

*Glory be to God in the highest,  
and on Earth peace, and goodwill to all of humanity.*

Christmas 2008 / New Year 2009 Message

Suzanne Stephens,  
Kuerten, December 26th 2008

Last night there was the most beautiful starry sky that I had ever seen anywhere.

*Capricornus seagoat with Saturn  
Earth son of Earth the man  
night I winter night  
show the heaven's firmament  
starry tent  
seed, withdrawn  
slow tenacious  
steadily climbing heights  
stubborn stiff  
striving for light  
son of Mother-sun Sirius.*

(Text excerpt from SIRIUS, by K. Stockhausen)

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### **80th Birthday / Memorial Year 2008 – 2009**

Despite our sorrow or maybe even *because* so many people were so sad together, this year was full of wonderful performances world-wide. (We were directly involved in only a fraction of the countless concerts and events.)

It was probably because Stockhausen was no longer physically around to take responsibility for everything that all those who organized the concerts and all musicians who performed were especially vigilant because they suddenly were aware of their own responsibility. We and everyone else involved had to try to remember everything we ever learned from him in order to make the concerts and the many world premières as perfect as he would have wanted them to be.

No one possesses his experience, his ears or his genius, not even all of us together. But we have our love of him and his music and that can move mountains. Above all, this enormous engagement motivated by love can be consoling and inspiring and can even turn grief into joy.

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**MICHAELs REISE UM DIE ERDE**

On **January 10th 2008**, a little more than a month after Stockhausen left his body behind, MICHAELs REISE UM DIE ERDE (MICHAEL'S JOURNEY ROUND THE EARTH) *with trumpet and orchestra* was performed (quasi concertant) in Amsterdam by the *Asko Ensemble* with Marco Blaauw as soloist.

MICHAELs REISE, the second act of **DONNERSTAG aus LICHT** (THURSDAY from LIGHT) was the first part of LICHT composed by Stockhausen, and its message forms the heart of **DONNERSTAG aus LICHT** and actually of all of LICHT. It was world-premiered on October 16th 1978, the day Pope Johannes Paul II began his papacy, and his papacy lasted until Stockhausen finished composing LICHT. (Was it a coincidence that during his papacy he added the *Mysteries of Light* to the other three mysteries which are contemplated when praying the rosary?)

On **Pentecost Monday** (May 12th 2008) the extraordinary new staging of MICHAELs REISE (and MICHAELs-GRUSS / MICHAEL'S GREETING) was premiered, produced by the *Wiener Taschenoper*, in collaboration with the *Wiener Festwochen* and performed by the *musikfabrik* conducted by Peter Rundel, with Marco Blaauw as soloist. (Carlus Padrissa [La Fura dels Baus]: conception and stage direction; Roland Olbeter: conception and stage design; Franc Aleu: conception and videos; Valentina Carrasco: choreography and assistant to the stage director; Paul Jeukendrup: sound projection; Frank Sobotta: lighting; Chu Uroz: costumes; and Thomas Ulrich: dramaturgie). After four performances in Vienna, it toured Europe (2x Cologne, Venice, Warsaw, 2x Dresden, 2x Paris), and the last performance of this first tour was on the **3rd Sunday in Advent**, December 14th, in Paris.

Thus it seems that Stockhausen's 80th birthday / memorial year, with all of the other wonderful performances, including 7 world premières and other important events including the new, expanded *Stockhausen Concerts and Courses Kuerten* (some of which I will mention later) was accompanied and blessed by MICHAEL'S message of hope as expressed in MICHAELs REISE and **DONNERSTAG aus LICHT**.

In Cologne, the dramaturge of the production, Thomas Ulrich, (who many of you are familiar with through his book on spirituality in the works of Stockhausen and Cage, the English translation of which we will be publishing) gave the following introduction to MICHAELs REISE UM DIE ERDE at the Philharmonic Hall in Cologne on August 26th directly preceding the performance of MICHAELs GRUSS, MICHAELs REISE and MICHAELs ABSCHIED.

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## MICHAELs REISE UM DIE ERDE / MICHAEL'S JOURNEY ROUND THE EARTH

### An Introduction by Thomas Ulrich

Karlheinz Stockhausen's work, MICHAELs REISE UM DIE ERDE, belongs in a larger context. Although it may be performed by itself – and the composer often did this – for understanding the piece, the context is very important: MICHAELs REISE is the second act of the opera **DONNERSTAG aus LICHT**, and also this opera is not independent, but rather belongs to the cycle of operas entitled LICHT, a circle of seven operas about the days of the week, from **MONTAG aus LICHT** / MONDAY from LIGHT to **SONNTAG aus LICHT** / SUNDAY from LIGHT. Stockhausen worked on this cycle for 26 years (1977–2003); it comprises ca. 29 hours of music.

