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Satie, Cage, and the New Asceticism

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The responsibility of the artist consists in perfecting his work so that it may become attractively disinteresting.

John Cage¹

In the summer of 1948, shortly after he had come under the influence of Zen Buddhism, John Cage organised a Satie Festival at North Carolina's experimental and now defunct Black Mountain College. In a lecture delivered during the festival,² Cage pronounced the heretical view that Beethoven's influence has been not only pervasive but lamentable in the extreme and ultimately deadening to the art of music. At about this time Cage had discovered in Erik Satie and Anton Webern a path away from the traditional tonal structures of music to a form, static rather than progressive, based on duration. Cage pointed out to his Black Mountain audience that duration must be considered the most fundamental characteristic of sound, since silence (sound's opposite and partner—'ambient noise' Cage would call it after his experience in the anechoic chamber) can be heard not in terms of pitch, loudness, timbre, or harmony, but only in terms of duration.

Building on this idea, Cage went on to explain that Satie's mosaic technique, based on the juxtaposition rather than the dramatic development of discrete musical fragments, allowed the French composer to break with the tonal harmonic structures that had governed Western music for the past three centuries. At the same time, this technique provided Satie with a viable (and non-Schoenbergian) solution to the problems posed by atonality. In Satie's music, especially the music of the Rose + Croix period,³ each sound-event, liberated from its dramatic role in the traditional tonal structures, is free to be itself; each sound accomplishes nothing and needs no other sound for its elucidation. Here we are confronted with a conception of music more Oriental than Western. A static (and fundamentally Oriental) quality of 'being' has replaced a dynamic (and fundamentally Western)⁴ quality of 'becoming'. With Satie's early compositions we have arrived at a point where, to appropriate the words of the Chinese-American composer Chou Wen-Chung, 'each single tone or aggregate of tones is a musical entity in itself and a living spark of expression as long as it lasts.'⁵ In his Rose + Croix music Satie seems to have been intent on creating an invocatory effect through the reiteration, juxtaposition, and accumulation of sonorities, rather than through any kind of logical progression. The incidental music that he provided for Joséphin Péladan's *Le fils des étoiles* (1891) will serve to illustrate and clarify the point.

A complete piano score of the incidental music, together with Péladan's autograph scenario, exists in two manuscripts in the Département de la Musique of the Bibliothèque Nationale in Paris (Mus. Ms. 10052(1) and 10052(2)). Only the Preludes to the three

acts of the play have been published, and although these three Preludes are generally classified with Satie's piano works, the programme for the first performance suggests that the original instrumentation called for an unspecified number of harps and flutes:

Erik Satie has composed three preludes for harps and flutes, admirably Oriental in character, which before each scene prepare the spectator tensely for what he is about to see. The same young composer is the author of several fanfares which, owing to the originality and austerity of their style, have been adopted for the Order's ceremonies and which may not, unless the High Priest [Péladan] allows it, be played anywhere but at the Order's meetings.⁶

Although the published version of the Preludes is subtitled 'Wagnérie kaldéenne', this would appear to have been an afterthought; it should be noted that the manuscript omits any reference to Wagner, using only the subtitle 'Pastorale kaldéenne'. Certainly there is nothing Wagnerian about the three Preludes. On the flyleaf of the score, Satie wrote the following dedication in the peculiarly stilted dialect which he favoured throughout his Rose + Croix period:

Dedication

Without prejudice to the observances of my cousins, the powerful sorcerers, I offer this work to my peers. In doing so, I claim no glory for myself.

I invoke upon My fellows the mercy of the Father, creator of things visible and invisible; the protection of the Majestic Mother of the Redeemer, Queen of Angels; along with the prayers of the heavenly hosts.

May the righteous indignation of God crush out the proud and the unholy.

Erik Satie⁷

The story is set in Chaldea in 3500 BC, and the three Preludes carry the following descriptive titles: Act 1: *La vocation* ('La nuit de Kaldée'); Act 2: *L'initiation* ('La salle basse du Grand Temple'); Act 3: *L'incantation* ('La terrasse du palais du patési Goudéa').⁸

The general mood of the Act 1 Prelude and, indeed, of the Rose + Croix music as a whole, is suggested by the inscriptions 'En blanc et immobile' (line 1) and 'Pâle et hiératique' (lines 5 and 11). The opening motif, a three-note figure consisting of slowly moving fourth chords in parallel motion, provides the material for the entire Prelude. Through transposition, variation, and development, the initial motif undergoes a series of thematic transformations (Example 1). The form of the Prelude is defined by the juxtaposition of the motifs in the order *a b c d b c*. The arpeggiated nature of motifs *b* and *d* relieves the static chordal texture of motifs *a* and *c* and suggests the harp sonorities of the original performance. The triadic harmonies (largely five-three, six-four, and seventh chords) of motifs *b*, *c*, and *d* provide further contrast to the stark quartal harmonies of the opening.

