

= Werner Kaegi (composer) =

Werner Kaegi (born June 17 , 1926) is a Swiss electronic music composer , musicologist and educator . During the 1960s , he promoted electronic music in his home country . In the 1970s , as a composer and researcher at Utrecht 's Institute of Sonology , The Netherlands , he developed pioneering programs in the field of computer @-@ generated music .

= = Early life = =

Kaegi was born in Uznach , in the St. Gallen canton . He studied mathematical logic and music in Zürich , Heidelberg and Basel , and music composition in Zürich , Basel , Salzburg and Paris . His music teachers have included composers Paul Hindemith , Arthur Honegger and Louis Aubert . In 1951 , blending his interests for mathematics and music , he received his doctorate with a study of the structure of Johann Sebastian Bach 's Inventions and Fugues .

Kaegi discovered Pierre Schaeffer , musique concrète and the GRM radio broadcasts in Paris in 1951 , yet his 1950s compositions are for traditional instruments ; Ariadne in Zürich is for clarinet and piano 4 hands , Miniaturen , for oboe , bassoon and cimbalom , while the 1956 Sonate is for clarinet and piano . During the next decade , however , Werner Kaegi embraced electronic music and became a pioneer of Swiss electroacoustic music , predating other composers in the field , such as Bruno Spoerri and Rainer Boesch .

= = At Centre de Recherches Sonores (1963 ? 1970) = =

From 1963 to 1970 , Kaegi worked at the Centre de Recherches Sonores , the electroacoustic music studio of Radio Suisse Romande in Geneva . There he started composing electronic and tape music , including pieces such as Éclipses (1964) , L 'Art de la Table (1964) , and Entretiens (1965) . At the C.R.S. , Kaegi created several radiophonic works ; such as La Porte Noire in 1964 and Zéa in 1965 . In the late 1960s , Kaegi wrote several essays on electronic music , including the influential book Was ist elektronische Musik ? , (" What Is Electronic Music ? ") , which was published in 1967 in Zurich , Switzerland , and also became a film for Swiss television .

This period of electronic music championing culminated in 1971 with the publication of Kaegi 's unique record release , a 7 @-@ inch record titled Von Sinuston zur elektronischen Musik (" From Sine Wave to Electronic Music ") . In the 12 pages accompanying booklet , Kaegi analyses the basic constituents of electronic music like sine wave , sound synthesis , ring modulation or electronic oscillator , with sound examples provided on the disc as well as excerpts from his most recent works of the time , Kyoto , 1970 , Thai Clarinet , 1970 , Hydrophonie I , 1969 and Illumination Expo ' 70 Osaka , 1969 . The latter piece was commissioned by the Swiss government to be used as background music for the Swiss pavilion at the World Expo ' 70 in Osaka , Japan , a project he undertook with composer and contemporary music promoter André Zumbach (born 1931) , then head of music at Radio Suisse Romande .

= = At Instituut voor Sonologie (1971 ? 1987) = =

In 1969 , Kaegi was invited to compose at Utrecht 's Institute of Sonology , formerly known as STEM , in The Netherlands , where he created the tape music of Hydrophonie I. Owing to a grant from the Swiss government , he permanently relocated to The Netherlands in 1971 to work at the Institute and soon became a member of the board of directors . At the Institute , Kaegi worked as a composer , researcher and teacher in the field of electronically generated music and composition ? his students have among others included Benno Ammann , Lasse Thoresen , Jos Janssen , Cort Lippe , Kathleen St John , Trevor Batten , Maarten In ' t Veld , Martin Supper , Peter Pabon , Kees van Prooijen . After Floris van Maanen the Canadian composer Paul Goodman , born 1955 , became his assistant in the 1980s .

Between 1973 and 1978 , together with Dutch researcher Stan Tempelaars (1938 ? 2010) , Kaegi

developed the VOSIM program . VOSIM , which stands for VOice SIMulator , is a system based on the digital sound synthesis of simple , sinusoidal square waves , allowing the modeling of vowel sounds , vocal fricatives and quasi @-@ instrumental tones . It complemented , and was used in conjunction with , Gottfried Michael Koenig 's own computer @-@ generated music programs Project 1 (1964) , Project 2 (1966) and SSP (1971) . Werner Kaegi summed up the VOSIM system in 1986 in a presentation for the scientific journal Interface .

In 1987 , Kaegi was awarded a prize at the 15th Bourges international electroacoustic competition , in Bourges , France , for his piece Ritournelles , for soprano and VOSIM software . He apparently ceased teaching and composing after 1987 .

= = Notable compositions = =

9 Lieder with lyrics by Joseph Von Eichendorff and Hermann Hesse (1943)

Vom Leben und Sterben des Hirten Kaedmon , oratorio

Miniaturen , for oboe , bassoon and cimbalom

Magna Voce Ad Dominum Clamo , for singer and orchestra

Lieder für neuapostol , songs for choir (1948 ? 54)

Sonate , for clarinet and piano (1956)

Ariadne in Zürich , for clarinet and piano 4 hands (1957)

Concerto , for jazz quartet and string ensemble (1961)

= = = At Centre de Recherches Sonores , Geneva = = =

Suisse Vigilante (music for Expo ' 64 , Lausanne) , for tape (1963)

Éclipses , for tape (1964)

L 'Art de la Table , for tape (1964)

Flüsterbogen , background or exhibition music (1964)

La Porte Noire , radiophonic work (1964)

Zéa , radiophonic work (1965)

Entretiens , for tape (1965)

Mystic Puzzle II , for tape and jazz orchestra (1965)

Mystic Puzzle III , for tape and saxophone (1967)

Les Vêtements de la Demoiselle , for tape (1967)

Entretiens Solitaires , for speaker , 9 instruments and tape (1968)

Anima ou Les Rêves de Damien , for tape (1968)

Illumination (music for Expo ' 70 , Osaka , Japan 1970) , with André Zumbach (1969)

Kyoto , for tape and instruments (1970)

Thai Clarinet , for clarinet and electronic (1970)

= = = At Instituut voor Sonologie , Utrecht = = =

Hydrophonie I , for tape (1969)

Consolations , for tape (1984)

Dialogue II , for tape and gamelan orchestra (1984)

Dialogue III , for tape (1984)

Dialogue , for tape with gamelan orchestra (1985)

Champs Magnétiques Ritournelles , for tape (1985)

Ritournelles , for soprano and computer (VOSIM software) (1987)