Stockhausen: A Biography

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 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, 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.

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

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 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 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

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 raisonee 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.

The Memory of Music

A Dictionary of the Avant-Gardes

Gnosis and Hermeticism from Antiquity to Modern Times

Reminded by the Instruments

a contribution towards understanding serial technique : history, theory, analysis, practice, documentation

The Works of Allen Ginsberg, 1941-1994

These are notes written in the process on a way to a play on the work of Karlheinz Stockhausen. The way had been not without conflict. I told it, I told already, that I am on the play, so there had been no way back. Fixed to with no alternate. I just went back over a sonical history. A history of popular music. I denied mostly any experience of new music. A distance broke up. Countless names went unmentioned, countless serious composers, thousands of hours of commitment to minor sounds, sounds which brought no audience in, just the usual minority, the ones who know each other by name or by face, the ones who always meet on the usual sonical events. The notes provide not even a glimpse of the other kind of music. Mentioned are some known ones like Stockhausen himself, Nono, Varèse. At one point I had to sell all books of Stockhausen I had, including the ones with his signature in. I needed a distance. I even felt a kind of aggression, I thought or I felt I never liked him. It needed a big big distance. A detour. The detour became these notes. A Stockhausen Play must have the level of Stockhausen himself. But isn t Stockhausen everyone. Stockhausen wrote me, he didn t change. He claimed that he is still the one he had been when he was 20. He even wanted to become a writer. He didn t become a writer, but he became a writer, he just didn t use common letters for. After a big distance I matched him. The play will follow later. I saw it already. Imagined it and didn t forgot it for years. From a big distance, free of Stockhausen, for getting more Stockhausen, for meeting Stockhausen on true ground. The notes had been written quick. The play itself is more on Stockhausen than on the work but it s more on the work than on Stockhausen and it s on both of them where they meet and where they enjoy each other s company. The notes are a detour. These notes are unplugged which means, the play may match Stockhausen, the notes won t always meet the usual English tongue. Who stresses and sees language as a national foundation with no chance for slang or a strange tongue shouldn t take the issue. The script mentions a break. A break after I had been thrown out of a home for people who had been thrown out of their homes. The break is not the throwing out and the forced moving. The break comes with a certain person who waited for me passing a certain point and then ran full speed to enter an oncoming tram in Berlin. Unfair this certain person killed everything and claiming herself the place to be, a place she never lost. No one can what she can. When you re reading the script please don t fall for an illusion connected to a name in the book, the name only stands as a place holder. Eight years before Stockhausen came for a tram. The break so doesn t break everything. The person who ran full speed for entering the tram is wanted. /////////// the colors are the formula of chinese purple, including the cover - chinese purple consists of certain elements which can turn physical three dimensions to two dimensions - opens the key to new technical equipment and nano technology and new sounds with - the formula had been forgotten for 2000 years// **

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.

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.

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, whichinclude such 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, whichfollows the evolution of his process compositions from 1963 to 1970.

Karlheinz Stockhausen's Klavierstuck 10

Johannes Brahms

Lieder Performance in the Nineteenth and Early Twentieth Centuries

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

Louis Armstrong, Duke Ellington, and Miles Davis

His Own Story

Music.

It didn't take long after Jimi Hendrix's death for the artist to become a myth of music. He has been surrounded by a shroud of intrigue since he first came into the public eye, and the mystery has only grown with time. Much has been written and said about him by experts and fans and critics, some of it true and some of it not; Starting at Zero will set the record straight. This is Hendrix in his own words. The lyricism and rhythm of Jimi Hendrix's writing will be of no surprise to his fans. Hendrix wrote prolifically throughout his life and he left behind a trove of scribbled-on hotel stationary, napkins and cigarette cartons. Starting at Zero weaves the scraps and bits together fluidly with interviews and lyrics revealing for the first time a continuous narrative of the artist's life, from birth through to the final four years of his life. The result is a beautifully poetic, charming and passionate memoir as smooth and memorable as Hendrix's finest songs. The pieces of Starting at Zero came together in large part because of the inspiration of Alan Douglas. Douglas first met Jimi Hendrix backstage at Woodstock, and soon after became Hendrix's producer and close friend. In creating the book he joined forces with Peter Neal, who edited Hendrix's writing with the reverence and light touch it deserved.

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.

The new book by prize-winning 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, 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.

