

# other planets

THE MUSIC OF KARLHEINZ STOCKHAUSEN

ROBIN MACONIE



# Other Planets The Music Of Karlheinz Stockhausen

**Eric F. Clarke, Mark Doffman**



## **Other Planets The Music Of Karlheinz Stockhausen:**

*Other Planets* Robin Maconie, 2005 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 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

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

invaluable guide to the ongoing debate and rivalry over the sources of abstract expressionism and the avant garde      **Other Planets** Robin Maconie, 2016-09-26 German composer Karlheinz Stockhausen was arguably the most influential figure of the European postwar avant garde and unquestionably the most elusive and enigmatic musical thinker of a generation that includes Pierre Boulez John Cage and Luciano Berio His radically new electronic and instrumental music converted Igor Stravinsky to serialism in the 1950s and has continued to inspire young composers for more than fifty years Other Planets The Complete Works of Karlheinz Stockhausen 1950 2007 draws on more than fifty years of Maconie's close study of Stockhausen and functions as a catalogue raisonnee of Stockhausen's complete output With plentiful citations from the history of radio film and sound recording as well as from contemporary science and technology the book is laid out in chronological order and contains ample commentary on the composer's sources of inspiration Each composition is also fully documented within the text giving full information of each work's publisher catalog number instrumentation duration and authorized compact disc The updated edition extends the range of the volume's contents to include the twenty five works Stockhausen composed between 2004 and his death in 2007 Stockhausen's status in the history of music in the late twentieth century can now be appreciated with unprecedented clarity All listeners will benefit from this work and American music lovers in particular will find it an invaluable guide to the ongoing debate and rivalry over the sources of abstract expressionism and the avant garde      *Music in Germany Since 1968* Alastair Williams, 2013-07-18 Alastair Williams argues that the social transformations of 1968 led to a new phase of art music in Germany      **The Legacy of Cornelius Cardew** Tony Harris, 2016-03-03 Cornelius Cardew is an enigma Depending on which sources one consults he is either an influential and iconic figure of British musical culture or a marginal curiosity a footnote to a misguided musical phenomenon He is both praised for his uncompromising commitment to world changing politics and mocked for being blindly caught up in a maelstrom of naive political folly His works are both widely lauded as landmark achievements of the British avant garde and ridiculed as an archaic and irrelevant footnote to the established musical culture Even the events of his death are shrouded in mystery and lack a sense of closure As long ago as 1967 Morton Feldman cited Cardew as an influential figure central to the future of modern music making The extent to which Cardew has been a central figure and a force for new ideas in music forms the backbone to this book Harris demonstrates that Cardew was an original thinker a charismatic leader an able facilitator and a committed activist He argues that Cardew exerted considerable influence on numerous individuals and groups but also demonstrates how the composer's significance has been variously underestimated undermined and misrepresented Cardew's diverse body of work and activity is here given coherence by its sharing in the values and principles that underpinned the composer's world view The apparently disparate and contradictory episodes of Cardew's career are shown to be fused by a cohesive Cardew aesthetic that permeates the man his politics and his music      Centre and Periphery, Roots and Exile Friedemann Sallis, Robin Elliott, Kenneth DeLong, 2012-08-06 This book examines the impact

place and displacement can have on the composition and interpretation of Western art music using as its primary objects of study the work of István Anhalt 1919–2012 György Kurtág 1926 and Sándor Veress 1907–92. Although all three composers are of Hungarian origin their careers followed radically different paths. Whereas Kurtág remained in Budapest for most of his career, Anhalt and Veress left the former in 1946 and immigrated to Canada and the latter in 1948 and settled in Switzerland. All three composers have had an extraordinary impact in the cultural environments within which their work took place. In the first section, Place and Displacement, contributors examine what happens when composers and their music migrate in the culturally complex world of the late twentieth century. The past one hundred years produced record numbers of refugees and this fact is now beginning to resonate in the study of music. As Anhalt himself forcefully asserts, however, not all composers who emigrate should be understood as exiles. The first chapters of this book explore some of the problems and questions surrounding this issue. Essays in the second section, Perspectives on Reception Analysis and Interpretation, look at how performing acts of interpretation on music implies bringing the time, place and identity of the musician, the analyst and the teacher to bear on the object of study. Like Kodály, Kurtág considers his work to be naturally embedded in Hungarian culture, but he is also a quintessentially European artist. Much of his production, he is one of the twentieth century's most prolific composers of vocal music, involves the setting of Hungarian texts, but in the late 1970s his cultural horizons expanded to include texts in Russian, German, French, English and ancient Greek. The book explores how musicologists' divergent cultural perspectives impinge on the interpretation of this work. The final section, The Presence of the Past and Memory in Contemporary Music, examines the impact time and memory can have on notions of place and identity in music. All living art taps into the personal and collective past in one way or another. The final four chapters look at various aspects of this relationship.

**The Cambridge Companion to Electronic Music** Nicholas Collins, Julio d'Escrivan, Julio d'Escrivan Rincón, 2017-11-09. Now updated and expanded with four new chapters, this book explores the history, theory, creation and analysis of electronic music.

