

# SCHWANN

A Special John Cage Issue

*Opus*

Volume 7 Number 1  
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## JOHN CAGE RECORDINGS

A Survey  
by Mark Swed



PHOTO DIETMAR SCHNEIDER, COURTESY THE JOHN CAGE TRUST

Not very many years ago,  
and in even the best-  
stocked record stores,  
the John Cage sections  
tended to be sliver-thin:  
possibly a release or two,  
but just as likely  
nothing at all. The problem  
now is how to keep up.

# out ceLA M'Est aduENE PAR FAUTE DE la musiq..

The reasons for the abrupt shift from Cagean famine to overwhelming feast are simple and not so simple. The simple one is that Cage died. And with his death in 1992, less than a month before his 80th birthday, began an immediate reevaluation of his music. Given that Cage was far better known as an avant-garde arts oracle than for his music, there was an obvious vacuum to fill. Suddenly people began wondering about the music itself.

Then there are the not-so-simple reasons for the spate of new recordings. One is that Cage's well-known antipathy toward using recordings as a substitute for live music may have intimidated some performers while he was alive. Another is the difficulty of recording music that is essentially theatrical in nature, as Cage's music is. Plus, how do you capture for posterity music meant to have none—*ie*, music intended to be made and absorbed as a unique occasion, which is the case of Cage's less determined scores? And, of course, there is the age-old Cagean question: Is this music worth hearing simply as music the way, say, Mozart is? Or do works like *4'33"* (the silent piece), and music that performers must interpret from scores that consist of various forms of lines drawn on transparencies (the *Variations* series), or music made out of star charts (*Atlas Eclipticalis*), constitute music with a different agenda?

Performers are answering such questions practically every day in recording studios. To the surprise of many—including some who have long admired Cage as performance art and conceptual art on the stage—the music is proving, for a growing number of listeners, performers, and critics, to hold up as interesting music to be listened to all by itself. Even some of the more theatrical works are proving recordable, since listening to them can fire the imagination the way a good opera recording or radio theater can. Moreover, performers and record producers are demonstrating that they thrive on the challenges, now that there is so little challenge in re-recording the standard repertoire. Recording Cage's "unrecordable" (and sometimes unplayable—but more about that later) music affords musicians and producers a chance to be inventive again.

The results, more often than not, actually sound great. Cage's music is about sound, about the appreciation of physical sound in all its complexity, wonder, and beauty, and what joy engineers appear to take in capturing it. This music, and many of the discs now available, are an audiophile's dream. There is no other music of substance that asks the listener to pay such close attention to the actual sounds that come

out of the loudspeakers *as sounds coming out of loudspeakers*, not as a virtual experience. For once, a sound system should not disappear but be heard as part of the piece itself.

Nor does the challenge end there. Cage was, in Richard Kostelanetz's term, a polyartist: He made visual art work (many of his scores are valued for their

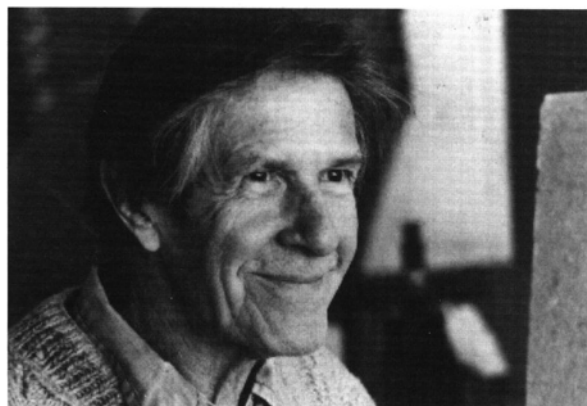
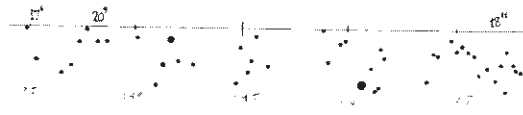


PHOTO COLIN MOORE, COURTESY JON LA BARBERA

Mode Records is currently, with an endearing nuttiness, embarking on the impossible—a complete John Cage edition of his more than 300 works.

visual interest as well); he was an inspired writer about music; and his reputation as a poet is rapidly growing. Given that Cage's music represents his spirit of delight in exploring the world and always finding new ways to do so, the proper making of a Cage CD requires a similar attention to every aspect of production, from recorded sound to musical performance to graphic design to printing to liner notes. For Cage, art could be found everywhere and in everything he did: cooking, pursuing his passion for mushrooms, playing chess, or studying Zen, anarchism, or harmony. Consequently he felt that everything he did should be done as carefully and as seriously as art. So in a world where CDs are now casually made and commonplace, good Cage CDs attempt to be special. It is probably not so surprising that the best very often—although not exclusively—come from smaller labels, which make up for a lack of resources with extra devotion to the things that matter most.

