

Stockhausen A Biography

The Hungarian Gyorgy Ligeti (b. 1923) is one of the most respected of all living composers. At the head of the avant garde from the early 1960s, he has remained at the forefront of musical change and innovation. During this time he has resisted being too closely identified with any single school or movement. His music initially caused a sensation with its dense textural waves of sound, which he calls micropolyphony; but in fact it has drawn on a diverse range of artistic sources: from the folk music of his native Hungary to the electronic music of Stockhausen, from the Fluxus 'anti-art' movement of the 1960s to African

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and South American World music. The scandalized reception of works such as the Poeme symphonique for 100 metronomes earned the composer an unwanted notoriety, while the use of his music in Stanley Kubrick's films 2001: A Space Odyssey and The Shining has ensured that his music has reached a wider audience. Richard Toop's narrative traces the composer's life beginning with his survival as a Jew during World War II, his flight to West Germany during the 1956 Hungarian Revolution and his subsequent work in the Cologne electronic studios. A biography which includes quotations from Stockhausen's published and unpublished writings, and from interviews with him and those who have been closely associated with him.

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This study of dreaming, death and shared consciousness develops a context that is humanistic, comparative and evidence-based in its engagement with the work of cultural anthropology, ethnomusicology and the study of the imagination. It also reaches into current research on consciousness at the interface of neuroscience, anthropology, sociology, musicology, computer studies, psychology/parapsychology, literature and cognitive studies, in the process of drawing its content from a range of original writing from diverse disciplinary and cultural backgrounds. Jonathan Cott met John Lennon in 1968 and was friends with him and Yoko Ono until John's death in 1980. He has kept in touch with Yoko since that

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time, and is one of the small group of writers who understands her profoundly positive influence on Lennon. This deeply personal book recounts the course of those friendships over the decades and provides an intimate look at two of the most astonishing cultural figures of our time. And what Jonathan Cott has to say and tell will be found nowhere else.

Hallelujah Junction

The Early Life and Music of Olivier
Messiaen

Gunther Schuller

Lieder Performance in the Nineteenth
and Early Twentieth Centuries

Lectures and Interviews

Life and Work; Introduced, Translated
[from the German] by Bill Hopkins

Concepts of Time in Post-War

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European Music

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.
A Who's Who of Western culture, from Woody Allen to Emile Zola... Containing four hundred essay-style entries, and covering the period from 1850 to the present,
The Concise New Makers of Modern

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Culture includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, with John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. With its global reach, The Concise New Makers of Modern Culture provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing as well as an index of names and key

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terms.

Concepts of Time in Post-War European Music gives a historical and philosophical account of the discussions of the nature of time and music during the mid-twentieth century. The nature of time was a persistent topic among composers in Paris and Darmstadt in the decades after World War II, one which influenced their musical practice and historical relevance. Based on the author's specialized knowledge of the relevant philosophical discourses, this volume offers a balanced critique of these composers' attempts at philosophizing about time. Touching on familiar topics such as Adorno's philosophy of music, the writings of Boulez and Stockhausen, and Messiaen's

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theology, this volume uncovers specific relationships among varied intellectual traditions that have not previously been described. Each chapter provides a philosophical explanation of specific problems that are relevant for interpreting the composer's own essays or lectures, followed by a musical analysis of a piece of music which illustrates central theoretical concepts. This is a valuable study for scholars and researchers of music theory, music history, and the philosophy of music.

A singer in an evening dress, a grand piano. A modest-sized audience, mostly well-dressed and silver-haired, equipped with translation booklets. A program consisting entirely of songs by one or two composers. This is the way

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of the Lieder recital these days. While it might seem that this style of performance is a long-standing tradition, German Song Onstage demonstrates that it is not. For much of the 19th century, the songs of Beethoven, Schubert, Schumann, and Brahms were heard in the home, salon, and, no less significantly, on the concert platform alongside orchestral and choral works. A dedicated program was rare, a dedicated audience even more so. The Lied was a genre with both more private and more public associations than is commonly recalled. The contributors to this volume explore a broad range of venues, singers, and audiences in distinct places and time periods--including the United States, the United Kingdom,

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Russia, and Germany--from the mid-19th century through the early 20th century. These historical case studies are set alongside reflections from a selection of today's leading musicians, offering insights on current Lied practices that will inform future generations of performers, scholars, and connoisseurs. Together these case studies unsettle narrow and elitist assumptions about what it meant and still means to present German song onstage by providing a transnational picture of historical Lieder performance, and opening up discussions about the relationship between history and performance today.

