirby & Schechner 1995; Cage 1961, p. x; Cage 1981, pp. 52, 166; Cunningham 1982, pp. 110–111. See also Harris 1987, pp. 226–228; Duberman 1993, pp. 370–379; and Kotz 1990, p. 76.

3 Cage claims to have discovered the prepared piano while placing various objects in his instrument at home, but Bird's recollection of a brass rod falling into the piano during class does not necessarily contradict his account. The accident in class likely led to the household experiments. See Fetterman 1996, p. 8, and Montague 1985, pp. 209–210.

4 The *Hilarious Curtain Opener* and one of the ritournelles were published in *New Music Quarterly* in October 1945.

5 The program lists toccata and fuge (*sic*).

6 Many variants of this concept appear in Cage's writings. See, for example, Cage 1961, p. 63 (n. 2).

7 Arrangement, 1963; published by C. F. Peters.

8 Cunningham's description of the form as 8 × 8, 10 × 10, 6 × 6 (Cunningham 1982,

p. 107), is not borne out by the musical score. Since he emphasizes that the music and dance coincided at structural points within a macro-microcosmic structure, it is likely that the discrepancy resulted from faulty memory.

9 During Cage's first visit to Black Mountain College in 1948, he worked with Louise Lippold (a Cunningham student and wife of sculptor Richard Lippold) the same way. In a *Landscape* is 15 × 15 with subsections of 5–7–3.

10 Cage met Erdman and her husband (author Joseph Campbell) through his wife Xenia shortly after arriving in New York in 1942. He composed several works for her, including *Forever and Sunsmell* (1942), *Daughters of the Lonesome Isle* (1945), *Ophelia* (1946), and *Imaginary Landscape No. 5* (1952).

11 Malcolm Goldstein and dancer Carolyn Brown recall problems with the functioning of the antennas. Moog (Moog 2000) notes that hundreds of small clips used to attach components to the antennas had a defective plating and the solder didn't take, requiring the disassembling and reassembling of every connection. He recalls fixing the problem by the time of the performance.

12 Performers were Cage, Tudor, David Behrman, Anthony Gnazzo, and Lowell Cross.

13 Cage says that Harrison introduced him to the *I Ching* in San Francisco during the 1930s (Kostelanetz 1993, p. 177), but Harrison himself only learned about it in Los Angeles in 1942–43 (Miller & Lieberman 1998, pp. 49–50). Although Harrison told Cage about the *I Ching* when he moved to New York in 1943, Cage did not use it until the early 1950s after Christian Wolff gave him a copy of the first English translation, published by Wolff's father.

14 The seven harpsichordists were David Tudor, Antoinette Vischer, William Brooks, Ronald Peters, Yuji Takahashi, Neely Bruce, and Philip Corner.

#### 10 Cage and Tudor

1 Cage read *Le théâtre et son double* as a result of Tudor's engagement with the book.

Artaud's ideas were a frequent topic of conversation in the Cage circle in the 1950s, and very much in the air at Black Mountain College when Cage and Tudor were in residence there during the summer of 1952. At their suggestion, Tudor's companion Mary Caroline ("M. C.") Richards prepared the first English translation of Artaud's book.

2 The durations of the three performances of *Winter Music* by Cage and Tudor for which I have found timings were four minutes, ten

minutes, and twenty minutes. Each of these durations lends itself easily to the method of timing I have described above, as does a two-hour version of *Winter Music* Tudor played, with a simultaneous performance of Cage's *Atlas Eclipticalis* by the Orchestra of the S. E. M. Ensemble, in New York in 1992.

### 11 Cage and high modernism

1 Harrison, in a conversation with the author in March 2001, explained that, although he suggested that Cage use the pentatonic scale in the “Spring” movement, he did not provide Cage with a great deal of help with the orchestration of *The Seasons*. He also mentioned the fact that Cage had a fine ear for instrumental combinations.

2 For the most part, both works use elements of the same gamut.

3 A slightly less extensive version of this gamut appears in Pritchett 1993, p. 49, which also includes an informative discussion of the String Quartet (pp. 47–55).

4 Campana 1993 also discusses the palindromic structure of the movement. She does not, however, refer to its “inversional” relationships.

5 Cage's charts for the orchestral part for the first and second movements and the charts for both the prepared piano and orchestra for the third movement are presently located in the John Cage Manuscript Collection, New York Public Library (JPB 94–24, folder 945). The following discussion of the Concerto was informed by Pritchett's extensive research on this important work (1988a, pp. 34–87; 1988b). Pritchett did not have access to the charts, but was nevertheless able to re-create them by referring to sketches and sound lists located in the David Tudor Papers at The Getty Research Institute in Los Angeles.

6 A manuscript score and the charts are housed in the John Cage Manuscript Collection at the New York Public Library, JPB 94–24, folder 167, and JPB 94–24, folder 949.