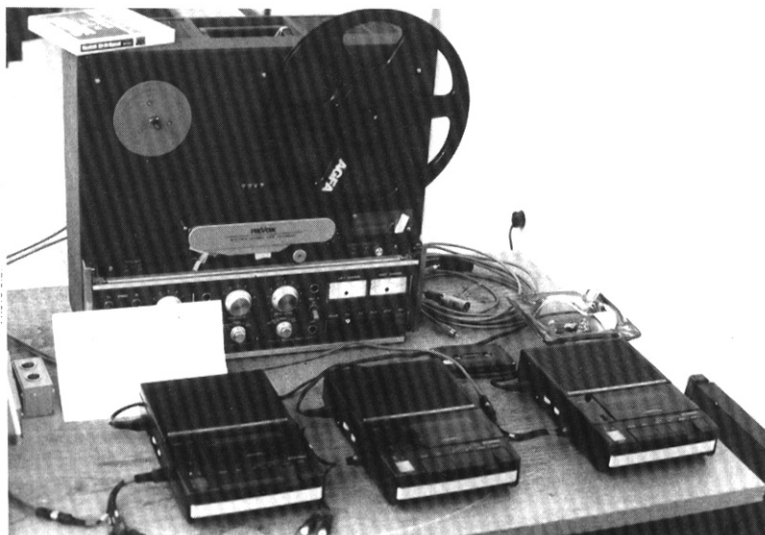
The label that is now most associated with Cage's music, and is the most consistent in producing and presenting it, is in fact a very modest one. But Mode Records is currently, with an endearing nuttiness,



embarking on the impossible—a complete John Cage edition of his more than 300 works. How exactly they will accomplish this remains, quite literally, to be seen. Some of the challenges are the expense of recording some of the larger works, and the recording of works based upon the physical actions of performers (video will surely, at some point, have to be part of the project). But Mode does plenty right: everything from very fine recorded sound to liner notes by important and readable Cage authorities (such as James Pritchett and Daniel Charles) to elegant graphics that also reveal something about the nature of the music or its performance.

Mode also boasts, in its recording of Cage's *Freeman Etudes*, performed by Irvine Arditti, what may well be the most spectacular document of violin playing since a teenage Jascha Heifetz made his daredevil recording of the last movement of the Mendelssohn Violin Concerto in 1918. Cage wrote his violin etudes with the express attempt to make them impossible to play yet somehow still playable. Partly this was his theatrical instinct at work—virtuosity is all about showmanship, so the etudes provide the ultimate in virtuoso theater as the violinist on stage faces the challenge of playing more notes than can possibly be played. But Cage also, Pritchett writes in his liner notes, “wanted to make a music that was almost impossible to play, so that the overcoming of these difficulties could serve as a demonstration of ‘the practicality of the impossible.’ The violinist is

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thus a model for society by showing that no project is too difficult to pursue, provided that one is committed to the hard work necessary for its completion.” (Mode’s motto, as well, it seems.)

Using chance operations that included both the *I Ching* and star charts, Cage wrote the first set of Etudes between 1977 and 1980 for Paul Zukofsky, a violinist of near limitless technique, as the ultimate transcendental etudes. (Zukofsky made his own recordings of the early Etudes, played with sterling accuracy; they have been reissued on a CR<sup>2</sup> compact disc along with Zukofsky’s beautiful account of *Cheap Imitation*.) Cage then made the second set, written nine years later and inspired by the unprecedented velocity of Arditti’s performances of the early set, downright unplayable, with the instruction to play as many notes as possible. That simple instruction proved, in a manner typical of Cage, to have enormous implications. It assured that every violinist would bring something inherently different to the music, and that every performance would be different. In the case of Arditti, it meant that an essentially analytic performer would, in what is surely the most physically grueling experience a fiddler can have on stage, be unable to maintain his chilly exterior. Arditti’s supercharged rendition on stage is a thrilling dramatic process as the violinist, rising to the increasing demands of the music over the span of an hour and a half (Arditti happens to be obsessive about continually trying to better his own record of getting more and more of the notes) becomes as if possessed. Paganini could not, I think, have been more impressive.

That theatricality, though, cannot be captured on disc, and the two Mode CDs don’t even try.