David Tudor's Music

Dave Brubeck

Karlheinz Stockhausen and the

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genesis of electronic music
Oxford History of Western Music
Herbert Eimert and the Darmstadt
School
Tinman
5-vol. set

Russian composer Sofia Gubaidulina (1931-) has achieved international acclaim for her unique musical oeuvre which draws on Eastern and Western musical traditions. This text places her life and the evolution of her work within the broader cultural and political context of the post-

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Stalin Soviet Union.
The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the

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details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history.

Written by an authoritative, opinionated, and controversial figure in musicology, *The Oxford History of Western Music* provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and

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remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the c Offering insight into the creative processes of a contemporary composer, Tinman presents 150 vignettes from author David Cope's life. Some of the notable individuals

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discussed in this innovative biography are John Cage, Karlheinz Stockhausen, Pierre Boulez, Aaron Copland, Warren Zevon, Carl Sagan, Frank Drake, Douglas Hofstadter, Arthur Knight, Danny Glover, Steven Spielberg, George Lucas, Dorothy Freeman, Arthur C. Clarke, Isaac Asimov, and Philip José Farmer. Tinman offers a fond music journey including two encounters with Bach, Rachmaninoff's classic "Prelude in C-

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sharp minor,"
Beethoven's Fifth
Symphony, Pierre Boulez,
and the sadness of Igor
Stravinsky's death. The
title, borrowed from L.
Frank Baum's book *The
Wizard of Oz*, is an
aphorism affectionately
attached to Cope in the
late 1990s. The
reference reflects the
many attitudes about his
work with his computer
music program,
*Experiments in Musical
Intelligence*; critics
felt the results of this
program lack heart.

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Though Tinman covers many other aspects of Cope's life-from his love of the cello, to his days as a graduate student at the University of Southern California, and to his work as a composer, author, and teacher-the main theme centers on his search for self-identity.

Music.

Begin Again

The consciousness of dreaming, music and the world

Reminded by the

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Instruments

The Works of Karlheinz

Stockhausen

Sofia Gubaidulina

A Twentieth-Century

Transnational Biography

A Life in Pursuit of

Music and Beauty

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the

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Late Twentieth Century is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock 'n' roll, the advent of postmodernism, and the contemporary music of Laurie Anderson, John Zorn, and John Adams. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

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In this evocative and moving book, composer and broadcaster Andrew Ford shares the vivid musical experiences — good, bad and occasionally hilarious — that have shaped his life. Ford's musical journey has traversed genres and continents, and his loves are broad and deep. *The Memory of Music* takes us from his childhood obsession with the Beatles to his passion for Beethoven, Brahms, Vaughan Williams, Stockhausen and Birtwistle, and to his work as a composer, choral conductor, concert promoter, critic, university teacher and radio presenter. *The Memory of Music* is more than a wonderful memoir — it also explores the nature and purpose of music: what it is, why it means so much to us and how it shapes our worlds. The result is a captivating work that will appeal to music lovers everywhere. —Andrew Ford's wide-ranging musical autobiography is a

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pleasure to read. Accessible, informative and packed with anecdotes, it's an excellent guide to the life of a composer: what it entails, what matters, and how and why it happened in the first place.

“Steven Isserlis “I love discovering how people become who they are. Andrew Ford’s book took me into a new world: composition. His insight into how we talk about music and what it brings up for people is fascinating.”

“Julia Zemiro “Andrew Ford is one of the greatest music broadcasters around “ and not just in Australia “ yet *The Memory of Music* shows that he is much more than that.

What is most striking is the extraordinary honesty in the way that he opens up how a composer really works and thinks, and the detail of a composer’s everyday concerns “ the ways that real life impinges on the artistic process. Having spent a lifetime in music myself, this book rings more true

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than anything else I have read. It's beautifully written, the prose flows effortlessly, and it's from the heart.

