

Stockhausen A Biography

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 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 terms.

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 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.

The Hungarian György 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 and South American World music. The scandalized reception of works such as the *Poème 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.

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.

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 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 '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 Malkovich, 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 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.

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 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-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. 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.

Julian Cope, eccentric and visionary rock musician, follows the runaway underground success of his book *Krautrock Sampler* with *Japrock Sampler*, a cult deconstruction of Japanese rock music, and reveals what really happened when East met West after World War Two. It explores the clash between traditional, conservative Japanese values and the wild rock 'n' roll renegades of the 1960s and 70s, and tells of the seminal artists in Japanese post-war culture, from itinerant art-house poets to violent refusenik rock groups with a penchant for plane hijacking.

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 raisonnée 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.

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 classical music.

This volume introduces what has sometimes been called "the third component of western culture". It traces the historical development of those religious traditions which have rejected a world view based on the primacy of pure rationality or doctrinal faith, emphasizing instead the importance of inner enlightenment or gnosis: a revelatory experience which was typically believed to entail an encounter with one's true self as well as with the ground of being, God. The contributors to this book demonstrate this perspective as fundamental to a variety of interconnected traditions. In Antiquity, one finds the gnostics and hermetics; in the Middle Ages several Christian sects. The medieval Cathars can, to a certain extent, be considered part of the same tradition. Starting with the Italian humanist Renaissance, hermetic philosophy became of central importance to a new religious synthesis that can be referred to as Western Esotericism. The development of this tradition is described from Renaissance hermeticists and practitioners of spiritual alchemy to the emergence of Rosicrucianism and Christian theosophy in the seventeenth century, and from post-enlightenment aspects of Romanticism and occultism to the present-day New Age movement.

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: 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 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 *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-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.

New Makers of Modern Culture is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers of Modern 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, next to John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *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. There is an index of names and key terms. 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 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 than anything else I have read. It’s beautifully written, the prose flows effortlessly, and it’s from the heart.’ —Gavin Bryars

Each volume of the Dictionary of 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.

If the World Wars defined the first half of the twentieth century, the sixties defined the second half, acting as the pivot on which modern times have turned. From popular music to individual liberties, the tastes and convictions of the Western world are indelibly stamped with the impact of this tumultuous decade. Framing the sixties as a period stretching from 1958 to 1974, Arthur Marwick argues that this long decade ushered in nothing less than a cultural revolution – one that raged most clearly in the United States, Britain, France, and Italy. Marwick recaptures the events and movements that shaped life as we know it: the rise of a youth subculture across the West; the sit-ins and marches of the civil rights movement; Britain's surprising rise to leadership in fashion and music; the emerging storm over Vietnam; the Paris student uprising of 1968; the growing force of feminism, and much more. For some, it was a golden age of liberation and political progress; for others, an era in which depravity was celebrated, and the secure moral and social framework subverted. The sixties was no short-term era of ecstasy and excess. On the contrary, the decade set the cultural and social agenda for the rest of the century, and left deep divisions still felt today.

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 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.

This book examines the parallel histories of modern art and modern music and examines why one is embraced and understood and the other ignored, derided or regarded with bewilderment, as noisy, random nonsense perpetrated by, and listened to by the inexplicably crazed. It draws on interviews and often highly amusing anecdotal evidence in order to find answers to the question: Why do people get Rothko and not Stockhausen?

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.

The first book to explore the extraordinary career of musician and performance artist Charlotte Moorman, whose work combined classical rigor, avant-garde experiment, and madcap daring. The Juilliard-trained cellist Charlotte Moorman sat nude behind a cello of carved ice, performed while dangling from helium-filled balloons, and deployed an array of instruments on The Mike Douglas Show that included her cello, a whistle, a cap gun, a gong, and a belch. She did a striptease while playing Bach in Nam June Paik's Sonata for Adults Only. In the 1960s, Moorman (1933–1991) became famous for her madcap (and often unclothed) performance antics; less famous but more significant is Moorman's transformative influence on contemporary performance practice—and her dedication to the idea that avant-garde art should reach the widest possible audience. In Topless Cellist, the first book to explore Moorman's life and work, Joan Rothfuss rediscovers, and recovers, the legacy of an extraordinary American artist. Moorman's arrest in 1967 for performing topless made her a water-cooler conversation-starter, but before her tabloid fame she was a star of the avant-garde performance circuit, with a repertoire of pieces by, among others, Yoko Ono, Joseph Beuys, John Cage, and Paik, her main artistic partner. Moorman invented a new mode of performance that combined classical rigor, jazz improvisation, and avant-garde experiment—informed by intuition, daring, and love of spectacle. Moorman's annual festival of the avant-garde offered the public a lively sampler of contemporary art in performance, music, dance, poetry, film, and other media. Rothfuss chronicles Moorman's life from her youth in Little Rock, Arkansas (where she was “Miss City Beautiful” of 1952) through her career in New York's avant-garde to her death from breast cancer in 1991. (Typically, she approached her treatment as if it were a performance.) Deeply researched and profusely illustrated, Topless Cellist offers a fascinating, sometimes heartbreaking, often hilarious story of an artist whose importance was more than the sum of her performances.