They do not represent a single performance, or even Arditti’s latest accomplishments with the pieces. (The first set was recorded at Wesleyan in 1990, the second in Germany in 1993.) But in some ways these are even more incredible performances, in the sheer capacity of the violin playing, than are Arditti’s live performances. Under studio conditions, the violinist can take chances he might not dare on stage, since he has the opportunity to strive for the ideal realization of each individual etude. And in listening to the etudes on disc, divorced from their theatrical nature, one can focus more closely on the wonderment of the details in this incredibly intricate music. Mode (continued on page 47A)



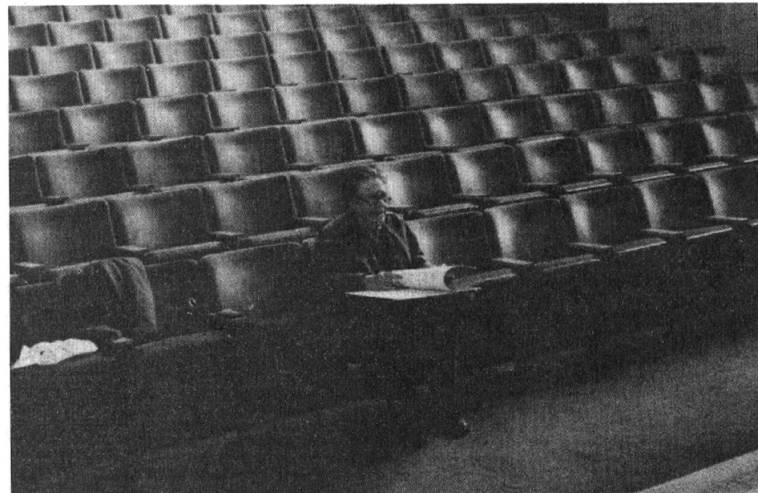
## John Cage Survey

(continued from page 26A) has also thoughtfully included a page of the score in booklets accompanying each disc.

The Mode catalog of Cage CD releases now numbers about a dozen, including a mixture of its own productions, licensed studio recordings, and live performances. It includes the Arditti Quartet's survey of Cage's four works for string quartet (one early, three late) in *The Complete String Quartets* Vols. 1 and 2, recorded live in concert in the late 1980s. The sound is decent, although *Music for Four*, with the four players seated as far from each other as possible throughout the hall, could use a good surround-sound remake. The three late Quartets are played with riveting purity of tone; the *String Quartet in Four Parts*, a beguilingly serene and beautiful work from 1951, is a bit too understated. The CD booklet covers offer reproductions of beautiful Cage etchings.

Mode has also undertaken Cage's unrecordable late operas—a two-disc set of *Europas 3 & 4*, performed by the Long Beach Opera, and a single-disc document of the world premiere of *Euoropera 5*. These chamber operas involve the singing of arias from standard-repertoire operas, while old Victrolas play historic 78rpm recordings of other arias and pianists offer excerpts from Liszt opera transcriptions (*Europas 3 & 4*) or by Yvar Mikashoff (*Euoropera 5*, which also adds a television). But however much of the live theater experience is lost on disc, the rich sonic tapestries of musical textures prove engrossing all by themselves.

The most recent Mode releases are the first volumes of sets devoted to orchestral works, piano works, and the so-called "number" pieces of Cage. Little of Cage's orchestral music has been recorded, and Mode makes a large contribution by including two important pieces written for the Boston Symphony, *101* and *Apartment House 1776*, on its first orchestral volume. *101*, written for 101 players (all of Cage's late number pieces are titled for the number of players involved), is a lush 12-minute work for conductorless ensemble of a harmonious coincidence of extraordinary instrumental events, including the alluring sounds of a contrabass marimba specially built for the work, and the always exciting whirring bullroarer. Commissioned to celebrate the American bicentennial, *Apartment House 1776* is one of Cage's



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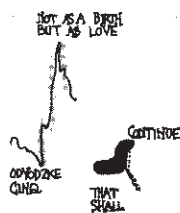
joyous grand-scaled collages. It includes "disembodied" American hymn tunes, drum marches from the time of the Revolution, and intact Protestant, Sephardic, Native American, and Afro-American songs sung by four representatives of those cultures. Cage had intended that a separate orchestral piece of Japanese character with sliding tones (*Renga*) be performed simultaneously. That is, unfortunately, not the case here, and the work sounds a little undernourished without it. Otherwise, these recordings—live student performances from a festival at the New England Conservatory, under the direction of Stephen Drury—are perfectly acceptable, achieving the proper spirit of the music if not always the lavish sounds of a great orchestra. The disc also includes an orchestral version of *Ryoanji*—a much-recorded (in its various chamber versions) score made of sliding tones and percussive beats inspired by the famous rock garden in the Zen temple in Kyoto. Here it sounds weirdly but intriguingly lumbering and whiny when blown up to orchestral size.