—Gavin Bryars

Since it was first published in 1993, the *Sourcebook for Research in Music* has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for

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the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come. Stockhausen is probably the most influential composer alive today. He has dominated new music for 35 years, pioneering advances in electronic music, multi-orchestra music, musical meditation, and music theatre. Robin Maconie's book, first published in 1976, remains the only overview of Stockhausen's music in any language and is highly regarded, not least by the composer himself. This new edition is enlarged and completely revised, taking account of the works composed in the intervening years, which include such

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major landmarks as Sirius and Licht. The contents are now streamed into chapters treating groups of works which share a line of development, for example 'The Path to Electronic Music' which deals with the evolution of Stockhausen's electronic music from 1952 to 1956, or Metamusic, which follows the evolution of his process compositions from 1963 to 1970.

The Concise New Makers of Modern Culture

The Collège de France Lectures

A Life Unfinished

A Biography of John Cage

Entrancement

A Biography for Philippa Cullen

The Story of Can

Stockhausen A Biography

German composer Karlheinz

Stockhausen was arguably the most influential figure of the European postwar avant-garde and

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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

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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. Originally published: New York: Alfred A. Knopf, 2010.

Each volume of the Dictionary of

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World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

Louis Armstrong, Duke Ellington, and
Miles Davis

A Life in Time

A Biography

Gyorgy Ligeti

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The Oxford History of Western Music
Music Lessons

Days That I'll Remember

The autobiography of composer and conductor Gunther Schuller and a recounting of the American musical scene through the twentieth century and into the twenty-first.

THE DEFINITIVE, INVESTIGATIVE BIOGRAPHY OF JAZZ LEGEND DAVE BRUBECK ("TAKE FIVE") In 2003, music journalist Philip Clark was granted unparalleled access to jazz legend Dave Brubeck. Over the course of ten days, he shadowed the Dave Brubeck Quartet during their extended British tour, recording an epic interview with the bandleader. Brubeck opened up

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as never before, disclosing his unique approach to jazz; the heady days of his "classic" quartet in the 1950s-60s; hanging out with Duke Ellington, Charlie Parker, Louis Armstrong, and Miles Davis; and the many controversies that had dogged his 66-yearlong career. Alongside beloved figures like Ella Fitzgerald and Frank Sinatra, Brubeck has achieved name recognition beyond jazz. But finding a convincing fit for Brubeck's legacy, one that reconciles his mass popularity with his advanced musical technique, has proved largely elusive. In *Dave Brubeck: A Life inTime*, Clark provides us with a thoughtful, thorough, and long-overdue

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biography of an extraordinary man whose influence continues to inform and inspire musicians today. Structured around Clark's extended interview and intensive new research, this book recounts one of the last untold stories of jazz, unearthing the secret history of "Take Five" and many hitherto unknown aspects of Brubeck's early career-and sharing details about his creative relationship with his star saxophonist, Paul Desmond. Woven throughout are cameo appearances from a host of unlikely figures, from Sting, Ray Manzarek of The Doors, and Keith Emerson to John Cage, Leonard Bernstein, Harry Partch, and Edgard Varèse. Each chapter

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explores a different theme or aspect of Brubeck's life and music, illuminating the core of his artistry and genius. To quote President Obama, as he awarded the musician with a Kennedy Center Honor: "You can't understand America without understanding jazz, and you can't understand jazz without understanding Dave Brubeck."

Cornelius Cardew (1936-81) was a musician of genius for whom life and art were as one. He was a radical, both artistically and politically, becoming a tireless activist and uncompromising Marxist-Leninist. Passion and imagination governed all he did: his boldness and humanity

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continue to intrigue and inspire. The author, whose close friendship with Cardew dates from their first concert together, in January 1960, has worked for many years on this biography, and brings his subject vividly to life. In doing this, he has drawn extensively from Cardew's journals and letters, and obtained first-hand accounts from friends and colleagues. The handling of this material is thoughtful and meticulous. Tilbury is a master story-teller and this particular story is of epic scale and character. We begin in 1932, appropriately on May Day, with the first meeting of his parents. Later, we encounter the intrepid schoolboy and student, who impressed sufficiently at the

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Royal Academy of Music to receive funds to study in Cologne with Karlheinz Stockhausen. The narrative during this period is delightfully picaresque, a colorful prelude to the years of family responsibilities and extraordinary musical endeavor and achievement. As events unfold, discussion of the music is given due weight, but is never unduly weighty.