The tour through the seven days of the week is, at the the same time, a journey through central themes of life, which according to ancient religious traditions (which Stockhausen takes up) are associated with the days: Monday is the day of birth and life; Tuesday the day of war and conflict; the theme of Wednesday is understanding and reconciliation; Thursday is about learning; Friday is about temptation and fall [and repentance]; Saturday is the day of death; and Sunday is marked by praising God. Three earthly-supernatural figures are the central figures of LICHT; they pass through the thematic domains of the individual days and by their deeds and words elucidate what it is all about. They originate in the Judaic-Christian tradition: Michael as Archangel, who descends to Earth from the heavenly heights and takes on human form (the Christ motive of the incarnation!), in order to lead humanity to God; Eve as first mother of life and embodiment of divine and earthly love; and Lucifer, the fallen Prince of the Angels, who rebelled against God and therefore was expelled from Heaven – the trouble maker and confuser. These three persons also meet us in MICHAELs REISE.

**DONNERSTAG aus LICHT** is the Michael Day; here, Michael is central. The first act tells about his childhood and youth, and about how Mondeva appears to him, a star maiden, through whose appearance he encounters love and music, and finally about his examination as a musician. The second act is about Michaels journey round the Earth and his encounter with Eve, with whom he ascends to Heaven; the third act relates Michael's home-coming in Heaven.

Now for more details about what happens in MICHAELs REISE UM DIE ERDE:

Here, Michael appears as trumpeter. In the first part of the act we experience his journey round the Earth in seven stations, setting out from Cologne (or the place where it is performed) via New York, Japan, Bali, India, Central Africa and arriving in Jerusalem. The number of stations (seven) reminds us of the seven days of the LICHT cycle and, in fact, in each station a day with its corresponding theme occurs: The point of departure is associated with Monday and thus with the theme: birth and life; New York corresponds to Tuesday (conflict and war), etc. That is why MICHAELs REISE is especially suitable as an introduction to the wreath of LICHT operas – all of the days and themes are traversed briefly. Especially characteristic are the eventful and turbulent conflict-music of New York and the dark sound world of Central Africa, from which the theme of death emerges.

At the end of this sixth station, a heavenly voice – the sound of the basset-horn – is suddenly heard. Michael, alert, shouts: “Zurück! (Go back!)”. The journey, which until now was to the West, turns eastwards, towards Jerusalem. Upon arrival, the heavenly voice sounds again. Michael calls: “Halt!”. The journey ends, and Michael sets foot on the ground of the Holy City. Intensively and finally despairing, he searches for the voice which had called to him from above, but something happens which happens to many religious people: The heavenly voice cannot be forced to sound; the most intensive prayer, or the greatest devoutness cannot make God appear. HE reveals Himself wherever and whenever He will. Instead, at this holy place, Michael finds what he was not looking for: a friend in the form of a double-bass player, with whom he enters into an increasingly intensive dialogue. When it is over, we hear the heavenly call a third time, and now the celestial being appears on the scene in person: Eve. Lovingly and erotically challenging him, she encounters Michael. With the power of Eros she guides his steps into the blue of the heavenly heights. The act ends with the image of them floating, united, in the heavenly regions.

Everything that has happened up until now has been countered by a “clown-like pair of swallows” – two clarinets – who, already during the journey, every now and then would run through the orchestra, try to distract the musicians, prance around the conductor, etc. In the

second half of the act, they mimic the dialogue between Michael and Eve, even drastically sometimes. The luciferian powers cannot endure that. In the form of two trombonists they aggressively turn against the swallows and finally execute them with a series of sonic volleys.

So much for the subject matter of MICHAELs REISE UM DIE ERDE. Now, two more general aspects should be mentioned, which are central to Stockhausen's thinking in the LICHT cycle and which also contribute to understanding this work.

First of all: In listening to MICHAELs REISE it immediately becomes clear that it is an act of an opera without singers. Only instrumentalists stand on the stage: Michael as trumpeter, Eve as basset-horn player, Lucifer as trombonist or (especially in the Central Africa station) as tuba player; the swallows as clarinets, the friend as double-bass player. Thus, MICHAELs REISE could be considered a trumpet concerto. But: the scenic aspect belongs to it – not only as an ingredient. For the music in itself has a scenic character; it needs to be brought onto the stage. Only then does that which is inherent in it come into being. This is, at the same time, an important guideline for the scenic realisation: If the score already includes everything which is substantial, then whatever takes place on the stage can and should result from an intensive study of the score – this provides far more than just a motive for regie ideas; it is namely a prescription, so that also the stage actions are formed musically.