The three-note motif of the first Prelude (Example 1a) undergoes further transformation to provide the material for the Prelude to Act 2. The harmonic vocabulary of the second Prelude is much richer than that of the first. In addition to further use of fourth chords, Satie utilises chains of seventh and ninth

Example 1 Satie, *Le fils des étoiles*, Act 1 Prelude:
motivic transformation

(a) initial motif

En blanc et immobile.

(b) variation

Précieusement.

(c) development (retrograde)

Pâle et hiératique.

(d) variation

Comme une douce demande.

chords (Example 2) reminiscent of the *Trois sarabandes* of 1887. The strictly parallel chordal movement of the first Prelude gives way to a mixture of parallel and contrary motion. The juxtaposition of motifs—*a b c b c*—all of which are derived from the motifs of the Act 1 Prelude, provides a formal scheme almost identical with that of the first Prelude. Again Satie breaks the regularity of the chordal texture with a contrasting arpeggiated motif and favours motivic transposition at the fourth or fifth.

The Prelude to Act 3, the longest of the three, contains the greatest degree of motivic, textural, and rhythmic variety. Chains of major, minor, and augmented five-three chords and major and minor six-three chords are juxtaposed with stark passages of parallel fourth chords and fanfare-like passages in octaves (Example 3).

It was inevitable that many writers would see in *Le fils des étoiles* the influence of plainsong. Certainly there is a vaguely antiquarian quality to the three Preludes which defies accurate definition; the

strangely immobile chord sequences have something of the flavour of organum. Typically pertinent is Wilfrid Mellers's remark that 'Satie saw in the impersonality, the aloofness, the remoteness from all subjective dramatic stress of this music [that is, plainsong] qualities which might, with appropriate modifications, approximate to his own uniquely lonely mode of utterance.'⁹ The crucial limitations of Satie's technique resulted in a negation of the temporality characteristic of Western music—a feeling that the music exists not in time, but only in space. Tonality and rhythm as such did not concern him. His aim was to create a kind of vague, floating, Puviss de Chavannes atmosphere,¹⁰ an ideal he held up to Debussy when the older composer was working on his Maeterlinck opera. In his *Rose + Croix* works Satie invented the kind of music that Leonard Meyer, three-quarters of a century later, was to call 'anti-teleological'—a music which is non-goal orientated, a music which is simply *there*, a kind of quasi-religious *musique d'ameublement* before the fact.¹¹ As Rudhyar Chennevière has suggested:

There seems to be no reason why these chords might not continue for hours. One senses that their originator has dallied voluptuously with these sonorities, very lovely, unknown at the time and relegated to the index of forbidden dissonances. One feels that for hours at a stretch he has caressed the ivory keys, sounding them softly, then, little by little, with greater force; gloriously, then again more gently, allowing them to die away in ecstasy or satiety . . . One feels that the composer's sense of hearing, his nerves, vibrate sensuously, lulled by these infinite undulations of sound.¹²

For John Cage, Satie was a genuinely new voice, a new spirit in music which 'teaches us', Cage wrote, 'to

Example 2 Satie, *Le fils des étoiles*, Act 2 Prelude:
chain of seventh and ninth chords

Précieusement

Toujours

Example 3 Satie, *Le fils des étoiles*, Act 3 Prelude:
harmonic devices

(a) major, minor, and augmented five-three chords

Toujours. En se regardant de loin.

The musical score for Example 3(a) consists of two systems of staves. The first system, labeled 'Toujours.', shows a series of chords in the right hand, including major, minor, and augmented five-three chords, over a simple bass line. The second system, labeled 'En se regardant de loin.', features a more active right hand with eighth-note patterns and similar chords, with a bass line that includes a fermata.

(b) major and minor six-three chords

The musical score for Example 3(b) shows a short passage in the right hand with a melodic line and a bass line consisting of major and minor six-three chords.

(c) parallel fourth chords

Dans la tête.

The musical score for Example 3(c) shows a short passage in the right hand with a melodic line and a bass line consisting of parallel fourth chords.