David Tudor is remembered today in two guises: as an extraordinary pianist of post-war avant-garde music who worked closely with composers like John Cage and Karlheinz Stockhausen and as a founding figure of live-electronic music. His early realization of indeterminate graphic scores and

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his later performances using homemade modular instruments both inspired a whole generation of musicians. But his reticence, his unorthodox approaches, and the diversity of his creative output which began with the organ and ended with visual art have kept Tudor a puzzle. Illustrated with more than 300 images of diagrams, schematics, and photographs of Tudor's instruments, *Reminded by the Instruments* sets out to solve the puzzle of David Tudor by applying Tudor's own methods for approaching the materials of others to the vast archive of materials that he himself left behind. You Nakai deftly patches together instruments, electronic

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circuits, sketches, diagrams, recordings, letters, receipts, customs declaration forms, and testimonies like modular pieces of a giant puzzle to reveal the long-hidden nature of Tudor's creative process. Rejecting the established narrative of Tudor as a performer-turned-composer, this book presents a lively portrait of an artist whose activity always merged both of these roles. In reading Tudor's electronic devices as musicological 'texts' and examining his idiosyncratic use of electronic circuits, Nakai undermines discourses on sound and illuminates our understanding of the instruments behind the sounds in post-war experimental

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music.

Historical Dictionary of Modern
and Contemporary Classical Music

The Dancer

Give My Regards to Eighth Street

German Song Onstage

Other Planets

Stockhausen on Music

Stockhausen; Conversations with
the Composer

A Dictionary of the Avant-Gardes
recognizes that change is a driving
force in all the arts. It covers major
trends in music, dance, theater, film,
visual art, sculpture, and performance
art--as well as architecture, science,
and culture.

Music Lessons marks the first
publication in English of a
groundbreaking group of writings by
French composer Pierre Boulez, his

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yearly lectures prepared for the Collège de France between 1976 and 1995. The lectures presented here offer a sustained intellectual engagement with themes of creativity in music by a widely influential cultural figure, who has long been central to the conversation around contemporary music. In his essays Boulez explores, among other topics, the process through which a musical idea is realized in a full-fledged composition, the complementary roles of craft and inspiration, and the degree to which the memory of other musical works can influence and change the act of creation. Boulez also gives a penetrating account of problems in classical music that are still present today, such as the often crippling conservatism of established musical institutions. Woven into the discussion

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are stories of his own compositions and those of fellow composers whose work he championed, as both a critic and conductor: from Stravinsky to Stockhausen and Varèse, from Bartók to Berg, Debussy to Mahler and Wagner, and all the way back to Bach. Including a foreword by famed semiologist Jean-Jacques Nattiez, who was for years a close collaborator and friend of the composer, this edition is also enriched by an illuminating preface by Jonathan Goldman. With a masterful translation retaining Boulez's fierce convictions, cutting opinions, and signature wit, *Music Lessons* will be an essential and entertaining volume.

French composer Olivier Messiaen (1908-1992) is probably best known for his *Quartet for the End of Time*, premiered in a German prisoner-of-

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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. The new book by prize-winning

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biographer Evelyn Juers, author of *The House of Exile* and *The Recluse*, portrays the life and background of a pioneering Australian dancer who died at the age of twenty-five in a remote town in India. A uniquely talented dancer and choreographer, Philippa Cullen grew up in Australia in the 1950s and 60s. In the 1970s, driven by the idea of dancing her own music, she was at the forefront of the new electronic music movement, working internationally with performers, avant-garde composers, engineers and mathematicians to build and experiment with theremins and movement-sensitive floors, which she called body-instruments. She had a unique sense of purpose, read widely, travelled the world, and danced at opera houses, art galleries and festivals, on streets and bridges,

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trains, clifftops, rooftops. She wrote, I would define dance as an outer manifestation of inner energy in an articulation more lucid than language. An embodiment of the artistic aspirations of her age, she died alone in a remote hill town in southern India in 1975. With detailed reference to Cullen's personal papers and the recollections of those who knew her, and with her characteristic flair for drawing connections to bring in larger perspectives, Evelyn Juers' *The Dancer* is at once an intimate and wide-ranging biography, a portrait of the artist as a young woman.