In a radical sense, in LICHT, the music is central – even to the extent that one could doubt that the three main figures in the opera are individual persons at all. That is what certainly most profoundly differentiates Stockhausen's cycle from traditional opera, as it found its expression especially in the 19th century. There, individuals stand on the stage who want to express themselves and who therefore, because this need escalates to the highest degree, have to sing. Thus, opera singing allows the human "I" to predominate as intensively as at all possible. On the contrary, Stockhausen's protagonists: Michael, Eve and Lucifer are, first of all, not people, but are musical figures, melodies or, as Stockhausen calls it, musical formulae.

The Michael formula, which the solo trumpeter introduces at the beginning of MICHAELs REISE, comprises the essence of this figure. The melody has something radiant, optimistic; as a whole its pitches go downward, for that is Michael's mission: to descend from Heaven in order to incarnate and to lead humanity to God. It is actually this formula that travels round the Earth and comes to terms with the spiritual contents of the individual stations; it essentially determines what takes place on the Michael-day DONNERSTAG. Only as a second step does it then embody itself in the musician who is standing on the stage. This musician embodies the formula – therefore he does not necessarily need to sing but rather, as instrumentalist, can bring his essence, the formula, to bear. And the same holds true for Eve and Lucifer: they live as their special formulae. Thus, everything that takes place musically in the seven LICHT operas is derived from these three formulae. The simultaneous sound of the formulae, in what Stockhausen designates the "super formula", even prescribes substantial staging instructions.

With this, we are faced with a fundamental conviction of Stockhausen: The essence of reality is vibration. The entire cosmos is an interweaving of 120 vibrating octaves vibration ranging from the superfast Gamma waves to the vibration of the origin and dissolution of the universe. It is possible to transpose these vibrations into the range of human auditory perception, where music is at home. Therefore, music is a central medium in which reality in all its dimensions and facets encounters me. If, for Stockhausen, music is of paramount importance, then it is not only because he happens to be a musician and his talent lies here, but it is because in music the totality of reality appears. That is why it is extremely important to occupy oneself with music, and also to listen to music: By doing so, I train my ability to

comprehend the world, to understand it and to accept it in all its contradictions. At the same time, I gain a criteria for assessing music: Is the music with which I occupy myself, suitable for intercepting something of the complexity of the universe? Viewed from this perspective, the cycle **LICHT** is on the one hand a cosmos which comes into being out of music and endures through music and, on the other hand, is an artistic creation, in which reality, transposed into the audible, allows us to experience it.

The second general aspect, which is central to Stockhausens thinking in the **LICHT** cycle and which also contributes to understanding this work is: The seven Stockhausen operas want to show life in its complete variety and its many forms. That is why what we see happening on the stage is sometimes overwhelmingly abundant and colourful. But: that is only on the surface. Stockhausen's thinking actually tends toward unity. For he is a religious person, considers his oeuvre as praise of God, and whoever believes in God tries to see everything in relation to God. That is already clear in regard to the names of the operas. Their themes are as contrary to each other as the challenges of life: war and reconciliation, birth and death, fall and praise of God – but all of this is equally imbued with God's light, in everything He Himself is present: **MONTAG aus LICHT**, **DIENSTAG aus LICHT**, etc. That relativates the oppositions in human life, which moral thinking especially wishes to emphasize– also in everything which is painful and hostile to life, God is present. This conviction again and again caused Stockhausen to be misunderstood to the point of furious attacks – as if he championed those hostile or destructive forces.

Also in **MICHAELs REISE** we encounter this unified way of thinking. I would like to call attention to two aspects:

In the meeting of Michael and Eve, it is the power of Eros which leads Michael on the way to Heaven. In the Christian tradition, earthly and heavenly love, Eros and agape are repeatedly considered as extreme opposites. But for Stockhausen both belong together. Especially Eros, if used properly, can be a powerful driving force for releasing human beings from their egocentricity, and it can lead humans out of and beyond the earthly existence, into heavenly heights.

And a second example: The luciferian powers, as mentioned before, execute the swallow pair with aggressive sonic volleys; they die with a shrill scream. This scream merges with the united sounds of Michael's trumpet and Eve's basset-horn, which float through the sky, playing exactly the same pitches as the dying swallows.