During the last five years of his life, Cage devoted himself to writing works titled for the number of players required. When he wrote a second or third

work for the same number of players, he distinguished it by a superscript; eg, *One*<sup>5</sup> (pronounced “one-five”) is the fifth solo in the series, *Two*<sup>6</sup> is the sixth duet. These are austere works in which players are given a note or series of notes or sound events to play within a time bracket (a range of beginning and ending times is given). Exactly when the notes begin and their duration are, within the given constraints, left up to the performer. Frequently, the players are instructed to play *piano* if the note is long, but to add an occasional short-note *forte* to create bursts of energy throughout the pieces. Every performance will be different. While often meditative and minimal, these late pieces—in which music is reduced to the essentials of color, pitch, attack, decay, harmony, and counterpoint—have a special grave beauty.

Mode's first set of the number pieces comes courtesy of Radio France. It includes one of Cage's last and most ethereal works, *Two*<sup>6</sup>, performed by violinist Ami Flammer and pianist Martine Joste, the duo for whom it was written and who are challenged to often play at the limits of audibility. Joste also performs another extremely minimal work, *One*<sup>5</sup>, a series of individual notes on the piano, played as if each were an event to be examined under a microscope. The two performers participate in a version of *Four*<sup>3</sup>, written for Merce Cunningham's dance *Beach Birds*, which includes the atmospheric swishing of rainsticks and the sound of Satie from a distance, all played and recorded with a close-up microscopic intensity that is fascinating if a little perverse.

Steven Drury provides a more refined performance of *One*<sup>5</sup> on Mode's first volume devoted to the piano music (one wishes that someone would record Elsworth Snyder, for whom it was written, and who plays it as if it is music completely outside space and time), demonstrating just how different Cage's works can sound in different hands. Overall, Drury's disc serves as a magnificent investigation into the sound world of the piano. It includes a beautiful performance of *One*, in which each chord played on the piano is treated like an object in three-dimensional space to be appreciated and savored from all angles before proceeding to the next. *Music for Two* provides extraordinarily rich diggings into the piano's most



sonorous characteristics, while in the earlier *Music Walk*, from 1958, Cage places the piano squarely in the real world by incorporating a radio or phonograph in the performance.

The next batch of Mode recordings, to be released in early 1996, will include a real ear-opener disc of early Cage—the 1941 radio noir drama *The City Wears a Slouch Hat*, which he wrote in collaboration with poet Kenneth Patchen. Also included will be an uproarious performance by Essential Music of a rare Cage satire, *Fads and Fancies at the Academy*. There will be a very musical performance of the *Concerto for Prepared Piano* with Stephen Drury as soloist (one of Cage's most accessible pieces, surprisingly unrepresented on CD), and an historic live account of the *Concert for Piano* in one of David Tudor's last performances, given in Frankfurt at the stroke of midnight on Cage's 80th birthday.

Unlike Mode, the Swiss label hat Art seems to be attempting a more consistent—and limited—interpretive view of Cage, although the results have turned out to be just the opposite. What is consistent is the clean, modernist look of the graphic design, which evokes the kind of design Cage favored in the early '50s for his own posters and programs. Also consistent is the amazing recorded sound. This is not the warm, cuddly anesthetizing of an acoustic space that some collectors favor in old '50s recordings, but sound with an alarming presence that can cause you to jump out of your seat in astonishment—as it has caused me to do repeatedly when surprising events occur in the music. It can be a technological thrill just to put any one of these discs in the player.

These are, however, controversial performances, mainly because of the contribution of Eberhard Blum, who seems to be responsible for much of the artistic direction of this series. Blum is a flutist of remarkable tonal control and concentration, but his musical personality is stern, his playing very much in-your-face.

Two of the newer hat Art releases do not include the participation of Blum, and they are first-rate in all aspects. The most recent is a recording of three late pieces performed by the excellent Ives Ensemble of Amsterdam: two number pieces (*Ten* and *Fourteen*), and a chamber version of *Ryoanji*. Of particular interest is *Ten*, written for the Dutch group in 1991,

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with microtones characterizing most of the instruments; it is played and recorded with brilliance. The other recent release is *Fifty-Eight*, written in 1992 for band, and meant to be played al fresco in the Landhaushof in Graz. The recording is of the world premiere, which occurred after Cage's death but was well supervised by Cage's assistant Andrew Culver. Although the spatial aspects of the piece can only be hinted at on the recording, it makes a joyful sound, much livelier than many other of Cage's more muted last pieces.

As for the discs with Blum, he is far more appealing when he appears with colleagues than when alone as flutist or, worse, as speaker. On his own, he belts Cage's poetic text *Sixty Two Mesostics RE Merce Cunningham* like an army sergeant calling orders. His recording of *Fontana Mix & Solo for Voice 2* (with Blum as both flutist and vocalist) works fairly well because the tape mix is so rich all by itself. But his rendition of *Atlas Eclipticalis* on three overdubbed flutes (a work so vivid when performed with an orchestra) sounds frightfully bare-bones—Cage allowed performances of any parts in any combination, but this is going too far.