All Gates Open

ASIA&EUROPE IN SOCIAL
SCIENCES: CONNECTIONS,
REPRESENTATIONS,
INTERPRETATIONS

Visions of Amen

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Music in the Late Twentieth Century
Modern Music and After
The Memory of Music
Collected Writings of Morton Feldman
Here is a catalogue raisonnee of Stockhausen's complete output, involving no technical analyses, but rather an examination of the music's aesthetic, practical, and intellectual assumptions. The book contains plentiful citations from the history of radio, film, and sound recording, and from contemporary science and technology. Laid out in strict chronological order, it contains unusually ample commentary on the composer's sources of inspiration, including discussions of the composers Hermann Schroeder, Olivier Messiaen, Pierre Schaeffer, Herbert Eimert, John Cage, the information scientist Werner Meyer-

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Eppler, and structural anthropologist Claude Levi-Strauss. Each of Stockhausen's compositions is treated on its own terms, and also as a piece in a larger puzzle, embracing surrealist art and literature as well as music. Every piece of music is fully documented within the text with full information of the publisher, catalogue number, instrumentation, duration, and composer-authorized compact disc.

This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern

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classical music.

This book examines Louis Armstrong, Duke Ellington, and Miles Davis as distinctively global symbols of threatening and nonthreatening black masculinity. It centers them in debates over U.S. cultural exceptionalism, noting how they have been part of the definition of jazz as a jingoistic and exclusively American form of popular culture.

All Gates Open presents the definitive story of arguably the most influential and revered avant-garde band of the late twentieth century: CAN. It consists of two books. In Book One, Rob Young gives us the full biography of a band that emerged at the vanguard of what would come to be called the Krautrock scene in late sixties Cologne. With Irmin Schmidt and Holger Czukay - two classically

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trained students of Stockhausen - at the heart of the band, CAN's studio and live performances burned an incendiary trail through the decade that followed: and left a legacy that is still reverberating today in hip hop, post rock, ambient, and countless other genres. Rob Young's account draws on unique interviews with all founding members of CAN, as well as their vocalists, friends and music industry associates. And he revisits the music, which is still deliriously innovative and unclassifiable more than four decades on. All Gates Open is a portrait of a group who worked with visionary intensity and belief, outside the system and inside their own inner space. Book Two, Can Kiosk, has been assembled by Irmin Schmidt, founding member and guiding spirit of the band, as a

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'collage - a technique long associated with CAN's approach to recording. There is an oral history of the band drawing on interviews that Irmin made with musicians who see CAN as an influence - such as Bobby Gillespie, Geoff Barrow, Daniel Miller, and many others. There are also interviews with artists and filmmakers like Wim Wenders and John Malkovitch, where Schmidt reflects on more personal matters and his work with film. Extracts of Schmidt's notebook and diaries from 2013-14 are also reproduced as a reflection on the creative process, and the memories, dreams, and epiphanies it entails. Can Kiosk offers further perspectives on a band that have inspired several generations of musicians and filmmakers in the voices of the artists themselves. CAN were unique, and

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their legacy is articulated in two books in this volume with the depth, rigour, originality, and intensity associated with the band itself. It is illustrated throughout with previously unseen art, photographs, and ephemera from the band's archive.

Sourcebook for Research in Music,
Third Edition

The Consolidation of the Avant-Garde
Stockhausen

Cornelius Cardew (1936-1981)

Spending Time with John Lennon and
Yoko Ono

The Music of Karlheinz Stockhausen

A Dictionary of the Avant-Gardes

Aceast? lucrare pune

fa??-în-fa?? Europa ?i

Asia, în studii

realizate de

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antropologi, coregrafi,
filologi, istorici,
lingviști, muzicologi și
sociologi. Granițele
sociale și culturale
dintre cele două lumi
atât de departate fizic
sunt relevate de lucrare
a fi extrem de subțiri.
Lucrarea abordează atât
aspecte teoretice, cât
și practice: discută
despre legătura dintre
postcolonialism și
postcomunism despre
semnificația culturală a
mirodeniilor, despre
modernitatea în artele
vizuale, despre

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diseminarea culturii populare sud-coreene în România, despre lumea orientală? ca sursă? de inspirație pentru compozitorii europeni, despre apariția mișcărilor feministe în vestul Europei cu cele similare din Asia. Articolul despre rolul cultural și stereotipal al monumentelor coloniale este foarte instructiv în contextul mișcărilor sociale recente din SUA și Europa de Vest. Lucrarea se încheie cu o

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cercetare ce aduce în discu?ie imaginarul unei c?l?torii în India, a?a cum este ea proiectat? de europeni.