7 The bracketed cells, marked by an asterisk, were omitted in the score.

8 The history of Cage's first introduction to the *I Ching* is ambiguous. Cage stated that Christian Wolff gave him a copy of the book around the same time he was working on the Concerto (Cage 1981, p. 43), but he also acknowledged that Lou Harrison showed him the *I Ching* in the 1930s (Cage 1986, p. 177). Harrison remembers showing Cage the book in the late 1940s (Miller & Lieberman 1998, pp. 49–50).

9 Given that there are sixty-four hexagrams and any hexagram can change into any other, there exist 4,096 possible combinations ( $64 \times 64$ ).

10 Cage described this procedure in a letter to Boulez dated May 22, 1951 (Nattiez 1993, p. 88). Pritchett notes that Cage incorrectly assigned the piano part to a solid line and the orchestra part to a broken line in this letter (Pritchett 1988a, p. 74).

11 The charts and working materials for the *Music of Changes* are located in The David Tudor Papers now housed at The Getty Research Institute.

12 As John Holzaepfel observes in his liner notes to Joseph Kubera's recording of the *Music of Changes* (Lovely Music, LCD 2053), each measure should be 10 cm in length ( $4 \times 2.5$  cm). The published score is smaller than the autograph.

13 In the autograph of the score, the  $\frac{5}{8}$  measure concluding each unit of the microstructure is 1.40625 cm long ( $\frac{5}{8} \times 2.5$  cm).

14 As in the *Sonatas and Interludes* (see Chapter 4), fractions of each  $29\frac{5}{8}$ -measure unit are expressed as proportionally reduced phrases. The  $\frac{1}{8}$  in the  $3\frac{1}{8}$ -measure unit, for example, appears as  $\frac{1}{8}(3:5:6\frac{3}{4}:6\frac{3}{4}:5:3\frac{1}{8})$  or  $\frac{3}{8}:\frac{5}{8}:\frac{27}{32}:\frac{27}{32}:\frac{5}{8}:\frac{25}{64}$  (Pritchett 1988a, pp. 109–111).

15 Pritchett surmises, after examining the working materials and sketches for *Williams Mix*, that Cage used only 222 unique sounds (Pritchett 1988a, p. 209). Many of the sounds were used more than once, so as to arrive at the 512 ( $32 \times 16$ ) sounds initially required for Cage's sixteen charts. To allow for chart mobility, he arranged the sounds into a deck of 1,024 cards (Pritchett 1988a, pp. 205–209).

16 See, for example, his letter to Cage dated December 1951 (Nattiez 1993, pp. 112–113).

17 See, for example, the discussion of Cage's early instrumental music in Chapter 4.

18 See, for example, Ulmer 1985, pp. 101–107; Jameson 1991, p. 1; and Marjorie Perloff, *The Poetics of Indeterminacy* (Chicago: Chicago University Press, 1981). Perloff places Cage within a postmodernist literary tradition, which included Rimbaud, Stein, Williams, Pound, Beckett, Ashbery, and Antin. Musicologist Charles Hamm maintains that Cage's work from the early 1950s onwards was “postmodern” (Hamm 1997). In Bernstein 2001a, I discuss the relevance of both modernist and postmodernist aesthetics to Cage's music and thought.

## 12 Music and society

1 Cage read “Other People Think” again as part of a seventy-fifth birthday celebration in Los Angeles (September 9, 1987), and the title and other references are dotted through his writings.

2 Undated program, Bennington College Summer Session, in Wesleyan University archives. The resemblance of this synopsis to those Cage constructed for the *Européras* many years later is uncanny, but surely coincidental.

3 David Patterson, “Modern Music/Modern Dance: Cage *without* Cunningham, 1940–1954,” paper given at the Second Biennial International Conference on Twentieth-Century Music, Goldsmiths College, London, June 30, 2001. Cage revisited the politics of *Primus’s* dance in 1971: “of course Spring will come. But before it does no amount of good weather keeps us from thinking we’re in for a few more storms” (Cage 1970–71, pp. 114–115).

## 13 Cage and postmodernism

1 For further discussion of the postmodernist ethos, and of how it affects musicology, see Williams 2001, pp. 115–140, and Kramer 1995, pp. 1–32.

2 In this context, see also the concluding pages of Chapter 11.

3 A similar point is made by Hamm 1997, p. 280.

4 For more detailed discussion of the *First Construction*, see Pritchett 1993, pp. 6–19, and Nicholls 1990, pp. 206–208.

5 Hamm 1997 argues that *Imaginary Landscape No. 4* “leaves modernist modes of thought behind,” p. 289.

6 See Nattiez 1993.

7 Cage’s letter to the orchestra is reproduced in Swed 1994, p. 129.

8 For more on the influence of Coomaraswamy, see Hamm 1997, p. 287.

9 Cage’s interest in mushrooms leads Ulmer to discuss the symbiotic relationship between host and fungus as a model for what he calls “post-criticism,” Ulmer 1985, pp. 101–107.

10 For a discussion of the blurring between text and commentary, with particular regard to *Roaratorio*, see Danuser 1993, pp. 150–154.

11 For further discussion of this distinction, see Pritchett 1993, pp. 190–191.

12 For more detailed discussion of *Roaratorio*, see Williams 1997, pp. 95–103.