# SCOCKhawsen Life and Work



Karl H. Wörner

# **Stockhausen Life And Work Translated By Bill Hopkins**

Jonathan Goldman

#### **Stockhausen Life And Work Translated By Bill Hopkins:**

Stockhausen Karl Heinrich Wörner, 1977-02-18 Basing his work on Stockhausen Karl Heinrich Wörner,1973 conversations with the composer Karl W rner puts into plain language the ideas behind Stockhausen's new musical forms examines the development of electronic music and explains the spatial location in new music the broader aspects of the composer's place in musical history and in the society in which he works are also considered Particularly valuable is the section on Stockhausen's life his friends and pupils and the book includes the composer's own notes on his works from back **Stockhausen** Karl Heinrich Wörner,1973 Neo-mythologism in Music Victoria Adamenko, 2007 The Devil and the Perception of Schnittke's Early Style The Mythologems in Schnittke's First Symphony Postlude Appendix 1 An interview with George Crumb Appendix 2 The English translation of the texts by Garc a Lorca from George Crumb s Ancient Voices of Children Appendix 3 Text excerpts from Stockhausen's Licht Selected bibliography List of Illustrations Index **Duncan** Robert Duncan, 2014-01-04 Profoundly original yet insistent on the derivative quality of his work transgressive yet affirmative of tradition Robert Duncan 1919 1988 was a generative force among American poets and his poetry and poetics establish him as a major figure in mid and late 20th century American letters This second volume of Robert Duncan s collected poetry and plays presents authoritative annotated texts of both collected and uncollected work from his middle and late writing years 1958 1988 with commentaries on each of the five books from this period The Opening of the Field Roots and Branches Bending the Bow and the two volumes of Ground Work The biographical and critical introduction discusses Duncan as a late Romantic and postmodern American writer his formulation of a homosexual poetics his development of the serial poem the notation and centrality of sound as organizing principle his relations with such fellow poets as Robin Blaser Charles Olson and Jack Spicer his indebtedness to Alfred North Whitehead and his collaborations with the painter Jess Collins his lifelong partner Texts include his anti war poems of the 1960s and 70s his homages to Dante and other canonical poets and his translations from the French of G rard de Nerval as well as the complete Structure of Rime and Passages series

The Differentiation of Modernism Larson Powell,2013 The Differentiation of Modernism analyzes the phenomenon of intermediality in German radio plays film music and electronic music of the late modernist period 1945 1980 After 1945 the purist medium specificity of high modernism increasingly yielded to the mixed forms of intermediality Theodor Adorno dubbed this development a Verfransung or fraying of boundaries between the arts TheDifferentiation of Modernism analyzes this phenomenon in German electronic media arts of the late modernist period 1945 80 in radio plays film music and electronic music The first part of the book begins with a chapter on Adorno s theory of radio as an instrument of democratization going on to analyze the relationship of the H rspiel or radio play to electronic music In the second part on film music a chapter on Adorno and Eisler's Composing for the Film sets the parameters for chapters on the film Das M dchen Rosemarie 1957 and on the music films of Jean Marie Straub and Dani le Huillet The third part examines the music of

