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Give My Regards to Eighth Street

Collected Writings of Morton Feldman

Edited by B. H. Friedman

Afterword by Frank O'Hara

# Give My Regards To Eighth Street Collected Writings

**Shasha Hu**



## **Give My Regards To Eighth Street Collected Writings:**

Give My Regards to Eighth Street Morton Feldman, 2000 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 **The Graph Music of Morton Feldman** David Cline, 2016-05-26 David Cline provides a detailed analysis of Morton Feldman's graph works and how they changed the course of post war music Composing Ambiguity: The Early Music of Morton Feldman Alistair Noble, 2016-05-23 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 Music and Modern Art James Leggio, 2014-07-16 Music and Modern Art adopts an interdisciplinary approach to the relationship between these two fields of creative endeavor **The Cambridge Companion to Composition** Toby Young, 2024-05-30 There are as many ways of creating music as there are composers in the world with a vast array of possible methods and practices This book provides essential critical and practical tools for composers as they try to navigate this complex landscape whilst also offering provocations for practitioners discovering their own voices and solidifying their place in their musical communities Designed to be a companion in the truest sense the book offers practical support throughout the creative process and thought provoking insights on technical questions for a range of compositional approaches *The Modernist Legacy: Essays on New Music* Bj Heile, 2017-07-05 This collection of essays offers a historical reappraisal of what musical modernism was and what its potential for the present and future could be It thus moves away from the binary oppositions that have beset twentieth century music studies in the past such as those between modernism and postmodernism between conceptions of musical autonomy and of cultural contingency and between formalist analytical

and cultural historical approaches Focussing particularly on music from the 1970s to the 1990s the volume assembles approaches from different perspectives to new music with a particular emphasis on a critical reassessment of the meaning and function of the legacy of musical modernism The authors include scholars musicologists and composers who combine culturally socially historically and aesthetically oriented approaches with analytical methods in imaginative ways

**Feast of Excess** George Cotkin,2016 Feast of Excess is an engaging and accessible portrait of The New Sensibility as it was named by Susan Sontag in 1965 The New Sensibility sought to push culture in extreme directions either towards stark minimalism or gaudy maximalism Through vignette profiles of prominent figures John Cage Patricia Highsmith Allen Ginsberg Andy Warhol Anne Sexton John Coltrane Bob Dylan Erica Jong and Thomas Pynchon to name a few George Cotkin presents their bold headline grabbing performances and places them within the historical moment

**Stubborn Poetries** Peter Quartermain,2013-06-25 Stubborn Poetries is a study of poets whose work because of its difficulty or simple resistance to conventional explication remains more or less firmly outside the canon Book jacket

**Morton Feldman** Ryan Dohoney,2022-02-24 Morton Feldman Friendship and Mourning in the New York Avant Garde documents the collaborations and conflicts essential to the history of the post war avant garde It offers a study of composer Morton Feldman s associations and friendships with artists like John Cage Jackson Pollock Philip Guston Frank O Hara Charlotte Moorman and others Arguing that friendship and mourning sustained the collective aesthetics of the New York School Dohoney has written an emotional and intimate revision of New York modernism from the point of view of Feldman s agonistic community

**The Marvelous Illusion** Thomas DeLio,2024 The Marvelous Illusion studies four works by composer Morton Feldman dating from 1970 71 Focusing on the listener s attention to sounds themselves Feldman created the marvelous illusion of sounds shaping into coherent music through the act of perceiving them rather than through the act of composing Each work appears to assemble itself for the listener as they experience it Author Thomas DeLio frames these analyses with a discussion of Feldman s relationships to important contemporaries in other arts revealing that above all Morton Feldman s music is about sound and spontaneity connections arising for the listener as the composition is heard

Essays on Music and the Spoken Word and on Surveying the Field Suzanne M. Lodato,David Francis Urrows,2005 The nine interdisciplinary essays in this volume were presented in 2003 in Berlin at the Fourth International Conference on Word and Music Studies which was sponsored by The International Association for Word and Music Studies WMA The nine articles in this volume cover two areas Surveying the Field and Music and the Spoken Word Topics include postmodernism philosophy German literary modernism opera film the Lied radio plays and verbal counterpoint They cover the works of such philosophers critics literary figures and composers as Argento Beckett Deleuze Guattari Feldman Glenn Gould Nietzsche Schubert Strauss Wagner and Wolfram Three films are discussed Casablanca The Fisher King and Thirty Two Short Films About Glenn Gould

