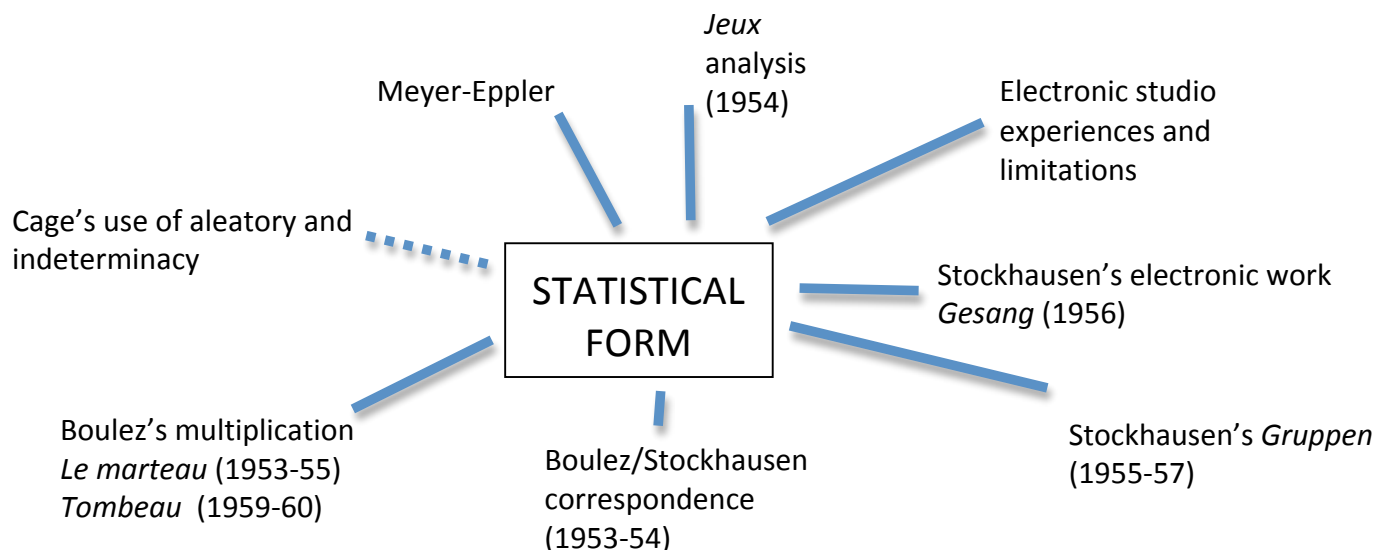


Stockhausen, Boulez, and the Shared Concept of Statistical Form

Jennifer Iverson
 University of Iowa
jennifer-iverson@uiowa.edu

AMS 2011
 San Francisco, CA
 Friday, 3:30 p.m.

Figure 1: Network of actors around statistical form



Example 2: Boulez, pitch-class set multiplication for *Le Marteau* and *Tombeau*

Row Alpha and two rows of its multiplied objects

(Sketch transcribed from Paul Sacher Foundation, Boulez collection; my annotations)

Row:

Works cited:

- Borio, Gianmario and Hermann Danuser. *Im Zenit der Moderne*. Volume II. Freiburg im Breisgau: Rombach, 1997.
- Boulez, Pierre. "Alea [1957]," *Stocktakings from an Apprenticeship*. Ed. Thévenin, trans. Walsh. Oxford: Clarendon, 1991.
- _____. *Boulez on Music Today*. Trans. Bradshaw and Bennett. Cambridge, MA: Harvard University Press, 1971.
- _____. *Le marteau sans maître*. Facsimile edition, ed. Decroupet. Publications of the Paul Sacher Foundation. Mainz: Schott, 2005.
- _____. *Tombeau*. Facsimile edition, ed. Piencikowski. Publications of the Paul Sacher Foundation. Vienna: UE, 2010.
- Fox, Christopher. "Music After Zero Hour," *Contemporary Music Review* 26/1 (Feb. 2007): 5-24.
- Heinemann, Stephen. "Pitch-Class Set Multiplication in Theory and Practice," *Music Theory Spectrum* 20/1 (Spring 1998): 72-96.
- Iddon, Martin. "Darmstadt Schools: Darmstadt as Plural Phenomenon," *Tempo* 65 (2011): 2-8.
- Koblyakov, Lev. *Pierre Boulez: A World of Harmony*. Chur: Harwood Academic Publishers, 1990.
- Koenig, Gottfried Michael. "Studio Technique," trans. uncredited. *Die Reihe* 1 ([1955] 1958): 52-54.
- Latour, Bruno. *Reassembling the Social: An Introduction to Actor-Network Theory*. New York: Oxford University Press, 2005.
- Losada, Catherine. "Isography and Structure in the Music of Boulez," *Journal of Mathematics and Music*, 2/3 (November 2008): 135-155.
- Meyer-Eppler, Werner. "Statistic and psychologic problems of sound," trans. uncr. *Die Reihe* 1 ([1955] 1958): 55-61.
- _____. "The mathematic-acoustical fundamentals of electrical sound composition," trans. H. A. G. Nathan of National Research Council of Canada. *Technische Hausmitteilungen des Nordwestdeutschen Rundfunks* 6/8 (1954): 1-32.
- Misch, Imke. "On the Serial Shaping of Stockhausen's *Gruppen für drei orchester*." Trans. Hentschel and Kohl. *Perspectives of New Music* 36/1 (Winter 1998): 143-187.
- Peyser, Joan. *Boulez*. New York: Schirmer, 1976.
- Piekut, Benjamin. *Experimentalism Otherwise*. Berkeley: University of California Press, 2011.
- Shultis, Christopher. "Cage and Europe," *Cambridge Companion to Cage*. Ed. David Nicholls. Cambridge: Cambridge University Press, 2002: 20-40.
- Stockhausen, Karlheinz. "Von Webern zu Debussy: Bermerkungen zur statistischen Form [1954]," *Texte* vol. I. Cologne: DuMont Schauberg, 1963, 75-85.
- _____. "...how time passes..." trans. Cornelius Cardew. *Die Reihe* 3 (1957 [1959]): 10-40.
- _____. *Conversations with the Composer*, ed. Jonathan Cott. New York: Simon and Schuster, 1973.
- Trochim, William M. "Descriptive Statistics," *The Research Methods Knowledge Base*, 2nd ed. <http://www.socialresearchmethods.net/kb/statdesc.php> (accessed 08/10/2011).

Recordings:

- Le marteau sans maître*. Performed by Das Neue Ensemble and alto Luisa Castellani, CordAria, 2001.
- Pli selon pli*. Performed by Ensemble Intercontemporain and soprano Christine Schäfer, DG Imports, 2002.
- Gruppen*. Performed by the WDR Symphony Orchestra. Gesamtausgabe CD 5. Stockhausen-Verlag, 1992.