Karlheinz Stockhausen and its relationship to radio abstract painting recording technology and theatrical happenings The book s central notion of the differentiation of culture suggests that late modernism unlike high modernism accepted the contingency of modern mass media driven society and sought to find new forms for it Larson Powell is Curator's Professor of Film Studies at University of Missouri Kansas City He is the author of The Technological Unconscious in German Modernist Literature Camden House 2008 Sibelius: 1865-1905 Erik Tawaststjerna, 1976-01-01 *The Cambridge World History:* Volume 7, Production, Destruction and Connection, 1750-Present, Part 2, Shared Transformations? J. R. McNeill, Kenneth Pomeranz, 2015-04-16 Since 1750 the world has become ever more connected with processes of production and destruction no longer limited by land or water based modes of transport and communication Volume 7 of the Cambridge World History series divided into two books offers a variety of angles of vision on the increasingly interconnected history of humankind The second book questions the extent to which the transformations of the modern world have been shared focusing on social developments such as urbanization migration and changes in family and sexuality cultural connections through religion science music and sport ligaments of globalization including rubber drugs and the automobile and moments of particular importance from the Atlantic Revolutions to 1989 Igor Stravinsky , The Stravinsky Legacy Jonathan Cross, 1998-12-10 This book explores the technical and aesthetic legacy of Igor Stravinsky Variations on the Canon Robert Curry, David Gable, Robert Lewis Marshall, 2008 Masterful essays honoring the great pianist and critic Charles Rosen on masterpieces from Bach and Beethoven to Chopin Verdi and Stockhausen Charles Rosen the pianist and man of letters is perhaps the single most influential writer on music of the past half century While Rosen's vast range as a writer and performer is encyclopedic it has focused particularly on theliving canonical repertory extending from Bach to Boulez Inspired in its liveliness and variety of critical approaches by Charles Rosen's challenging work Variations on the Canon offers original essays by some of the world's most eminent musical scholars Contributors address such issues as style and compositional technique genre influence and modeling and reception history develop insights afforded by close examination of compositional sketches and consider what language and metaphors might most meaningfully convey insights into music However diverse the modes of inquiry each essay sheds new light on the works of those composers posterity has deemed central to the modern Western musical tradition Contributors Pierre Boulez Scott Burnham Elliott Carter Robert Curry Walter Frisch David Gable Philip Gossett Jeffrey Kallberg Joseph Kerman Richard Kramer William Kinderman Lewis Lockwood Sir Charles Mackerras Robert L Marshall Robert P Morgan Charles Rosen Julian Rushton David Schulenberg L szl Somfai Leo Treitler James Webster and Robert Winter Robert Curry is principalof the Conservatorium High School and honorary senior lecturer in the Centre for Medieval Studies University of Sydney David Gable is Assistant Professor of Music at Clark Atlanta University Robert L Marshall is Louis Frances and Jeffrey Sachar Professor Emeritus of Music at Brandeis University Visions of Amen Stephen Schloesser, 2014-07-10 French composer Olivier Messiaen 1908 1992 is probably

best known for his Quartet for the End of Time premiered in a German prisoner of war camp in 1941 However Messiaen was a remarkably complex intelligent person with a sometimes tragic domestic life who composed a wide range of music This book explores the enormous web of influences in the early part of Messiaen's long life. The first section of the book provides an intellectual biography of Messiaen's early life in order to make his difficult music more accessible to the general listener The second section offers an analysis of and thematic commentaries on Messiaen s pivotal work for two pianos Visions of Amen composed in 1943 Schloesser's analysis includes timing indications corresponding to a downloadable performance of the work by accomplished pianists Stphane Lemelin and Hyesook Kim **Lives of the Great Composers 3e** Harold C Schonberg, 1997-04 Schonberg brings the reader closer to an identification with the composers he discusses and thus closer to an understanding of their music The book consequently places more emphasis on biographical details and less upon technical analysis of the music CageTalk Peter Dickinson, 2014 John Cage was one of America's most renowned composers from the 1940s until his death in 1992 But he was also a much admired writer and artist and a uniquely attractive personality able to present his ideas engagingly wherever he went As an interview subject he was a consummate professional The main source of CageTalk Dialogues with and about John Cage is a panoply of vivid and compulsively readable interviews given to Peter Dickinson in the late 1980s for a BBC Radio 3 documentary The original BBC program lasted an hour but the full discussions with Cage and many of the main figures connected with him were not published until the first edition of this book CageTalk also includes earlier BBC interviews with Cage including ones by the renowned literary critic Frank Kermode and art critic David Sylvester And Dickinson the editor of this volume contributes little known source material about Cage s Musicircus and Roaratorio as well as a substantial introduction exploring the multiple roles that Cage's varied and challenging output played during much of the twentieth century and continues to play in the early twenty first Apart from the long interview with Cage himself there are discussions with Bonnie Bird Earle Brown Merce Cunningham Minna Lederman Otto Luening Jackson Mac Low Peadar Mercier Pauline Oliveros John Rockwell Kurt Schwertsik Karlheinz Stockhausen Virgil Thomson David Tudor La Monte Young and Paul Zukovsky Most of the interviews were given to Peter Dickinson but there are others involving Rebecca Boyle Anthony Cheevers Michael Oliver and Roger Smalley Peter Dickinson British composer and pianist is Emeritus Professor University of Keele and University of London and has written or edited several books about twentieth century music including Copland Connotations Boydell Press 2002 and The Music of Lennox Berkeley Boydell Press 2003 Sound Matters Nora M. Alter, Lutz Koepnick, 2005-12-01 The sounds of music and the German language have played a significant role in the developing symbolism of the German nation In light of the historical division of Germany into many disparate political entities and regional groups German artists and intellectuals of the 19th and early 20th centuries conceived of musical and linguistic dispositions as the nation s most palpable common ground According to this view the peculiar sounds of German music and of the German language provided a direct conduit to national identity to the deepest