The other label with an extensive Cage collection is Wergo, the German label long devoted to new music. Wergo's catalog is also a mixed bag. It has produced some recordings and licensed some from elsewhere (especially from Tomato, the venturesome American independent of the '70s). Among the highlights in the Wergo series is the recording of the complete *Etudes Australes* performed by pianist Grete Sultan, for whom they were written. Sultan, a close friend of Cage, is an extraordinary pianist who was a pupil with Cage of Bulig, and worked closely on the performances of these works. They begin sparse and, over a span of three hours, gradually increase in complexity.

Another astonishing piano disc on Wergo is the German pianist Herbert Henck's exacting performance of Cage's *Music of Changes*, the extraordinarily difficult modernist etudes written in 1951 that were Cage's first work written entirely with chance procedures. The Wergo series also offers reliable versions of Cage's early percussion pieces performed by the Quatour Hyllos, as well as stern but careful and concentrated performances of *Atlas Eclipticalis* for full orchestra, and the *Concert for Piano and Orchestra* with the Orchestra of the S. E. M. Ensemble, conducted by Petr Kotik, and featuring pianist Joseph Kubera.

Radically different from Kotik's no-nonsense 41-minute version of *Atlas Eclipticalis* is the one made by James Levine and the Chicago Symphony for Deutsche Grammophon. This recording raised eyebrows, since Levine is little known these days for



COURTESY DIETMAR SCHNEIDER

## James Levine's recording of *Atlas Eclipticalis* is the breakthrough Cage recording—the first by a major orchestra.

championing new American music in general, or Cage in particular. But Levine has been sympathetically conducting this piece for years (he programmed it with the Boston Symphony last season, and this season he will conduct it with his Metropolitan Opera Orchestra in Carnegie Hall). Although the version here recorded is much too short at only 14 minutes (the length of the piece is flexible, ranging from a few minutes to some three hours), it is a luminous and imaginative performance (notes appear graphically in ways that allow the players considerable, but not complete, freedom in how they are played).

Short though it is, and placed at the end of a program of other American orchestral works by Carter, Babbitt, and Schuller, Levine's recording of *Atlas Eclipticalis* is the breakthrough Cage recording—the first Cage recording by a major orchestra and conductor. And to DG's credit, it has done just about everything right (except having so long delayed the recording, which was made in 1990 but not released



(the Dutch organist Huub ten Hacken, on the obscure H N label, had an earlier one; and there was one, weirdly but wonderfully on accordion, by Steffan Hussong on Thorofon). But past the hype and the dreary notion of this as background music, Drury's performances are musical and downright appealing.

Most Cageans, however, prefer the more dramatic Margaret Leng Tan in the same repertoire on New Albion, and for understandable reasons. Leng Tan has a stage presence so strong and visceral that it comes through almost intact on recording. Her tone is magnificent, and she gives whatever she plays a strength and sonic immediacy that are the antithesis of the New Agey feel of the Catalyst release. Although Tan's playing is nothing like Cage's was, more than any other musician today she calls to mind the kind of performances that Cage himself gave in the '40s with his percussion ensemble—very formal, very serious, and very present. Her two New Albion discs, superbly recorded, carefully annotated by the pianist, and beautifully designed, exemplify just the kind of scrupulous attention to detail that can make Cage recordings stand out so far from the quotidian CD mainstream. Her latest release, *Daughter of the Lonesome Isle*—music for piano, prepared piano, bowed piano, and spectacularly recorded toy piano, from the '40s and early '50s—is probably the best first disc for anyone wanting an introduction to the unique sound world of Cage, and to the devoted performances and record producing he can inspire.

The recording to follow that might well be another earlier New Albion release, one made with exactly the same care. *Singing Through*, a collection of vocal works spanning 40 years, is sung by another performer, Joan La Barbara, who also worked closely with Cage and who had his admiration. It is harder to put one's finger on Cage's vocal style than it is on his characterful piano style, but La Barbara's interpretations—subtly allusive and deeply touching—complement Leng Tan's efforts perfectly. Her singing is pure and true, letting the music come out with seemingly nothing in between. La Barbara is joined by two ideal colleagues, the brilliant young percussionist, William Winant, and the revered pianist, Leonard Stein, who as a young man had been Schoenberg's assistant.