Afterword by Frank

O'Hara Morton Feldman (1926-1987) is among the most influential American composers of the 20th Century. While his music is known for its exteme quiet and delicate beauty, Feldman himself was famously large and loud. His writings are both funny and illuminating, not only about his own music

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but about the entire New York School of painters, poets and composers that coalesced in the 1950s, including his friends Jackson Pollack, Philip Guston, Mark Rothko, Robert Rauschenberg, Frank O Hara, and John Cage.

Seminar paper from the year 2014 in the subject American Studies - Miscellaneous, grade: 1,0, University of Frankfurt (Main) (Institut für England- und Amerikastudien), course: Sound Ideas,

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*language: English,
abstract: Electronic
music is everywhere. In
the digital age it has
never been easier for
everyone among us to not
only listen to
compositions fashioned
entirely with the help
of modern technology,
without a single tone
being produced by a
classic instrument, but
to become part of the
creative process as
well. Basic sound
recording and editing
software is available
for free online and each*

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individual with access to a somewhat up to date personal computer and a stable internet connection could, theoretically, become an artist and composer in their own right. Dance, techno, trance and house music is featured regularly in the charts all over the world and has become a well accepted part of cultural life. This paper intends to look back on the origins of electronics in music, from the first

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experiments with recording mediums and the creative act of editing discs and tapes to the composition of the first pieces devoted exclusively to artificially generated sounds. The development from the early days of the French musique concrète to the German based elektronische Musik is traced by following the influence of the inspired genius Karlheinz Stockhausen from a small studio in Paris back to Cologne

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where he produced the formative works of this new branch of music, his *Elektronische Studien I + II*. The importance of Stockhausen's achievements are then underlined by briefly comparing the progress pouring forth from the new unity of music and electronics in Europe and the United States and, more importantly, by exploring his legacy and the inspiration Karlheinz Stockhausen offered and still continues to provide to

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whole generations of new and popular musicians and composers.

Over three decades, Paul Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes Modern Music and After as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time:

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in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in

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Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of

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Modern Music and After discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-

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first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of Modern Music and After is required reading for the student and the enquiring listener.

Dictionary of World Biography: The 20th century, O-Z

The Complete Works of Karlheinz Stockhausen

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1950-2007

*Composing an American
Life*

A Life Explored

John Adams is one of the most respected and loved of contemporary composers, and "he has won his eminence fair and square: he has aimed high, he has addressed life as it is lived now, and he has found a language that makes sense to a wide audience" (Alex Ross, *The New Yorker*). Now, in *Hallelujah Junction*, he incisively relates his life story, from his childhood to his early studies in classical composition amid the musical and social ferment of the 1960s,

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from his landmark minimalist innovations to his controversial "docu-operas." Adams offers a no-holds-barred portrait of the rich musical scene of 1970s California, and of his contemporaries and colleagues, including John Cage, Steve Reich, and Philip Glass. He describes the process of writing, rehearsing, and performing his renowned works, as well as both the pleasures and the challenges of writing serious music in a country and a time largely preoccupied with pop culture. Hallelujah Junction is a thoughtful and original memoir that will appeal to both longtime Adams fans and

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newcomers to contemporary music. Not since Leonard Bernstein's *Findings* has an eminent composer so candidly and accessibly explored his life and work. This searching self-portrait offers not only a glimpse into the work and world of one of our leading artists, but also an intimate look at one of the most exciting chapters in contemporary culture.

After 1951, the discourse surrounding both the Darmstadt courses in particular and European New Music more broadly shifted away from a dodecaphonic vocabulary in favour of concepts such as 'punctual music', 'post-Webern

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music', and 'static music', all collected under the newly-christened unity of the Darmstadt School. This study proposes a genealogy of the Darmstadt School through the institutional influence and writings of Herbert Eimert. It demonstrates that Eimert's understanding of music history - whereby technical procedures are universalised as the acme of historical progress - was adopted as the institutional discourse of New Music in Europe, and remains central to both textbook and critical scholarly accounts which attempt to make sense of the avant-garde after World War II.