(d) fanfare-like motifs

En se regardant de loin

The musical score for Example 3(d) shows a short passage in the right hand with a melodic line and a bass line consisting of fanfare-like motifs.

tend towards an absence (*simplicité*) of emotion and an inactivity (*fermeté*) in the way of prescribing sonorities and rhythms which lets them affirm themselves clearly, in a straight line from their plan and pitch, conceived in a spirit of humility and renunciation'.¹³

In 1949 Cage unveiled a hitherto unknown Satie manuscript, which had been lent to him by Henri Sauguet. A photograph of the manuscript of Satie's *Vexations* appeared in that year in the French journal *Contrepoints*.¹⁴ Eight years later Cage stated in an article on Satie that a performance of *Vexations* respecting the composer's wishes for 840 repetitions would last an estimated 24 hours and would be absolutely unendurable.¹⁵ Nevertheless, in 1963, from 6 p.m. on 9 September to 12.40 p.m. on 10 September Cage made avant-garde history with one of his most inspired capers. Utilising a team of ten pianists working in shifts, *Vexations* was performed in Manhattan's Pocket Theater as directed, 840 times in unbroken succession. It lasted 18 hours 40 minutes, 5 hours 20 minutes short of Cage's estimate. Eight critics, working in two-hour relays, covered the event for the *New York Times*.

The theme of *Vexations* (Example 4), a curious chromatic line of 13 beats, made up of all the notes of the chromatic scale save G sharp/A flat, is first given out in the bass. Two harmonisations of the theme in three-part texture follow, the second one simply reversing the order of the top two parts. The majority of the harmonies are diminished six-three chords, but the second one of each section is an augmented triad,

and there are also two augmented sixth chords with a bass note of *f*. Satie's notation, as was often to be the case, is needlessly complex, with unusual and confusing enharmonic spellings.

Since that historic occasion on Manhattan's Lower East Side *Vexations* has received many 'complete' performances by various groups across the United States. In 1969 Cage himself participated in a performance of the piece at the University of California at Davis, as part of a Satie Exposition held on that campus.¹⁶ After the first performance in New York Cage noted, with the utmost seriousness, that 'something had been set in motion that went far beyond what any of us had anticipated'.¹⁷

Cage's entire career can be seen as an attempt to break down the lines of demarcation between art and life. In order to achieve this he feels that the composer must extinguish his personality and ultimately remove, so far as it is possible, all vestiges of individual self-expression from the creative act, so that sounds, any and all sounds, are left free to be themselves. Building on the theories and experiments of the Italian futurists, his teachers Schoenberg and Cowell, and Edgard Varèse, whose *Ionisation* (1931) he once considered a 20th-century masterpiece, Cage devoted most of his energies in the 1930s and 1940s to the composition of percussion music. With hindsight this body of work, written both for percussion ensembles and prepared piano (Cage's 'one-man percussion orchestra'), can be seen as the first stage in a journey towards a music of sounds (intentional and non-intentional) which would be free

Example 4 Satie, *Vexations* from *Pages mystiques* (1893-5)

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NOTE DE L'AUTEUR:

Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses

♩ Très lent

♩ A ce signe il sera d'usage de présenter le thème de la Basse

THÈME

from the exigencies of pitch and the concept of an underlying fundamental tone. As Cage explained:

In writing for these sounds . . . the composer is dealing with material that does not fit into the orthodox scales and harmonies. It is therefore necessary to find some other organizing means than those in use for symphonic instruments. The sounds cannot be organized through reference to an underlying fundamental tone since such a tone does not exist. Each sound must be considered as essentially different from and independent of every other sound. A method analogous to the twelve-tone system may prove useful, but in such a case, the 'sound-row' would contain any number of elements. However, because of the nature of the materials involved, and because their duration characteristics can be easily controlled and related, it is more than likely that the unifying means will be rhythmic.¹⁸

Towards the end of the 1940s Cage came under the influence of Oriental philosophy, in particular Zen Buddhism, which he saw as an attempt to open up the human mind to a more intense awareness of everyday existence. From this Cage concluded that music should be concerned neither with entertainment nor communication, but rather should serve to enhance one's cognisance of sound. As to the question of the purpose of writing music, which has been of great concern to the composer, Cage answered in what

could be considered his artistic credo:

One is, of course, not dealing with purposes but dealing with sounds. Or the answer must take the form of paradox: a purposeful purposelessness or a purposeless play. This play, however, is an affirmation of life—not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord.¹⁹

In 1950, with the help of the ancient Chinese *Book of Changes* (I Ching), Cage reanimated dada randomness by moving into 'chance operations' in an attempt to reach his goal: the creation of a purely objective musical form in which sounds would appear as individual, discrete sensations, with no syntactical relationships whatsoever. Cage's activity from 1950 on can be seen as a series of attempts to refine his technique of randomisation, so that, with the removal of personal choice and volition, the boundaries between creator, performer, and listener will become less and less clear and ultimately disappear.