La Barbara also makes an appearance on another fine recording of a Cage disc of large-ensemble music, *Quartet I-VIII* and *Music for Seventeen*, with the San

Francisco Contemporary Music Players conducted by Stephen L. Mosko. These two pieces, well and knowledgeably performed, demonstrate what Cage came to call "anarchic harmony": the sounding together of independent musical gestures into an interesting whole. Also on Newport Classic is a showy live performance of *Sonatas and Interludes* by Joshua Pierce, and a flamboyant new recording of the *Freeman Etudes*, by János Négyesy, who takes about half the tempo Arditti does but successfully reveals a radically different approach to showmanship. Each disc comes with a piece of a Roy Lichtenstein pop art painting (which is inappropriate to the music contained within) and with absolutely no mention of the music on the front packaging. If you buy all three, plus the rest of the new music in the Newport series, you can piece together the whole painting.

There remains much Cage to be recorded, and many great recordings from the past to be issued or reissued on CD. An historic series of Time records,

## **Cage's well-known antipathy toward using recordings as a substitute for live music may have intimidated some performers while he was alive.**

produced by Earle Brown in the '60s with Cage's participation, has long been unavailable. A superb set of more recent Cage recordings on the Dutch Etcetera label recently disappeared from the catalogue, but they are about to reappear, beginning with a two-CD set of music for cello and voice by the exciting cellist Frances-Marie Uitti. This includes many seldom-heard indeterminate pieces from the '50s and early '60s. One hopes that a superlative series of recordings made in the early '90s under the leadership of the American trombonist James Fulkerson with his Dutch performance group, The Barton Workshop, will also resurface on the newly resurrected Etcetera.

And for a happy, last-minute, long-time-missing-from-the-catalog news flash: CRI has just reissued the historic recording of Maro Ajemian performing one of Cage's most accessible, popular, and greatest works, *Sonatas and Interludes for Prepared Piano*. The works were dedicated to Ajemian and are a portrait of her ("She seemed like a kind of black rose, as though she were half asleep," Cage said of her). She premiered them, made the first recordings of them in the early '50s, and plays them, as Cage also remarked, "beautifully."



## John Cage Selected Discography

Mark Swed

Since John Cage didn't care for recordings, he did little to make the discographer's job easy. For instance, since performances can so alter an indeterminate piece, it is sometimes simply impossible to suggest a single recommended recording. And then there is the situation where several different pieces are performed simultaneously, which Cage also encouraged. An extensive (although not completely up to date) annotated discography by Thom Holmes is available over the Internet on the New Albion home page of the World Wide Web (<http://newalbion.com>).

### 4'33"

Frank Zappa  
Koch International Classics  
3-123888-2 Y6x2

### 4'33"

Amadinda Percussion  
Group  
Hungaroton SLPD 12991

### 4'33"

Wayne Marshall  
Floating Earth FCD004

### 26'1.1499" For a String Player

Frances-Marie Uitti  
Etcetera KTC

### 101

New England Conservatory  
Philharmonia  
Mode 41

### A Book of Music

Joshua Pierce, Maro  
Ajemian, pianos  
Wergo WER 6158-2

### A Dip in the Lake

Frances-Marie Uitti  
Etcetera KTC 2016

### A Flower

Cathy Berberian, voice;  
Bruno Canino, piano  
Wergo WER 60054-50

### Amores

The Kroumata  
Percussion Ensemble  
BIS CD-272

### Apartment House 1776

Walter Buckingham,  
Darell Dunn, Semenya  
McCord, Chiam Parchi;  
Stephen Drury, Avant-Garde  
Ensemble of New England  
Conservatory  
Mode 41

### Aria

Linda Hirst, mezzo-soprano  
Virgin Classics  
VC 7 90704-2

### A Room

Anthony De Mare, piano  
Koch International Classics  
3-7104-2H1

### ASLSP

Anthony De Mare, piano  
Koch International Classics  
3-7104-2H1

### Atlas Eclipticae

James Levine, Chicago  
Symphony Orchestra  
Deutsche Grammophon  
431

### Atlas Eclipticalis

Petr Kotik, The Orchestra  
the  
Wergo WER 6216-2

### A Valentine Out of Season

Stephen Drury, piano  
Catalyst 09026-61980-2

### Bacchanale

Margaret Leng Tan, piano  
New Albion NA070CD

### Cheap Imitation

Paul Zukofsky, violin  
CP2 103

### Chorales

Paul Zukofsky, violin  
CP2 103

### Concert for Piano and Orchestra

David Tudor, piano;  
Merce Cunningham, et. al.  
*The 25-Year Retrospective  
Concert of the Music  
of John Cage*  
Wergo WER 6247-2

### Concert for Piano and Orchestra

Joseph Kubera, piano;  
Petr Kotik, The Orchestra  
of the S.E.M. Ensemble  
Wergo WER 6216-2

### Daughters of the Lonesome Isle

Margaret Leng Tan, piano  
New Albion NA070CD

### Diary: How to Improve the World (You Will Only Make Matters Worse)

John Cage, speaker  
Wergo  
WER 6231-2  
WER 6232-2  
WER 6233-2  
WER 6234-2  
WER 6235-2  
WER 6236-2  
WER 6237-2  
WER 6238-2



