

John Cage and Peter Yates

The correspondence between composer John Cage and Peter Yates represents the third and final part of Cage's most significant exchanges of letters, following those with Pierre Boulez and with David Tudor. Martin Iddon's book is the first volume to collect the complete extant correspondence with his critical friend, thus completing the 'trilogy' of Cage correspondence published by Cambridge University Press. By bringing together more than 100 letters, beginning in 1940 and continuing until 1971, Iddon reveals the dialogue within which many of Cage's ideas were first forged and informed, with particular focus on his developing attitudes to music criticism and aesthetics. The correspondence with Yates represents precisely, in alignment with Cage's fastidious neatness, the part of his letter writing in which he engages most directly with the last part of his famous tricolon, 'composing's one thing, performing's another, listening's a third'.

MARTIN IDDON is Professor of Music and Aesthetics at the University of Leeds. His musicological research largely focuses on post-war music in West Germany and the United States of America and his books *New Music at Darmstadt* and *John Cage and David Tudor* are both published by Cambridge University Press.

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The correspondence is interleaved with many of Yates's published (and some unpublished) articles, particularly those which are referred to in the text of the letters and which, thus, often help to clarify the matter of the correspondence, but also Yates's commentaries on Cage, whether they are directly discussed in the correspondence or not. These articles are principally drawn from *Arts & Architecture*, where he was an associate editor, and, later, *Arts in Society*. The Travers Family Trust holds the copyright for all extracts from *Arts & Architecture* within the present volume, which are used with permission. I am enormously grateful to Corwyn Braschi and the trust for their willingness for these extracts to appear here: without them the picture of Yates it was possible to draw would have been much less rich. Aaron Brower at the University of Wisconsin-Extension generously granted permission for Yates's articles in *Arts in Society* to be reproduced within the present volume and Tara Vasby was enormously helpful in the process. These essays remain under the copyright of the Board of Regents of the University of Wisconsin System and are used with permission. Deborah Campana kindly agreed to the inclusion of Yates's review of Cage's *Silence*, which is reprinted from *Notes* with permission from the Music Library Association.

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Note on the Text

Editorial interpolations which describe physical features of the text, such as handwritten emendations, are given italicized in square brackets. Markings of [*sic*] are used conventionally to indicate error in the original text where otherwise a typographical error in the present text might be presumed, though minor errors in the original letters, such as the use of too many or too few spaces between words, have been silently corrected to ease reading.

Abbreviations

- JCC John Cage Collection, Music Library, Northwestern University,
Evanston, IL, United States of America
- PYP Peter Yates Papers, Mandeville Special Collections Library,
University of California at San Diego, San Diego, CA, United
States of America

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