From this position it becomes apparent why Cage considers Satie to be indispensable. Although the French composer did not always make explicit his ideas, preferring instead to conceal them behind a

barrage of dadaistic journalism, it is not difficult to see why Cage considers him an important forerunner.

To be interested in Satie one must be disinterested to begin with, accept that a sound is a sound and a man is a man, give up illusions about ideas of order, expressions of sentiment, and all the rest of our inherited esthetic clap-trap.²⁰

Satie was probably the first composer completely to upset the traditional syntactical relationships of Western music, which, through Debussy, Varèse, Cage, and others, led to the discovery (or rediscovery) of the primitive enjoyment of sound *qua* sound. The marked absence of transition in Satie's music made it possible for him to create a body of work that could function ideally as 'furnishing music', a music which, beginning with Satie's own 'Entr'acte cinématographique' from *Relâche* (1924), eventually found its real significance in film and television music. In a work such as *Relâche* Satie had very nearly reached the Cageian ideal of a fusion of the arts in a dadaist 'happening', which functions not as a negation of life but, as Cage would later confirm, as an affirmation of life. It is important to recall Francis Picabia's words concerning Satie's last work: '*Relâche* is life, life like I like it; life without tomorrow, life today, everything for today, nothing for yesterday, nothing for tomorrow.'²¹

In a debate with the critic Abraham Skulsky in the pages of *Musical America* Cage clearly defined his position with respect to Satie, confirming in the process his own aesthetic beliefs, which more than faintly echo Picabia's jaunty slogan of 1924.

When life is lived, there is nothing in it but the present, the 'now-moment' . . . Art when it is art as Satie lived it and made it is not separate from life . . . Satie . . . never lived in an ivory tower, nor does any artist of his quality ever need to: for there is nothing in life from which he separates himself.²²

With the advent of aleatoric music some time after 1950, the break with tradition became very nearly complete. The artist has carefully cultivated the removal of his ego from the artistic product, and communicable content has ceased to be his aim. Cage's adoption of chance principles in the early 1950s might be seen as the ultimate answer to the challenge raised by Satie early in his career: that is to say, only in a chance situation can the artist's ego be sufficiently removed to allow him to approach Satie's state of 'absolute renunciation'. Satie mirrored his age in his intense desire to break with the traditions of the past, to disrupt the continuity of music, to tear down the pretentious machinery of Wagnerism, to bring to an end 'the great tradition'; and precisely because he was one of the first composers to achieve some of these things, he succeeded in capturing the imagination of the moderns.

In his essay 'The End of the Renaissance?', referred to above, Leonard Meyer speaks of an 'anti-teleological' music, a directionless, unkinetic music which establishes no goals towards which to move, a music that 'arouses no expectations, except presumably that it will stop'.²³ Christian Wolff has described this kind of music as static and quiescent:

It goes in no particular direction. There is no necessary concern with time as a measure of distance from a point in the past to a point in the future . . . It is not a question of getting anywhere, of making progress, or having come from anywhere in particular . . .²⁴

The cosmic timelessness of Satie's 'Rosicrucian' structures, systematically built on the constant, hypnotic repetition of themes, motifs, and config-

urations, works against the feeling of temporality inherent in Classical forms and tonality, and these works of the composer's youth can be seen as the modern prototype of Meyer's anti-teleological music. In a work such as *Vexations*, with its 840 repetitions, the composer comes very near to challenging Meyer's presumption that the music will eventually come to an end. And muzak—the cretinous progeny of Satie's *musique d'ameublement*—has virtually obliterated the concept of formal boundaries in music, as it pours out an incessant stream of musical *bric-à-brac* into the atmosphere.