### Dream

Stephen Drury, piano  
Catalyst 09026-61980-2

### Eight Whiskus

Joan La Barbara, soprano  
Music & Arts CD-875

### Empty Words (Part III)

John Cage, speaker  
Cramps Records  
CRSCD 037/038

### Empty Words (Part III)/Song Books I-II

John Cage, speaker;  
Clytus Gottwald,  
Schola Cantorum  
Wergo WER 6074-2

### Etudes Australes

Grete Sultan, piano  
Wergo WER 6152-2

### Etudes Boreales

Frances-Marie Uitti  
Etcetera KTC 2016

### Europas 3 & 4

Long Beach Opera  
Mode 38/39

### Europa 5

Martha Herr, Gary Burgess,  
Yvar Mikhashoff  
Mode 36



**Fifty-Eight**

Wim van Zutphen,  
Pannonisches  
Blasorchester  
nat ART CD 6135

**First Construction in Metal**

David Tudor, piano;  
Paul Price, Mannattan  
Percussion Ensemble  
*The 25-Year Retrospective  
Concert of the Music  
of John Cage*  
Wergo WER 6247-2

**Forever and Sunsmell**

Joan La Barbara, soprano  
New Albion NAO35 CD

**Four**

The Arditti Quartet  
Mode 27

**Four<sup>3</sup>**

Ami Flammer, Martine  
Joste, Dominique  
Alchourroun, Jean Micahut  
Mode 44

**Four<sup>6</sup>**

John Cage,  
Joan La Barbara,  
William Winant,  
Leonard Stein  
Music & Arts CD-875

**Fourteen**

Ives Ensemble  
nat ART CD 6159

**Four Walls**

Margaret Leng Tan, piano  
New Albion NAO37 CD

**Freeman Etudes**

Irvine Arditti, violin  
Mode 32 (*Études* 1-16)  
Mode 37 (*Études* 17-32)

**Freeman Etudes**

János Négyesi, violin  
Newport Classic  
NPD 85616/2

**Freeman Etudes I-VIII**

Paul Zukofsky  
CP2 102

**Imaginary Landscape No. 1**

John Cage, Xenia Cage,  
Doris Dennison, Margaret  
Jansen  
*The 25-Year Retrospective  
Concert of the Music  
of John Cage*  
Wergo WER 6247-2

**Imaginary Landscape No. 2**

Quatuor Hjllos  
Wergo WER 6203-2

**In a Landscape**

Stephen Drury, piano  
Catalyst 09026-61980-2

**Indeterminacy**

John Cage, speaker;  
David Tudor, piano  
Smithsonian/Folkways  
SF40804/5

**In the Name of the Holocaust**

Margaret Leng Tan, piano  
New Albion NAO70CD

**Music for Carillon No. 1**

David Tudor, electronic  
carillon  
*The 25-Year Retrospective  
Concert of the Music  
of John Cage*  
Wergo WER 6247-2

**Music for Five**

Eberhard Blum, flute;  
Frances-Marie Uitti,  
violin/cello; Marianne  
Schroeder, piano;  
Nils Vigeland, piano; Robyn  
Schulkowsky, percussion  
nat ART CD 2-60702

**Music for Four**

The Arditti Quartet  
Mode 17

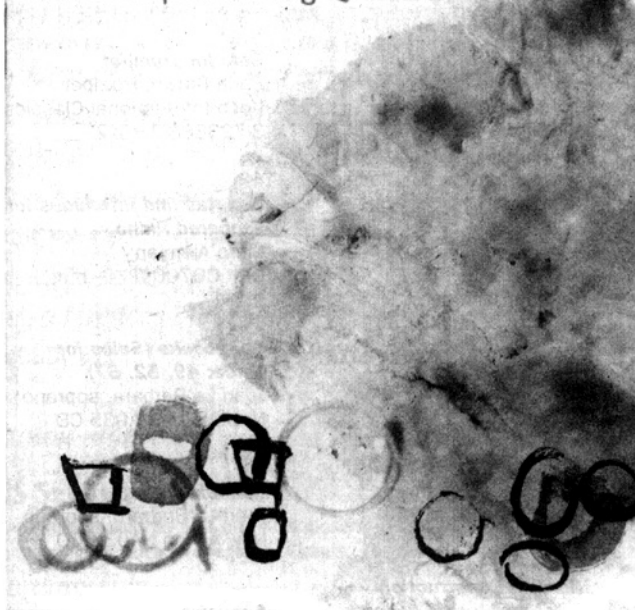
**Music for Marcel Duchamp**

Stephen Drury, piano  
Catalyst 09026-61980-2

**Music for Piano No. 2**

Margaret Leng Tan, piano  
New Albion NAO70CD

# JOHN CAGE The Arditti Quartet The Complete String Quartets Vol. 2

**Music for Seventeen**

Joan La Barbara, soprano;  
Stephen Drury, San  
Francisco Contemporary  
Music Players  
Newport Classic  
NPD 85547

