
Yves Knockaert

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Yves Knockaert yves.knockaert@skynet.be

Category: [componist](#), [auteur](#)

Active: 11.04.1954

Genre(s): [Klassiek](#)

Biography

Yves Knockaert was born on 11 April 1954 in Bruges. He studied Art History and Archeology with an option in Musicology at the Rijksuniversiteit Gent, graduating in 1976 after writing a licenciate thesis on Aspects of Contemporary Vocal Music in Works by Berio, Kagel and Nono. In parallel with his studies in Musicology he studied solfège and harmony at the Royal Conservatory in Ghent, where he earned first prizes in 1972, and 1978. In 1980, Knockaert earned a second prize in counterpoint at the Royal Conservatory in Brussels.

As a composer he took courses in contemporary music and analysis with Iannis Xenakis (Lille, 1980), Mauricio Kagel (Aix-en-Provence, 1981), Franco Donatoni, Brian Ferneyhough and Hans Werner Henze (Siena, 1982) and Luciano Berio (Aix-en-Provence, 1983). Yves Knockaert was active as a composer in the 1980s, writing his last works in 1989. Because of his musicological activities since 1990, he has set aside composition for a undetermined period.

At present Knockaert is a teacher of music history, music aesthetics and twentieth-century music at the Lemmens Institute in Leuven. He has been a member of the artistic committee of the Orpheus Institute since its inception in 1997 and a guest teacher in contemporary music at the department of Audiovisual and Visual Arts at the Karel de Grote-Hogeschool in Antwerp. Since 2001, this musicologist has

taught music history at the Muziekkapel Koningin Elisabeth. Since 1990 he has produced a number of radio series on twentieth-century music and given lectures for numerous cultural organisations in Flanders. Knockaert is also a contributor to various cultural periodicals such as Contra., Adem and ProScenio and he frequently publishes in book form. His book *Wendingen, Muziek en filosofie in postmodern perspectief* (Changes of course, Music and philosophy in a postmodern perspective) was published in 1997, and his 1998 collaboration with Mark Delaere and Herman Sabbe resulted in the book *Nieuwe Muziek in Vlaanderen*.

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Work review & selective list of works: www.matrix.mu

Yves Knockaert : Author of –



[Muziek uit de voorbije eeuw](#) (1999)
20ste eeuw



[Nieuwe muziek in Vlaanderen](#) (1998)
20ste eeuw



[Wendingen](#) (1997)
20ste eeuw



[Muziekgeschiedenis 2](#) (1996)
Klassiek



[Muziekgeschiedenis 1](#) (1996)
Klassiek

[...]Knockaert investigates the controllability of non-intention in Cage's work[...]

<http://www.orpheusinstituut.be/en/publications/order-disorder>

ORDER & DISORDER



Jonathan Dunsby, Joseph N. Straus, Yves Knockaert, Max Paddison, Konrad Boehmer

Order and Disorder, the fourth publication in the Writings of the Orpheus Institute, is a result of the first International Orpheus Academy for Music Theory 2003. The motto of this 'Academy' were 20th century music and theory, especially after the 1950s. Five guest lecturers discussed theoretical, historical and philosophical aspects of this theme in six articles:

In *Music-Analytical Trends of the Twentieth Century*, Jonathan Dunsby discusses key features in the development of music analysis from pre-structuralist to postmodern times. Joseph N. Straus describes in *Atonal Composing-Out* different ways in which the intervallic and motivic ideas of the musical surface in atonal music are projected over larger spans. In the article *Systemlessness in Music*, Yves Knockaert investigates the controllability of non-intention in Cage's work, the compositional approach of Morton Feldman's 'floating thoughts', and the 'raw state' of Wolfgang Rihm's music of the 1980s. Max Paddison exposes, in *Nature and the Sublime: The Politics of Order and Disorder in Twentieth-Century Music*, a history of the concept of nature in relation to music with some references to literature and the visual arts. Finally, Konrad Boehmer analyses several aspects of the political economy of music in *Music and Politics. Towards a Terza Pratica* mainly focuses on the perspectives of the paradigmatic change which electric music had caused.

"There has been a shift from the sublime as a set of experiences of nature, via the experience of art, towards an experience of society characteristic of the modern

world. This experience has been central to twentieth-century and contemporary music." **MAX PADDISON**

"It is not a matter of thinking just about the quality of the musical products, but first and foremost about the quality of the modalities of production themselves. In the final analysis this means not to compose political music, but to compose music politically." **KONRAD BOEHMER**

Order and Disorder – by Jonathan Dunsby, Joseph N. Straus, Yves Knockaert, Max Paddison, and Konrad Boehmer. (**Collected Writings of the Orpheus Institute 4**)
174 p., ISBN: 90 5867 369 3

This book is available through [Universitaire Pers](#)

CHECK ALSO:

<http://www.musiktexte.de/contents/en-us/d281.html>

<http://www.sheerpluck.de/composition-54721-11987-Yves-Knockaert-Afraid-of-Silence.htm>