Vexations, in its 'complete' version, suggests an important aspect of Satie's contemporaneity: the role of boredom. Satie's *Vexations* and Cage's notorious 4'33" of 1952 achieve much the same effect, though with different means; they both serve to intensify and enlarge the experiential world of the spectator. David Tudor once described 4'33" as 'one of the most intense listening experiences one can have . . . It is cathartic—four minutes and thirty-three seconds of meditation in effect.'²⁵ Dick Higgins, after a performance of Satie's marathon work, recorded a similar sensation:

the mind slowly becomes incapable of taking . . . offense, and a very strange, euphoric acceptance and enjoyment begin to set in . . . After a while the euphoria . . . begins to intensify. By the time the piece is over, the silence is absolutely numbing, so much of an environment has the piece become.²⁶

To put it in the form of a Cage aphorism

In Zen they say: If something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two, and so on. Eventually one discovers that it's not boring at all but very interesting.²⁷

A pattern of thought now emerges which illuminates Cage's central position *vis-à-vis* the relationship between observer and observed. Here is a conception which leads ultimately to a point where the traditional Aristotelian dualism of subject-object, mind-matter, Romantic-Classical ceases to exist, so utterly complete is the listener's identification with the event.

Many of Satie's disciples—the Americans Virgil Thomson and Ned Rorem, for example—admired the composer for his Gallic playfulness, for the guileless simplicity of his musical language, and for the vigour with which he denied the virtues of Germanic art. He taught them that the best thing Western music could do was to stop taking itself seriously. John Cage, from the moment he discovered the Sage of Arcueil, admired his extraordinary abnegation of the will and sensed a profound humanism aimed at liberating man from the artificial barriers with which he has shut himself off from life. Satie pursued his singular vision uncompromisingly and with remarkable assiduity, and for Cage the French composer's career was an elaborate attempt to tear down not just the walls of tradition and convention but all the barriers that separate art from life.

Satie's seemingly irreverent attitudes towards art and life are the very qualities that define his importance. To the very end of his career he continued, in his quixotic fashion, to beat down the barriers of convention with an undiminished taste for adventure and a self-destructive impulse unique in the annals of modern music. It would seem that a nihilistic impulse is at the root of the Satie problem, that the very act of razing obstacles, the sheer joy of dynamism and the sportive taste for action, was the composer's life-blood. But—and this is the crucial

link between Satie and Cage—the passion for destruction is also a creative passion. Cage shares with Satie an element of exaltation in his character directed towards life and its experiences, as well as an uncompromising acceptance of no stage of experience as final. The creative act itself, elevated to the status of a first principle, becomes pervasive and omnipotent when life is approached in a celebratory manner. Art, in this light, becomes nothing more nor less than a ritualistic and symbolic expression of the fullness of life here and now, which Cage, in his every action, invites us to embrace, in a spirit of humility and submissiveness.

¹ John Cage, 'Forerunners of Modern Music', *Silence* (Middletown, Conn.: Wesleyan University Press, 1961), p.64.

² Printed as 'Defense of Satie', *John Cage*, ed. Richard Kostelanetz (New York: Praeger Publishers, 1970), pp.77-84.

³ In 1890, while performing as a cabaret pianist at Le Chat Noir, Satie came under the spell of the eccentric writer and mystic Joséphin Péladan (1859-1918), who invited the young musician to become official composer to his newly formed (1890) Rosicrucian brotherhood, L'Ordre de la Rose + Croix du Temple et du Graal. Although Satie's relationship with Péladan and Rosicrucianism was to endure for only about two years, the music he wrote between 1891 and 1895 reveals a stylistic unity and is therefore usually grouped under the generic heading 'Rose + Croix'. For a fuller discussion of Satie's relationship to Péladan and Rosicrucianism see my *Erik Satie and the Concept of the Avant-Garde* (PhD dissertation, University of Toronto, 1972), pp.110-59.

⁴ 'Western' is used here in a post-Renaissance framework in keeping with Cage's view that the shift from a ritualistic, non-expressive art to an individualistic, self-expressive art was essentially a late Renaissance phenomenon.

⁵ Chou Wen-Chung, 'Towards a Re-Merger in Music', *Contemporary Composers on Contemporary Music*, ed. Elliott Schwartz and Barney Childs (New York: Holt, Rinehart and Winston, 1967), p.311.

⁶ Quoted in Pierre-Daniel Templier, *Erik Satie*, trans. Elena L. and David S. French (Cambridge, Mass.: MIT Press, 1969), p.14.