**Music for Three**

Joan La Barbara, William  
Winant, Leonard Stein  
Music & Arts CD-875

**Music for Two**

Stephen Drury  
Mode 47

**Music of Changes**

Herbert Henck, piano  
Wergo WER 60099-50

**Music Walk**

Stephen Drury  
Mode 47

**Nowth Upon Nacht**

Joan La Barbara, soprano  
New Albion NAO35 CD

**One**

Stephen Drury  
Mode 47

**One<sup>5</sup>**

Martine Joste, piano  
Mode 44

**One<sup>9</sup>**

Stephen Drury  
Mode 47

**Ophelia**

Margaret Leng Tan, piano  
New Albion NAO70CD

**Perilous Night**

Margaret Leng Tan, piano  
New Albion NAO37 CD

**Prelude for Meditation**

Stephen Drury, piano  
Catalyst 09026-61980-2

**Primitive**

Anthony De Mare, piano  
Koch International Classics  
3-7104-2H1

**Quartets I-VIII**

Stephen L. Mosco, San Francisco Contemporary Music Players,

**Roaratorio**

Mode 28/29

**Root of an Unfocus**

Anthony De Mare, piano  
Koch International Classics  
3-7104-2H1

**Ryoanji**

Roland Dahinden, trombone; Hildegard Kleeb, percussion  
hat ART CD 6129

**Ryoanji**

Dorothy Stone, flute; Arthur Jarvinen, percussion  
New World 80456-2

**Second Construction**

The New Music Consort  
New World 80405-2

**She Is Asleep**

John Cage, piano, et. al.  
*The 25-Year Retrospective Concert of the Music of John Cage*  
Wergo WER 6247-2

**Six Melodies**

Michelle Makarski, violin;  
Brent McMunn, piano  
New World 80391-2

**Six Short Inventions for Seven Instruments**

*The 25-Year Retrospective Concert of the Music of John Cage*  
Wergo WER 6247-2

**Sixteen Dances**

Ingo Metzmacher, Ensemble Modern  
RCA Victor Red Seal  
09026-61574-2

**Solo for Cello**

Frances-Marie Uitti  
Etcetera KTC 2016

**Solo for Piano**

David Tudor  
Ear-Rational ECD 1039

**Solo for Trumpet**

Earle Brown, trumpet  
Koch International Classics  
3-723888-2 Y6x2

**Sonatas and Interludes for Prepared Piano**

Maro Ajemian  
CRI CD700

**Songbooks (Solos for Voice: 49, 52, 67)**

Joan La Barbara, soprano  
New Albion NA035 CD

**Sonnekus<sup>2</sup>**

Joan La Barbara, soprano  
New Albion NA035 CD

**Souvenir**

Christoph Maria Moosmann, organ  
New Albion NA074CD

**String Quartet in Four Parts**

LaSalle Quartet  
Deutsche Grammophon  
423 245-2

**Suite for Toy Piano**

Margaret Leng Tan, piano  
New Albion NA070CD

**Ten**

Ives Ensemble  
hat ART CD 6159

**The Seasons**

Margaret Leng Tan, piano  
New Albion NA070CD

**The Wonderful Widow of Eighteen Springs**

Arline Carmen, alto; John Cage, piano  
*The 25-Year Retrospective Concert of the Music of John Cage*  
Wergo WER 6247-2

**Third Construction**

The New Music Consort  
New World 80405-2

**Thirteen**

Ensemble 13  
CPO 999 227-2

**Thirty Pieces for String Quartet**

The Arditti Quartet  
Mode 17

**Three Dances**

Joshua Pierce and Dorothy Jonas, pianos  
Wergo WER 60157-50

**Tossed as it is Untroubled**

Anthony De Mare, piano  
Koch International Classics  
3-7104-2H1

**Two<sup>5</sup>**

Hildegard Kleeb, piano;  
Roland Dahinden, trombone  
hat ART CD 6129

**Two<sup>6</sup>**

Ami Flammer, violin;  
Martine Joste, piano  
Mode 44

**Two Pieces for Piano**

Anthony De Mare, piano  
Koch International Classics  
3-7104-2H1

**Variations I, II, and III**

Frances-Marie Uitti  
Etcetera KTC 2016

**Williams Mix**

Tape  
*The 25-Year Retrospective Concert of the Music of John Cage*  
Wergo WER 6247-2

**Writings for the Second Time Through Finnegans Wake**

Mode 28/29