

# Stockhausen

## Life and Work



Karl H. Wörner

# Stockhausen Life And Work Translated By Bill Hopkins

**Victoria Adamenko**



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

*Stockhausen* Karl Heinrich Wörner,1973 **Stockhausen** Karl Heinrich Wörner,1977-02-18 Basing his work on conversations with the composer Karl Wörner 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 cover *Stockhausen* Karl Heinrich Wörner,1973 *Sound Matters* Nora M. Alter,Lutz Peter Koepnick,2005-10 Working across established disciplines methodological divides these essays investigate the ways in which texts artists performers in all kinds of media have utilized sound materials in order to enforce or complicate dominant notions of German cultural national identity *Karlheinz Stockhausen: Zeitma* Jerome Kohl,2023-04-14 *Zeitma* e is one of a group of four acknowledged masterpieces composed between 1955 and 1957 that together established Karlheinz Stockhausen as the leading figure in the European avant garde Of the four works it is the only one that has not been thoroughly analysed from the composer's sketches and for this reason remains the least well understood In this volume Jerome Kohl provides a much needed analysis of *Zeitma* e considering its standing in the group and in the wider context of Stockhausen's output Using recently published correspondence and other documentation from the period together with surviving sketch material Kohl investigates the compositional procedures employed in *Zeitma* e and their evolution He discusses the wide range of influences discernible in the work from that of both past generations of composers and contemporaries to the impact of Stockhausen's studies in acoustics phonetics and information theory on his music The book closes with an examination of the reception of *Zeitma* e and its associated concepts in the years following its composition and shows how the key concepts utilized in the work are themselves a reflection of the properties seen in the very *Zeitgeist* that produced them **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 The Modern Percussion Revolution Kevin Lewis,Gustavo Aguilar,2014-07-17 More than eighty years have passed since Edgard Varèse'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

*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 continuo 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

**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      **Library of Congress Catalog** Library of Congress, 1970      **Conducting for a New Era** Edwin Roxburgh, 2014 A guide to the art of conducting in the twenty first century by the founder of the RCM's Twentieth Century Ensemble Conducting for a New Era fills in a lacuna by offering guidance and practical advice for conducting twentieth century and contemporary repertoire The book begins with a look at the development of the art of conducting during the first half of the twentieth century Distinctions are made between conductors who pursued populist careers and those who established the foundations for the new art form of the twenty first century The book goes on to discuss the technical resources required to negotiate the rhythmic complexity of so much music composed since 1950 Beginning with the rhythmic revolution created by Stravinsky in *Le Sacre du Printemps* in which conducting unequal units within single bars was introduced ten different categories of music are featured in an analysis of the technical and aesthetic characteristics involved The substance of interviews with distinguished soloists orchestral musicians conductors and composers is examined in assessing the changing role of the conductor in the twenty first century In a final section the technique and artistry of the progressive repertoire is discussed through detailed analysis of specific scores Conducting for a New Era will be of interest not only to advanced students of conducting in particular conducting of contemporary music but also to the music enthusiast who might wish to know how it is done The book includes a DVD with conducting examples EDWIN ROXBURGH is a composer conductor and oboist and visiting tutor and researcher at the BCU Birmingham Conservatoire Recordings of his music are on NMC Naxos Warehouse Oboe Classics and Metier labels and his music is published by United Music Publishing Ricordi and Maecenas As a conductor he has premiered a vast number of works originally with the Twentieth Century Ensemble of London which he founded and later with several of the principle orchestras of the UK      The Voice as Something More Martha Feldman, Judith T. Zeitlin, 2019-09-30 In the contemporary world voices are caught up in fundamentally different realms of discourse practice and culture between sounding and nonsounding material and nonmaterial literal and metaphorical In *The Voice as Something More* Martha Feldman and Judith

T Zeitlin tackle these paradoxes with a bold and rigorous collection of essays that look at voice as both object of desire and material object Using Mladen Dolar s influential *A Voice and Nothing More* as a reference point *The Voice as Something More* reorients Dolar s psychoanalytic analysis around the material dimensions of voices their physicality and timbre the fleshiness of their mechanisms the veils that hide them and the devices that enhance and distort them Throughout the essays put the body back in voice Ending with a new essay by Dolar that offers reflections on these vocal aesthetics and paradoxes this authoritative multidisciplinary collection ranging from Europe and the Americas to East Asia from classics and music to film and literature will serve as an essential entry point for scholars and students who are thinking toward materiality