*Distributed Creativity* Eric F. Clarke, Mark Doffman, 2017-11-15. Creative practice in music, particularly in traditional concert culture, is commonly understood in terms of a rather stark division of labour between composer and performer. But this overlooks the distributed and interactive nature of the creative processes on which so much contemporary music depends. The incorporation of two features, improvisation and collaboration, into much contemporary music suggests that the received view of the relationship between composition and performance requires reassessment. Improvisation and collaborative working practices blur the composition/ performance divide and, in doing so, provide important new perspectives on the forms of distributed creativity that play a central part in much contemporary music. *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* explores the different ways in which collaboration and improvisation enable and constrain creative processes. Thirteen chapters and twelve shorter Interventions offer a range of perspectives on distributed creativity in music, on composer/ performer collaborations and on contemporary

improvisation practices The chapters provide substantial discussions of a variety of conceptual frameworks and particular projects while the Interventions present more informal contributions from a variety of practitioners performers composers improvisers giving insights into the pleasures and perils of working creatively in collaborative and improvised ways **The Political Force of Musical Beauty** Barry Shank,2014-03-17 In *The Political Force of Musical Beauty* Barry Shank shows how musical acts and performances generate their own aesthetic and political force creating however fleetingly a shared sense of the world among otherwise diverse listeners Rather than focusing on the ways in which music enables the circulation of political messages he argues that communities grounded in the act and experience of listening can give rise to new political ideas and expression Analyzing a wide range of beautiful music within popular and avant garde genres including the Japanese traditions in the music of Takemitsu Toru and Yoko Ono the drone of the Velvet Underground and the insistence of hardcore punk and Riot grrrl post punk Shank finds that when it fulfills the promise of combining sonic and lyrical differences into a cohesive whole musical beauty has the power to reorganize the basis of social relations and produce communities that recognize meaningful difference **The Modernist Legacy: Essays on New Music** Bj Heile,2017-07-05 This collection of essays offers a historical reappraisal of what musical modernism was and what its potential for the present and future could be It thus moves away from the binary oppositions that have beset twentieth century music studies in the past such as those between modernism and postmodernism between conceptions of musical autonomy and of cultural contingency and between formalist analytical and cultural historical approaches Focussing particularly on music from the 1970s to the 1990s the volume assembles approaches from different perspectives to new music with a particular emphasis on a critical reassessment of the meaning and function of the legacy of musical modernism The authors include scholars musicologists and composers who combine culturally socially historically and aesthetically oriented approaches with analytical methods in imaginative ways [Electronic Music](#) Nick Collins,Margaret Schedel,Scott Wilson,2013-05-09 This accessible Introduction explores both mainstream and experimental manifestations of electronic music From early recording equipment to the most recent multimedia performances the history of electronic music is full of interesting characters fascinating and unusual music and radical technology Covering many different eras genres and media analyses of works appear alongside critical discussion of central ideas and themes making this an essential guide for anyone approaching the subject for the first time Chapters include key topics from synth pop to sound art from electronic dance music to electrical instruments and from the expression of pure sound to audiovisuals Highly illustrated and with a wide selection of examples the book provides many suggestions for further reading and listening to encourage students to begin their own experiments in this exciting field **The Oxford Handbook of Music and the Body** Youn Kim,Sander L. Gilman,2019 The presence of the phenomenological body is central to music in all of its varieties The Oxford Handbook of Music and the Body brings together scholars from across the humanities social sciences and biomedical sciences to provide an introduction into the rich

multidimensional world of music and the body      *Musical Currents from the Left Coast* Bruce Quaglia, Jack Boss, 2009-05-27

*Musical Currents from the Left Coast* edited by Jack Boss and Bruce Quaglia presents a timely snapshot of the analytical concerns and methodologies that have proliferated throughout the current moment in North American music theoretical circles. The repertoire spanned within this volume is extensive. It covers music from J S Bach through the late 19th Century and continues finally to the modernist avant garde and post modernist repertoire of the past century. Previously neglected aspects of musical structure such as rhythm and meter are presented here on equal footing with the traditional preoccupations of harmony and thematic process. Meter in particular is treated in great depth here it is explored from the perspectives of both listener and performer and treats repertoire as diverse as Bach Chopin traditional African music and the popular music throughout the world that has disseminated from that tradition. The music and ideas of composer Arnold Schoenberg are central to many of the essays presented here. Schoenberg's oft remarked upon masterpiece Klavierstück Op 11 No 1 forms the focus of an entire section of the book. Four notable Schoenberg scholars of the younger generation revisit this seminal work on the eve of its centenary in order to reflect not only upon the work itself but also upon the prodigious discourse that has surrounded it since nearly the date of its composition. More broadly Schoenberg's compositional and analytical concerns resonate through many of the other essays presented here too. His concepts of The Musical Idea and Developing Variation are treated extensively in relation to the music of Anton Webern and Johannes Brahms respectively. *Musical Currents from the Left Coast* will be of great interest to any individuals and institutions with an investment in the contemporary discourse of music theory and will be of special interest to scholars beyond that field who are also engaged with the work of Arnold Schoenberg.

