

STOCKHAUSEN!

Monographic concert



A coproduction
Tempo Reale, Fabbrica Europa

With the support of
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In collaboration with
Network Sonoro
Stockhausen Stiftung für Musik
BH audio

STOCKHAUSEN!

Tempo Reale

Francesco Canavese, Francesco Giomi, Damiano Meacci
sound direction and live electronics

Giovanni Nardi
saxophones

Nicola Torpei
interactive systems

Franco Fabbri
introduction

Karlheinz Stockhausen
Cosmic pulses (2007)
Spiral (1968)

Karlheinz Stockhausen was one of the greatest composers of all time, a tireless innovator right up to his death in 2007. The *Tempo Reale* project sets out from a great "Stockhausen event" to investigate German electronic music from its origins to the most recent experiences.

The composition *Cosmic pulses* is part of *Klang*, a cycle on the 24 hours of the day; it represents the thirteenth hour and uses a totally new technique for the spatialisation of 24 sound layers in 192 computer-programmed tracks.

As the author himself said: "This experiment may be compared to the virtual exploit of synchronising the orbits of 25 planets around a sun, with individual rotations, times and trajectories".

This very recent work is contrasted with *Spiral*, a historical work produced in the Sixties for the Osaka Expo: in a large circular space an executor interacts with the sounds coming from a shortwave radio, bringing to life a spectacular performance, utterly free and highly structured musically.

The concert is organised by *Tempo Reale*, together with BH audio, using a special stage set and a sound diffusion system of great quality and innovation.

Karlheinz Stockhausen (Kerpen-Mödrath, 1928 – Kürten-Kettenberg, 2007) was a German composer, widely acknowledged by critics as one of the most important but also controversial composers of the twentieth and early twenty-first centuries. Another critic calls him "one of the great visionaries of 20th-century music". He is known for his ground-breaking work in electronic music, aleatory (controlled chance) in serial composition, and musical spatialization.

He was educated at the Hochschule für Musik Köln and the University of Cologne, and later studied with Olivier Messiaen in Paris, and with Werner Meyer-Eppler at the University of Bonn.

One of the leading figures of the Darmstadt School, his compositions and theories were and remain widely influential, not only on composers of art music, but also on jazz and popular-music artists. His works, composed over a period of nearly sixty years, eschew traditional forms. In addition to electronic music—both with and without live performers—they range from miniatures for musical boxes through works for solo instruments, songs, chamber music, choral and orchestral music, to a cycle of seven full-length operas. His theoretical and other writings comprise ten large volumes. He received numerous prizes and distinctions for his compositions, recordings, and for the scores produced by his publishing company.

Some of his notable compositions include the series of nineteen *Klavierstücke* (Piano Pieces), *Kontra-Punkte* for ten instruments, the electronic/musique-concrète *Gesang der Jünglinge*, *Gruppen* for three orchestras, the percussion solo *Zyklus*, *Kontakte*, the cantata *Momente*, the live-electronic *Mikrophonie I*, *Hymnen*, *Stimmung* for six vocalists, *Aus den sieben Tagen*, *Mantra* for two pianos and electronics, *Tierkreis*, *Inori* for soloists and orchestra, and the gigantic opera cycle *Licht*.

He died of sudden heart failure at the age of 79 at his home in Kürten, Germany.

Franco Fabbri (Sao Paulo, Brazil, 1949) is a musician and musicologist.

His main interests are in the fields of genre theories and music typologies, the impact of media and technology across genres and musical cultures, and the history of popular music.

From 1965 Fabbri was guitarist, vocalist and composer for Stormy Six, regarded as one of the most interesting Italian progressive bands, and one much admired by the specialist press.

As musicologist, Fabbri has published on the rapport between music and technology (*Elettronica e musica*); on music as a 360° phenomenon (*Il suono in cui viviamo*); on the analysis of popular song; and on musical genres, published in various books and international journals.

Fabbri has served as chairman of the International Association for the Study of Popular Music (IASPM) and has been involved in the editing of the periodical "Musica/Realtà" and the "Le sfere" series of studies in music. Fabbri currently teaches at University of Turin and has also taught a course on the economics of the many aspects of music production as part of the Scienze e Tecnologie della Comunicazione Musicale (STCM) degree at the University of Milan. As a broadcaster he became well known as one of the presenters of the RAI Radio3 series Radio Tre Suite.