## Hans Ulrich Obrist A Brief History of New Music

#### Karlheinz Stockhausen

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HEO What makes many architects and artists very interested in your work is the way you treat time in association with light. Your project LCHT, which you intended to be performed in the Ruhr, was developed over a period of 25 years. Can you say something about this 25-year creative process, which after all is a very long period of time for a single work?

KS I completed the electronic composition GRENGE DESTRICTION at the Studio für Elektronische Musik des Westdeurschen Rundfunks [WDR; West German Radio Electronic Music Studio] between 1954 and 1956—it took two years. What I did was to combine a boy's voice with electronic sounds in the studio, and multiply it. In other words, I worked for two years on 14 minutes of music. I spent eight or nine hours a day for three to four months composing my first electronic study, STEURE 1 [1953], which lasts for 9 minutes and

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## A Brief History of New Music

Program
Documents Series

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# An anthology on new musical forms in the 20th century

Following the success of "A Brief History of Curating" (now available in nine different languages, in its sixth reprint, and as an e-book), this publication gathers together interviews with pioneering musicians of the 1950s to the 1980s. The book thus brings together avant-garde composers such as Elliott Carter, Pierre Boulez, and Karlheinz Stockhausen; originators of electro-acoustic music such as François Bayle, Pauline Oliveros, lannis Xenakis, Robert Ashley, and Peter Zinovieff; Minimalist and Fluxus-inspired artists such as Tony Conrad, Phill Niblock, Yoko Ono, Steve Reich, and Terry Riley; as well as figures such as Brian Eno, Kraftwerk, Arto Lindsay, and Caetano Veloso. Their contributions map the evolution of the musical field, from early experiments in concrete and abstract music, to the electronic development and the hybridization between Pop and avant-garde culture.

Hans Ulrich Obrist (\*May 1968) joined the Serpentine Gallery (London) as Co-Director of International Exhibitions and Programmes and Director of International Projects in 2006.

The book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writings.

Second edition.