**The Music of the Future** Robert Barry, 2017-03-21 The Music of the Future is not a book of predictions or speculations about how to save the music business or the bleeding edge of technologies. Rather it's a history of failures mapping 200 years of attempts by composers performers and critics to imagine a future for music. Encompassing utopian dream cities temporal dislocations and projects for the emancipation of all sounds The Music of the Future is in the end a call to arms for everyone engaged in music to fail again fail better.

**Experiencing Stravinsky** Robin Maconie, 2013-02-28 Hear the name Igor Stravinsky and the first thing that comes to mind is a composer of ponderous serious music. But did you know that Stravinsky lived much of his life in Hollywood. That he collaborated on musical projects with Pablo Picasso and George Balanchine. That his work subtly espoused deeply held political views and reflected key literary influences. That he was not only interested in the modern communication technologies of his time sound recording radio television even early computers but wrote music that echoed their impact. In *Experiencing Stravinsky* music historian Robin Maconie takes a fresh approach to understanding this great composer's works explaining what makes Stravinsky's sound unique and what we as listeners need to know in order to appreciate the variety and brilliance of his compositions. *Experiencing Stravinsky* is more than just another work of music appreciation. In the author's deft hands Stravinsky's long

musical career is a guided tour through 20th century history from Czarist Russia and two world wars to the height of the Hollywood era and the birth of the information age Maconie has provided nothing less than an operating manual to getting the most out of Stravinsky's music

**The Differentiation of Modernism** Larson Powell, 2013 The Differentiation of Modernism analyzes the phenomenon of intermediality in German radio plays film music and electronic music of the late modernist period 1945-1980 After 1945 the purist medium specificity of high modernism increasingly yielded to the mixed forms of intermediality Theodor Adorno dubbed this development a *Verfransung* or fraying of boundaries between the arts The Differentiation of Modernism analyzes this phenomenon in German electronic media arts of the late modernist period 1945-80 in radio plays film music and electronic music The first part of the book begins with a chapter on Adorno's theory of radio as an instrument of democratization going on to analyze the relationship of the Hörspiel or radio play to electronic music In the second part on film music a chapter on Adorno and Eisler's Composing for the Film sets the parameters for chapters on the film *Das Mädchen Rosemarie* 1957 and on the music films of Jean Marie Straub and Danièle Huillet The third part examines the music of Karlheinz Stockhausen and its relationship to radio abstract painting recording technology and theatrical happenings The book's central notion of the differentiation of culture suggests that late modernism unlike high modernism accepted the contingency of modern mass media driven society and sought to find new forms for it Larson Powell is Curator's Professor of Film Studies at University of Missouri Kansas City He is the author of *The Technological Unconscious in German Modernist Literature* Camden House 2008

Notes for Clarinetists Albert R. Rice, 2017 *Notes for Clarinetists* A Guide to the Repertoire offers historic and analytical information concerning thirty major works for solo clarinet clarinet and piano and clarinet and orchestra This information will enhance performance and be useful in preparing and presenting concerts and recitals

*Interpretive Labor* Kirsten Carithers, 2025 Why did so many musicians in the postwar era engage with experimental practices and why do artists continue to do so today What happens when we acknowledge the work that goes into performing this repertoire What kind of work is it to be a contemporary musician anyway To address these questions *Interpretive Labor: Experimental Music at Work* presents the theory of Interpretive Labor or the creative work of interpretation This book introduces and develops Interpretive Labor as grounded in a vast network of participants in new music between c. 1960 and the present establishes several models of musical work and explores the myriad connections between music and labor in the neoliberal present Experimentalism's practitioners may rely on different codes and norms than most classical or popular musicians but the underlying work that individuals do to create understand prepare and produce their music is quite ordinary At the same time because these musicians did not initially have access to a normative performance practice the work involved is often especially pronounced and sometimes takes unusual forms The story of Interpretive Labor thus demonstrates the value of a marriage between labor studies and music studies and provides a novel conceptual framework for the economy of musical activities Its various forms can be instructive to anyone whose



work involves some degree of creativity from computer programmers to social media influencers interior designers to event planners and of course musicians

**Musicologia** Robin Maconie, 2010-07-09 In *Musicologia* meaning musical reasoning as distinct from a mere love of music author and composer Robin Maconie takes aim against the fashionable misconception that music is empty of meaning or auditory cheesecake Fresh and penetrating insights draw attention to the influence of musical analogy in the history of science and philosophy from ancient Greece to modern times Since music has always existed it is an expression of human consciousness The discoveries of Pythagoras Zeno Kepler Newton and Einstein would not have been possible without a tradition of musical acoustics The story of *Musicologia* unfolds in thirty one chapters from primordial considerations of silence communication selfhood balance and motion to focus on more recent and specific issues of chaos order relativity and artificial intelligence showing that even the most controversial aspects of modern art music form part of a wider endeavor to engage with universal propositions of science and philosophy

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