⁷ 'Sans préjudice de pratiques des grands imprécateurs Mes cousins, j'offre cette oeuvre à mes pairs. Par ainsi, et pour la précédence des exemples, je ne demande point l'exaltation. J'appelle sur Mes conviés la miséricorde du Père, créateur des choses visibles et invisibles; la protection de la Mère Auguste de Rédempteur, Reine des Anges; comme les prières du choeur glorieux des Apôtres et des Saints Ordres des Esprits bienheureux. Que la juste inflammation de Dieu écrase les superbes et les indécents!'

⁸ 'Patési', a royal priest or pundit-king.

⁹ Wilfrid H. Mellers, 'Erik Satie and the "Problem" of Contemporary Music', *Music and Letters*, vol.23 (1942), p.212.

¹⁰ In this connection, it is interesting to note that Satie's *Sonneries de la Rose + Croix* (1892), also written for Péladan, were originally printed in red and illustrated with a fragment of *La guerre* by Puvis de Chavannes (1824-98), a painter the composer greatly admired.

¹¹ See Leonard B. Meyer, 'The End of the Renaissance?', *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture* (Chicago: University of Chicago Press, 1967), p.72.

¹² Rudhyar D. Chennevière, 'Erik Satie and the Music of Irony', *Musical Quarterly*, vol.5 (1919), p.470.

¹³ John Cage, 'On Erik Satie', *Art News Annual*, vol.27 (1958), p.80; the article was reprinted in John Cage, *Silence*, pp.76-82, and in French in *Les lettres nouvelles* (May-June 1970), pp.11-22.

¹⁴ *Contrepoints*, no.6 (1949), facing p.8. The manuscript has since appeared in facsimile in *Art News Annual*, vol.27 (1958), p.77; *New York Times*, 11 September 1963, p.45; and in *Source*, vol.4, no.1 (January 1970), p.26. In 1967 Peter Dickinson printed *Vexations* in his article 'Erik Satie (1866-1925)', *Music Review* vol.28 (1967), p.145. The score was finally published in 1969 by Editions Max Eschig as the second of three *Pages mystiques* dating from the period 1893-5.

¹⁵ Cage, 'On Erik Satie', *Silence*, p.76.

¹⁶ For a full account of the Satie Exposition see John Dinwiddie, 'Mewantemooseicday: John Cage in Davis, 1969', *Source*, vol.4, no.1 (January 1970), pp.21-6. As far as can be determined, the Canadian première of the 'complete' *Vexations* occurred on 7 and 8 February 1975 at the University of Ottawa under the 'spiritual guidance' (*orientation spirituelle*) of the author. In November 1978 pianist Robert Racine gave several performances of *Vexations* in Montreal which ranged in duration from 14 hours 8 minutes to 19 hours, with an intermediate reading of 17 hours 53 minutes. Racine has given public readings of the complete works of Gustave Flaubert, taking his cue, perhaps, from T.S. Eliot who wrote: 'The point of intersection of the timeless/With time, is an occupation for the saint.'

¹⁷ Quoted in Calvin Tomkins, *The Bride and the Bachelors: the Heretical Courtship in Modern Art* (London: Weidenfeld and Nicolson, 1965), p.104.

¹⁸ John Cage, 'For More New Sounds', *John Cage*, ed. Kostelanetz, p.66.

¹⁹ Cage, 'Experimental Music', *Silence*, p.12.

²⁰ Cage, 'On Erik Satie', *Silence*, p.82.

²¹ 'Relâche est la vie, la vie comme je l'aime; la vie sans lendemain, la vie d'aujourd'hui, tout pour aujourd'hui, rien pour hier, rien pour demain.' Francis Picabia, 'Programme of the Swedish Ballet, Paris 1924'; reprinted in Rolf de Maré, 'The Swedish Ballet and the Modern Aesthetic', *The Little Review*, no.11 (Winter 1926), p.25.

²² John Cage, 'Letters to the Editor: More Satie', *Musical America*, no.71 (1 April 1951), p.26; reprinted in *John Cage*, ed. Kostelanetz, pp.92-4.

²³ Meyer, *Music, the Arts, and Ideas*, p.72.

²⁴ Quoted in Cage, 'Composition as Process', *Silence*, p.54.

²⁵ Quoted in Harold C. Schonberg, 'The Far-Out Pianist', *Harper's Magazine*, vol.130 (June 1960), p.49.

²⁶ Dick Higgins, 'Boredom and Danger', *Source*, vol.3 no.1 (January 1969), p.15.

²⁷ Cage, *Silence*, p.93.