recesses of the German soul So strong is this legacy of sound is still prevalent in modern German culture that philosopher Peter Sloterdijk in a recent essay did not even hesitate to describe post wall Germany as an acoustical body This volume gathers the work of scholars from the US Germany and the United Kingdom to explore the role of sound in modern and postmodern German cultural production Working across established disciplines and methodological divides the essays of Sound Matters investigate the ways in which texts artists and performers in all kinds of media have utilized sonic materials in order to enforce or complicate dominant notions of German cultural and national identity Library of Congress Catalog Library of Congress, 1970 The Modern Percussion Revolution Kevin Lewis, Gustavo Aguilar, 2014-07-17 More than eighty years have passed since Edgard Var se s catalytic work for percussion ensemble Ionisation was heard in its New York premiere A flurry of pieces for this new medium dawned soon after challenging the established truths and preferences of the European musical tradition while setting the stage for percussion to become one of the most significant musical advances of the twentieth century This revolution as John Cage termed it was a quintessentially modernist movement an exploration of previously undiscovered sounds forms textures and styles However as percussion music has progressed and become woven into the fabric of Western musical culture several divergent paths comprised of various traditions and a multiplicity of aesthetic sensibilities have since emerged for the percussionist to pursue This edited collection highlights the progressive developments that continue to investigate uncharted musical grounds Using historical studies philosophical insights analyses of performance practice and anecdotal reflections authored by some of today s most engaged performers composers and scholars this book aims to illuminate the unique destinations found in the artistic journey of the modern percussionist

Avant-Garde on Record Jonathan Goldman, 2023-11-09 A new perspective on post war avant garde music s engagement with records highlighting the stereo technology that also fascinated popular music creators A History of Twentieth-Century Music in a Theoretic-Analytical Context Elliott Antokoletz, 2014-03-14 A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic stylistic technical and geographic categories and set within the larger political social economic and cultural framework While the organization is topical it is historical within that framework Musical issues interwoven with political cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles The goal of this book is to provide a theoretic analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century Focusing on the wide variety of theoretical issues spawned by twentieth century music A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical analytical essence of musical structure and design The Cambridge Companion to Serialism Martin Iddon, 2023-02-16 What is serialism Defended by enthusiastic champions and decried by horrified detractors serialism was

central to twentieth century art music but riven too by inherent contradictions The term can be a synonym for dodecaphony Arnold Schoenberg s method of composing with twelve tones which are related only to one another It can be more expansive describing ways of composing systematically with parameters beyond pitch duration dynamic and more and can even stand as a sort of antonym to dodecaphony Schoenberg is Dead as Pierre Boulez once insisted Stretched to its limits it can describe approaches where sound can be divided into discrete parameters and later recombined to generate the new the unexpected beginning to blur into a further antonym post serialism This Companion introduces and embraces serialism in all its dimensions and contradictions from Schoenberg and Stravinsky to Stockhausen and Babbitt and explores its variants and legacies in Europe the Americas and Asia

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