**Eye hEar The Visual in Music** Simon Shaw-Miller,2017-07-05 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 *The Rest Is Noise* Alex Ross,2007-10-16 Ross music critic for The New Yorker journeys from Vienna before the First World War to New York in the 1970s and 80s The result is not so much a history of 20th century music as it is a history of the 20th century through its music *British Musical Modernism* Philip Ernst Rupprecht,2015-07-09 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 **Industry** William Robin,2021 Academics Horizons Festivals Funding All Stars Lincoln Center Record labels Reading the Modernist Long Poem Brendan C. Gillott,2020-12-10 How do readers approach the enigmatic and unnavigable modernist long poem Taking as the form s exemplars the highly influential but critically contentious poetries of John Cage and Charles Olson this book considers indeterminacy the fundamental feature of the long poem by way of its analogues in musicology mycology cybernetics and philosophy It addresses features of these works that figure broadly in the long poem tradition such as listing typography archives mediation and mereology while articulating how both poets broke with the longform poetic traditions of the early 1900s Brendan C Gillott argues for Cage s and Olson s centrality to these traditions in developing critiquing and innovating on the longform poetics of the past their work revolutionized the longform poetry of the 20th and 21st centuries

**Audio Culture** Christoph Cox,Daniel Warner,2004-09-01 Contributions Brian Eno John Cage Jacques Attali Umberto Eco Christian Marclay Simon Reynolds Pierre Schaeffer Marshall McLuhan Derek Bailey Pauline Oliveros Tony Conrad David Toop etc The Spectral Piano Marilyn Nonken,2014-03-13 The most influential compositional movement of the past fifty years spectralism was informed by digital technology but also extended the aesthetics of pianist composers such as Franz Liszt Alexander Scriabin and Claude Debussy Students of Olivier Messiaen such as Tristan Murail and Gérard Grisey sought to create a cooperative committed to exploring the evolution of timbre in time as a basis for the musical experience In The Spectral Piano Marilyn Nonken shows how the spectral attitude was influenced by developments in technology but also continued a tradition of performative and compositional virtuosity Nonken explores shared fascinations with the musical experience which united spectralists with their Romantic and early Modern predecessors Examining Murail s Territoires de l

oubl Jonathan Harvey s Tombeau de Messiaen Joshua Fineberg s Veils and Edmund Campion s A Complete Wealth of Time she reveals how spectral concerns relate not only to the past but also to contemporary developments in philosophical aesthetics

**Music, Art and Performance from Liszt to Riot Grrrl** Diane V. Silverthorne, 2018-10-18 Opening with an account of print portraiture facilitating Franz Liszt s celebrity status and concluding with Riot Grrrl s noisy politics of feminism and performance this interdisciplinary anthology charts the relationship between music and the visual arts from late Romanticism and the birth of modernism to postmodernism while crossing from Western art to the Middle East Focused on music as a central experience of art and life these essays scrutinize the musicalisation of art focusing on the visual and performing arts and detailing significant instances of intra art relations between c 1840 and the present day Essays reflect on the aesthetic relationships of music to painting performance and installation sound and silence time and space The insistent influence of Wagner is considered as well as the work and ideas of Manet Satie and Cage Thomas Wilfred La Monte Young and Eliasson What distinguishes these studies are the convictions that music is never alone and that a full understanding of the isms of the last two hundred years is best achieved when music s influential presence in the visual arts is acknowledged and interrogated

**Audio Culture, Revised Edition** Christoph Cox, Daniel Warner, 2017-07-27 The groundbreaking Audio Culture Readings in Modern Music Continuum September 2004 paperback original maps the aural and discursive terrain of vanguard music today Rather than offering a history of contemporary music Audio Culture traces the genealogy of current musical practices and theoretical concerns drawing lines of connection between recent musical production and earlier moments of sonic experimentation It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture This new and expanded edition of the Audio Culture contains twenty five additional essays including four newly commissioned pieces Taken as a whole the book explores the interconnections among such forms as minimalism indeterminacy musique concr te free improvisation experimental music avant rock dub reggae ambient music hip hop and techno via writings by philosophers cultural theorists and composers Instead of focusing on some crossover between high art and popular culture Audio Culture takes all these musics as experimental practices on par with and linked to one another While cultural studies has tended to look at music primarily popular music from a sociological perspective the concern here is philosophical musical and historical Audio Culture includes writing by some of the most important musical thinkers of the past half century among them John Cage Brian Eno Ornette Coleman Pauline Oliveros Maryanne Amacher Glenn Gould Umberto Eco Jacques Attali Simon Reynolds Eliane Radigue David Toop John Zorn Karlheinz Stockhausen and many others Each essay has its own short introduction helping the reader to place the essay within musical historical and conceptual contexts and the volume concludes with a glossary a timeline and an extensive discography

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