**Other Planets** Robin Maconie, 2016-09-26 German composer Karlheinz Stockhausen was arguably the most influential figure of the European postwar avant garde and unquestionably the most elusive and enigmatic musical thinker of a generation that includes Pierre Boulez John Cage and Luciano Berio His radically new electronic and instrumental music converted Igor Stravinsky to serialism in the 1950s and has continued to inspire young composers for more than fifty years *Other Planets The Complete Works of Karlheinz Stockhausen 1950 2007* draws on more than fifty years of Maconie s close study of Stockhausen and functions as a catalogue raisonnee of Stockhausen s complete output With plentiful citations from the history of radio film and sound recording as well as from contemporary science and technology the book is laid out in chronological order and contains ample commentary on the composer s sources of inspiration Each composition is also fully documented within the text giving full information of each work s publisher catalog number instrumentation duration and authorized compact disc The updated edition extends the range of the volume s contents to include the twenty five works Stockhausen composed between 2004 and his death in 2007 Stockhausen s status in the history of music in the late twentieth century can now be appreciated with unprecedented clarity All listeners will benefit from this work and American music lovers in particular will find it an invaluable guide to the ongoing debate and rivalry over the sources of abstract expressionism and the avant garde

**Library of Congress Catalogs** Library of Congress, 1976 **The Dawn of Music Semiology** Jonathan Dunsby, Jonathan Goldman, 2017 The dawn of music semiology showcases the work of ten leading musicologists inspired by the work of Jean Jacques Nattiez Reflecting the energy and diversity of the young field of music semiology chapters in this volume discuss music and gesture the psychology of music and the role of ethnotheory and offer new research on topics as diverse as modeling folk polyphony spatialization in the Darmstadt repertoire Schenker s theory of musical content and modernism from Wagner to Boulez *Michael Nyman: Collected Writings* Pwyll ap Siôn, 2016-04-22 For over three decades Michael Nyman s music has succeeded in reaching beyond the small community of contemporary music aficionados to a much wider range of listeners An important element in unlocking the key to Nyman s success lies in his writings about music which preoccupied him for over a decade from the late 1960s to the early 1980s During this time Nyman produced over 100 articles covering almost every conceivable musical style and genre from the Early Music revival

and the West's interest in world music or from John Cage and minimalism to rock and pop Nyman initiated a number of landmark moments in the course of late twentieth century music along the way he was one of the first to critique the distinction between the European avant garde and the American experimental movement he was the first to coin the term minimalism in relation to the music of then largely unknown Steve Reich and Terry Riley and later Philip Glass the first to seriously engage with the music of the English experimental tradition and the importance of Cornelius Cardew and to identify the importance of Art Colleges in nurturing and developing a radical alternative to modernism and one of the first writers to grasp the significance of post minimalists such as Brian Eno and Harold Budd and to realize how these elements could be brought together into a new aesthetic vision for his own creative endeavours which was formulated during the late 1970s and early 80s Much of what transformed and defined Nyman's musical character may be found within the pages of this volume of his writings comprehensively edited and annotated for the first time and including previously unpublished material from Nyman's second interview with Steve Reich in 1976 There is also much here to engage the minds of those who are interested in pre twentieth century music from Early and Baroque music Handel and Purcell in particular to innovative features in Haydn spatial elements in Berlioz or Bruckner and Mahler's symphonic works **Stockhausen** Karl Heinrich Wörner, 1973 Basing his work on conversations with the composer Karl Wörner 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 cover *Electroacoustic Music* Thomas Licata, 2002-09-30 Electroacoustic music a flourishing medium for over half a century remains today in a wide array of technological forms one of the major areas of creative activity in music However it has long been overlooked in theoretical studies possibly in part because it does away with traditional scores and notation In this landmark collection a group of distinguished composers and theorists who have actively worked in the field present detailed analyses of important electroacoustic works while also demonstrating some recent approaches to the analysis of the music of this medium Included here are discussions of such significant works as Karlheinz Stockhausen's *Gesang der Jünglinge* 1955-56 Iannis Xenakis *Diamorphoses* 1957 and Jean Claude Risset's *Contours* 1982 Overall the collection aims to elucidate the sonic design of each of the electroacoustic music works under investigation using its best examples as a lens through which to examine an unduly neglected genre Demonstrating recent techniques in the analysis of electroacoustic music the volume also considers various compositional approaches as well as computer applications that have become an irreplaceable tool in the composing of this music So little has been written about this 20th century art form that *Electroacoustic Music Analytical Perspectives* is at once a fresh bold step forward in musicology and analysis

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