



# Southwest Chamber Music

presents

## *Project Muse*

February 2013

### Andrew Pelletier

French Horn

#### *Program*

*NEBADON aus KLANG*

Karlheinz Stockhausen  
(1928-2007)

#### *About Karlheinz Stockhausen*



**Karlheinz Stockhausen** (22 August 1928 - 5 December 2007) was a German composer, widely acknowledged by critics as one of the most important (Barrett 1988, 45; Harvey 1975b, 705; Hopkins 1972, 33; Klein 1968, 117) but also controversial (Power 1990, 30) composers of the 20th and early 21st centuries. Another critic calls him "one of the great visionaries of 20th-century music" (Hewett 2007). He is known for his groundbreaking 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. 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*.

## About Andrew Pelletier



**Andrew Pelletier** is a soloist and Grammy-award winning chamber musician regularly performing across the United States. Of his solo playing, John Henken of the Los Angeles Times wrote, “gleaming, handsome playing. Pelletier is a soloist who seems capable of anything on his instrument.” He is the first prize winner of the 1997 and 2001 American Horn Competition and has appeared as a soloist at the International Horn Society Annual Symposia in 1997, 2003, 2005, 2009 and 2013. He is in regular demand for artistic residencies and clinics at universities and music schools and his solo tours have taken him to 23 US states, Canada, Mexico and England. Dedicated to new music and the collaboration between performer

and composer, he has commissioned and premiered over 20 new works for the horn as a solo voice. An active chamber musician, he performs with Southwest Chamber Music in California, (with whom he won the 2005 Grammy award for Best Classical Recording, Small Ensemble), the Motor City Brass Quintet and has performed with the Detroit Chamber Winds and Strings, and with Chamber Music at the Scarab Club, Detroit. As an orchestral performer, he is the principal horn of the Michigan Opera Theatre at the Detroit Opera House and the Ann Arbor Symphony, and has performed as guest principal horn for the Los Angeles Philharmonic (under Music Director Gustavo Dudamel), Toledo Symphony and the Windsor (Canada) Symphony. He is the former principal horn for the Santa Barbara Symphony, Ann Arbor Ballet Theatre, Columbus Bach Ensemble, Long Beach Camerata, Maine Chamber Ensemble and Portland (Maine) Ballet, a regular performer with the Detroit and Toledo Symphonies; he has also performed with the New West Symphony, Portland (Maine) Symphony Orchestra (for six seasons) and is a founding member of the Portland Opera Repertory Theatre. He spent almost a decade as an active free-lance performer in Los Angeles and can be heard on film soundtracks as *Battle: Los Angeles*, *Your Highness*, *Lethal Weapon 4*, *The X-Men*, *Frequency* and various television movies for Lifetime TV and the Sci-Fi Channel. His pedagogical articles have been published by the International Horn Society, the Norwegian Horn Society, the Texas Bandmaster's Association and the New York Brass Conference. He holds a B.M. degree from the University of Southern Maine, and an M.M. and the D.M.A. (both as Outstanding Graduate of the Class) from the University of Southern California. His primary teachers were John Boden, James Decker and Trumpeter Roy Poper. He has recorded for MSR Classics, Cambria Master Classics, Koch International and Delos labels. Since 2004, Pelletier serves as the Associate Professor of Horn at the Bowling Green State University College of the Musical Arts, in Bowling Green, Ohio.

## *Musical Vocabulary* (from the California Standards for the Arts, unless noted otherwise)

**DYNAMICS** are various degrees of volume in the performance of music, such as loud and soft.

**EXTENDED TECHNIQUES** are unconventional, unorthodox techniques of playing musical instruments, in order to expand and explore the possibilities of different instruments.

**FLUTTER-TONGUE** is a wind instrument technique in which the tongue is fluttered or trilled against the roof of the mouth.

**GLISSANDO** is a rapid slide from one pitch to another.

**HALF-VALVE GLISSANDO** is a technique that allows a horn to make a smooth glissando from a low note to a high note or vice versa.

**HARMONICS** are the series of different notes than can be played by fingering one fundamental note and changing air speed/embouchure to reach the higher ones. There is a different harmonic series for each fundamental fingering.

**IMPROVISATION** is the spontaneous creation of music.

An **INTERVAL** is the distance in pitch between two tones.

A **MELODY** is an organized sequence of single notes.

The **METER** is the grouping of beats by which a piece of music is measured.

**MINIMALISM** in music is a reductive style or school of modern music utilizing only simple sonorities, rhythms, and patterns, with minimal embellishment or orchestrational complexity, and characterized by protracted repetition of figurations, obsessive structural rigor, and often a pulsing, hypnotic effect.

A **MUTE** is a mechanical device of various shapes and materials for muffling the tone of a musical instrument.

**RHYTHM** is the combination of long and short, even and uneven sounds that convey a sense of movement in time.

A **SCORE** is the written form of the entire composition. All players have a part of the score for their instrument, unless they have memorized the notes.

**SOUND PERCEPTION** is how you interpret what you hear and where you hear it.

**STOPPED HORN** is a technique of “muting” the horn with the right hand. It gives a somewhat nasal sound.

The **TONALITY (KEY)** is the tonal center of a composition.

**TREMOLLO** is a shaking sound which is achieved by repeating the same note extremely quickly or by playing two notes very quickly, one after the other.

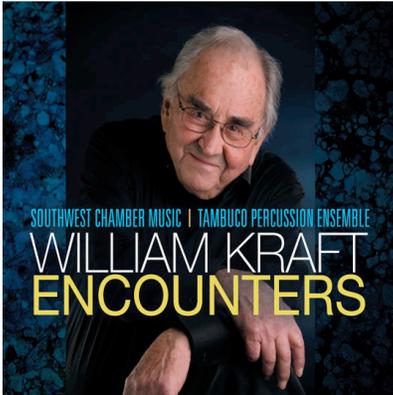
**TUNING** is to adjust a music instrument to the desired frequency or pitch.

## *Continue Learning with these Internet Resources:*

For more information on **Karlheinz Stockhausen**, visit:  
[www.stockhausen.org](http://www.stockhausen.org)

To try to **create your own composition** at:  
[www.creatingmusic.com](http://www.creatingmusic.com)

Another excellent interactive website for kids with **information about instruments** is:  
[www.playmusic.org](http://www.playmusic.org)



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