5-vol. set

Visions of Amen

Electronic Inspirations

The Oxford History of Western Music

The Early Life and Music of Olivier Messiaen

The Sixties

These are notes written in the process on a way to a play on the work of Karlheinz Stockhausen. The way had been not without conflict. I told it, I told already, that I am on the play, so there had been no way back. Fixed to with no alternate. I just went back over a sonical history. A history of popular music. I denied mostly any experience of new music. A distance broke up. Countless names went unmentioned, countless serious composers, thousands of hours of commitment to minor sounds, sounds which brought no audience in, just the usual minority, the ones who know each other by name or by face, the ones who always meet on the usual sonical events. The notes provide not even a glimpse of the other kind of music. Mentioned are some known ones like Stockhausen himself, Nono, Varese. At one point I had to sell all books of Stockhausen I had, including the ones with his signature in. I needed a distance. I even felt a kind of aggression, I thought or I felt I never liked him. It needed a big big distance. A detour. The detour became these notes. A Stockhausen Play must have the level of Stockhausen himself. But isn t Stockhausen everyone. Stockhausen wrote me, he didn t change. He claimed that he is still the one he had been when he was 20. He even wanted to become a writer. He didn t become a writer, but he became a writer, he just didn t use common letters for. After a big distance I matched him. The play will follow later. I saw it already. Imagined it and didn t forgot it for years. From a big distance, free of Stockhausen, for getting more Stockhausen, for meeting Stockhausen on true ground. The notes had been written quick. The play itself is more on Stockhausen than on the work but it s more on the work than on Stockhausen and it s on both of them where they meet and where they enjoy each other s company. The notes are a detour. These notes are unplugged which means, the play may match Stockhausen, the notes won t always meet the usual English tongue. Who stresses and sees language as a national foundation with no chance for slang or a strange tongue shouldn t take the issue. The book started as a scrap book, it still has something of the vibes. www.andreas-urstadt.net"

StockhausenA Biography

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.

An accessible study of the life and works of the twentieth-century composer Olivier Messiaen.

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

Historical Dictionary of Modern and Contemporary Classical Music

The Complete Works of Karlheinz Stockhausen 1950-2007

Stockhausen

Starting At Zero

A Research and Information Guide

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.

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.

Reminded by the Instruments offers an in-depth look at the work of post-war avant-garde pianist and composer David Tudor. Examining not only Tudor's pioneering work as a composer-performer but also his homemade modular instruments that radically altered electronic music, author You Nakai illuminates our understanding of the means of sound production in experimental music.

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.

David Tudor's Music

Modern Music and After

Other Planets

Karlheinz Stockhausen's Klavierstück X

All Gates Open

Music in the Late Twentieth Century

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.

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.

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.

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 Descriptive Bibliography

A Contribution Toward Understanding Serial Technique : History, Theory, Analysis, Practice, Documentation

Why People Get Rothko But Don't Get Stockhausen

The Dancer

The Making of the Stockhausen Play

Karlheinz Stockhausen and the genesis of electronic music

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.

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.

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.

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 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 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.

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

German Song Onstage

Oxford History of Western Music

Fear of Music

Technologies of the Cold War Musical Avant-garde

The Works of Karlheinz Stockhausen

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.

Această lucrare pune față-în-față Europa și Asia, în studii realizate de antropologi, coregrafi, filologi, istorici, lingviști, muzicologi și sociologi. Granițele sociale și culturale dintre cele două lumi atât de depărtate 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 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 cercetare ce aduce în discuție imaginarul unei călătorii în India, așa cum este ea proiectată de europeni.

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.

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

Cultural Revolution in Britain, France, Italy, and the United States, c.1958-c.1974

Stockhausen Serves Imperialism and Other Articles

The Story of Can

A Biography

A Biography for Philippa Cullen

A Life Unfinished

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.

Johannes Brahms: A Research and Information Guideis an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him, his compositions, and his influence as a composer and performer. The second edition will include research published since the publication of the first edition and provide electronic resources.

French composer Olivier Messiaen (1908 1992) is probably best known for his Quartet for the End of Time, premiered in a German prisoner-of-war camp in 1941. However, Messiaen was a remarkably complex, intelligent person with a sometimes tragic domestic life who composed a wide range of music. This book explores the enormous web of influences in the early part of Messiaen's long life. The first section of the book provides an intellectual biography of Messiaen's early life in order to make his (difficult) music more accessible to the general listener. The second section offers an analysis of and thematic commentaries on Messiaen's pivotal work for two pianos, Visions of Amen, composed in 1943. Schloesser's analysis includes timing indications corresponding to a downloadable performance of the work by accomplished pianists Stphane Lemelin and Hyesook Kim.

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.

The Concise New Makers of Modern Culture

Stockhausen; Conversations with the Composer

A Life Explored

Cornelius Cardew (1936-1981)

Stockhausen on Music