The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles--concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide

biographical information on their life and works, and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader.

New York Times Bestseller "Reads the way Mr. Glass's compositions sound at their best: propulsive, with a surreptitious emotional undertow." —Corinna da Fonseca-Wollheim, New York Times Philip Glass has, almost single-handedly, crafted the dominant sound of late-twentieth-century classical music. Yet in *Words Without Music*, his critically acclaimed memoir, he creates an entirely new and unexpected voice, that of a born storyteller and an acutely insightful chronicler, whose behind-the-scenes recollections allow readers to experience those moments of creative fusion when life so magically merged with art. From his childhood in Baltimore to his student days in Chicago and at Juilliard, to his first journey to Paris and a life-changing trip to India, Glass movingly recalls his early mentors, while reconstructing the places that helped shape his creative consciousness. Whether describing working as an unlicensed plumber in gritty 1970s New York or composing *Satyagraha*, Glass breaks across genres and re-creates, here in words, the thrill that results from artistic creation. *Words Without Music* ultimately affirms the power of music to change the world.

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 Stéphane Lemelin and Hyesook Kim.

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, 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 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.

A comprehensive descriptive bibliography of the works of Allen Ginsberg, identifying all first editions and every published work by the author.

Here at last is a listener's guide to the hidden meanings of western classical music, expressed in accessible, jargon-free language and drawing on universal listening experiences and skills. *The Way of Music* is six booklets in one volume; it is a study guide in attention training, listening skills, and music appreciation for students, teachers, and the general reader. Each book is complete in itself, to be read and used as part of a multilayered database of musical meaning. Alternating aphorism and explanation, Books 1 and 2 inquire into hearing and communication processes using the example of a barking dog, while Books 3 and 4 extend the range of inquiry into the acoustics and performance of ethnic and classical music. Book 5 offers a substantial survey of over 100 examples of recorded music, providing a history of western music and culture, and incorporating discussion and assignment topics. The final book presents the range of class, gender, and cultural perspectives found in 101 adult student responses to the slow movement of Beethoven's *Piano Concerto No. 4*. Drawing on Robin Maconie's earlier work, *The Second Sense: Language Music and Hearing* (2002), *The Way of Music* presents many of the same insights in highly encapsulated form for readers in the text message age, taking the discussion of classical music out of music departments and returning it to a broader public and educational arena. Student Observations: "You learn logic, reason, and a sort of sensitivity to the passage of time from listening to classical music." "Music, when one is trained to listen, helps to improve your senses. Your sense of hearing is heightened; you become more alert, because you are concentrating on many different instruments and sounds simultaneously." "Music reaches beyond the improvement of academic performance to a realm of improvement of the human condition."

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.

In this collection of essays and interviews, nine gifted composers openly discuss their work.

Since time immemorial, the response of the living to death has been to commemorate the life of the departed through ceremonies and rituals. For nearly two millennia, the Christian quest for eternal peace has been expressed in a poetic-musical structure known as the requiem. Traditional requiem texts, among them the anonymous medieval Latin poem *Dies Irae* ('Day of Wrath'), have inspired an untold number of composers in different ages and serving different religions, Western and Eastern. This book, the first comprehensive survey of requiem music for nearly half a century, provides a great deal of diverse and detailed information that will be of use to the professional musician, the

musical scholar, the choral conductor, the theologian and liturgist, and the general reader. The main body of the guide is a description of some 250 requiems. Each entry includes a concise biography of the composer and a description of the composition. Details of voicing, orchestration, editions, and discography are given. An extensive bibliography includes dictionaries, encyclopedias, prayer books, monographs, and articles. An appendix lists more than 1700 requiems not discussed within the main text.

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 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.

For a decimated post-war West Germany, the electronic music studio at the WDR radio in Cologne was a beacon of hope. Jennifer Iverson's *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde* traces the reclamation and repurposing of wartime machines, spaces, and discourses into the new sounds of the mid-century studio. In the 1950s, when technologies were plentiful and the need for reconstruction was great, West Germany began to rebuild its cultural prestige via aesthetic and technical advances. The studio's composers, collaborating with scientists and technicians, coaxed music from sine-tone oscillators, noise generators, band-pass filters, and magnetic tape. Together, they applied core tenets from information theory and phonetics, reclaiming military communication technologies as well as fascist propaganda broadcasting spaces. The electronic studio nurtured a revolutionary synthesis of science, technology, politics, and aesthetics. Its esoteric sounds transformed mid-century music and continue to reverberate today. Electronic music--echoing both cultural anxiety and promise--is a quintessential Cold War innovation.

When they were creating and releasing their most influential albums in the mid to late 1970s, Kraftwerk were far from the musical mainstream - and yet it is impossible now to imagine the history of popular music without them. Today, Kraftwerk are considered to be an essential part of pop's DNA, alongside artists like the Beatles, the Velvet Underground, and Little Richard. Kraftwerk's immediate influence might have been on a generation of synth-based bands (Orchestral Manoeuvres in the Dark, the Human League, Depeche Mode, Yello, et al), but their influence on the emerging dance culture in urban America has proved longer lasting and more decisive. This collection of original essays looks at Kraftwerk - their legacy and influence - from a variety of angles, and demonstrates persuasively and coherently that however you choose to define their art, it's impossible to underestimate the ways in which it predicted and shaped the future.

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, 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 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 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 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 whole generations of new and popular musicians and composers. Music.

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 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 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.

A notorious, influential and radical critique of the avant-garde music of Stockhausen and Cage, by maverick composer Cornelius Cardew Originally published in 1974, *Stockhausen Serves*

Imperialism is a collection of essays by the English avant-garde composer Cornelius Cardew that provides a Marxist and class critique of two of the more revered composers of the postwar era: Karlheinz Stockhausen and John Cage. A former assistant to Stockhausen and an early champion of Cage, Cardew provides a cutting rebuke of the composers, their work and their ideological positions (Cage's staged anarchism and Stockhausen's theatrical mysticism, in particular). Cardew considers the role of these composers and their works within the development of the 20th-century avant-garde, which he saw as reinforcing an imperialist order rather than spotlighting the struggles of the working class or spurring revolution against bourgeois oppression. Cardew's early works do not escape his own scrutiny, with the book containing critiques and repudiations of his canonical works from the 1960s and early 1970s: Treatise and The Great Learning. After abandoning the avant-garde, Cardew devoted his work to the people's struggle, creating music in service of his radical politics. This music mostly took the form of class-conscious arrangements of folk songs and melodic piano works with such titles as "Revolution is the Main Trend" and "Smash the Social Contract." Cardew maintained a critical cultural stance throughout his life, later going on to denounce David Bowie and punk rock as fascist. He was killed by a hit-and-run driver in 1981--a death that some speculate could have been an assassination by the English government's MI5. Supplementing Cardew's writings are two essays by his Scratch Orchestra collaborators Rod Eley and John Tilbury.

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

Jonathan Harvey (b. 1939) is one of Britain's leading composers: his music is frequently performed throughout Europe, the United States (where he has lived and worked) and Japan. He is particularly renowned for his electro-acoustic music, an aspect on which most previous writing on his work has focused. The present volume is the first detailed study of music from Harvey's considerable body of work for conventional forces. It focuses on two pieces that span one of the most fertile periods in Harvey's output: Song Offerings (1985; awarded the prestigious Britten Award), and White as Jasmine (1999). The book explores the links between the two works - both set texts by Hindu writers, employ a solo soprano, and adumbrate a spiritual journey - as well as showing how Harvey's musical language has evolved in the period between them. It examines Harvey's techniques of writing for the voice, for small ensemble (Song Offerings), and for large orchestra, subtly and characteristically enhanced with electronic sound (White as Jasmine). It shows how Harvey's music is informed by his profound understanding of Eastern religion, as well as offering a clear and accessible account of his distinctive musical language. Both works use musical processes to dramatic and clearly audible effect, as the book demonstrates with close reference to the accompanying CD recordings. The book draws on interviews with the composer, and benefits from the author's exclusive access to sketches of the two works. It contextualizes the works, showing how they are the product of a diverse series of musical influences and an engagement with ideas from both Eastern and Western religions. It also explores how Harvey has continued to develop the musical and spiritual preoccupations revealed in these pieces in his recent work, up to and including his third opera, Wagner Dream (2007).

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