The pain of death and the bliss of heavenly life, which are absolute opposites for our thinking, pass – seen with the eyes of faith – into each other. They are two sides of one reality, similar to the view in the Gospel of John that Jesus' death on the cross and his rising to the heavenly Father is one and the same event. Everything exists in the divine Light; devotedness involves yearning for the fullness of time, when it will become clear that God is everything, and striving for a view which already senses this fullness now in the often agonizing contradictions of our time. That is what the **LICHT** cycle endeavors to show; that explains the resplendence hovering above this music and which is auspiciously audible in **MICHAELs REISE UM DIE ERDE**.

Thomas Ulrich

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As a Christmas present to us all, I can gratefully announce that at the moment there are serious plans for the world premières of **SONNTAG aus LICHT** in 2011, **MITTWOCH aus LICHT** in 2012, and the entire **LICHT**-cycle in 2015. But I cannot say more until the contracts have been signed.

ENGEL-PROZESSIONEN  
(ANGEL-PROCESSIONS)

Angels of *Music* – **THURSDAY from LIGHT**

GOD – Holy Spirit of the Cosmos –  
bless the music.

MICHAEL – Holy Spirit of our Universe –  
protect the music.

EVE – Holy Mother of Humanity –  
give new life to music.

Angels of *Heaven* – **SATURDAY from LIGHT**

Holy. holy, holy is the Heaven,  
in which we humans are resurrected.

Angels of *Water* – **MONDAY from LIGHT**

A third millennium is beginning  
since your birth in the water, Christos MICHAEL,  
through EVE'S child's child Maria.

Angels of *Earth* – **TUESDAY from LIGHT**

We praise GOD, the creator of the Cosmos;  
we laud MICHAEL, the sovereign of our Universe;  
we thank EVA-Maria for our course of the years on this Earth.

Angels of *Light* – **FRIDAY from LIGHT**

Our hearts hear your voices,  
MICHAEL – EVE in God.  
Our eyes read the light,  
radiating in all temptation.

Angels of *Life* – **WEDNESDAY from LIGHT**

Joy in the play of life,  
Praise, glory and thanksgiving to You  
GOD – Holy Spirit of the Cosmos.

Angels of *Joy* – **SUNDAY from LIGHT**

Be glad, GOD loves us;  
Rejoice, GOD guides us;  
Sing, GOD hears us;  
Radiate, GOD sees us;  
Give thanks, GOD helps us  
through MICHEVA EMIVAEL

on SUNDAY from LIGHT.

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*The angels are moving in processions there,  
although they really live everywhere.  
They step and they glide, sometimes springing,  
to always continue their dancing and singing.*

New Year's greeting from Karlheinz Stockhausen,  
January 1, 2004

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### **World Premières in 2008**

After months of preparing (fair-copying and correcting) the scores, mixing the multi-track performance tapes for the 7 works which were to receive their world première in 2008, and weeks of rehearsals (with Kathinka who also did the sound projection), the first world-première of the year, GLANZ (BRILLIANCE), the 10th Hour of KLANG, *for bassoon, viola, clarinet, oboe, trumpet, trombone, tuba* was performed by the *Asko Ensemble* on June 19th at the *Muziekgebouw* in Amsterdam. It was especially moving when, the musicians spoke the words (in Latin):

*“Glory to God in the highest and on Earth, peace and goodwill to all of humanity.”*

It felt to me like a first Stockhausen message from the Beyond. Many more would come...

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The second world première, HARMONIEN (HARMONIES), the 5th Hour of KLANG, *for trumpet* took place on August 2nd during the Stockhausen Day at the Proms in the *Royal Albert Hall*, performed by Marco Blaauw. It begins with the words:

*“Lob sei Gott (Praise be to God)”.*

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The third world première was on August 6th at the North German Radio (*NDR*) in Hamburg: EDENTIA, the 20th Hour of KLANG, *for soprano saxophone and electronic music* (layers 6-5-4 from COSMIC PULSES), performed by Marcus Weiss. Mixed to the electronic music, is the following text:

*EDENTIA*

*constellation*

*in NEBADON*

*gardens of GOD*

*THOUSANDS OF LAKES*

*resurrection halls*

*SERAPHIM*

*The celestial musicians Morse Morse Morse*

*play steep glissandi*

*red points*

*in EDENTIA triangles*

*circles circles*

*Edentic crosses crosses*

*limbs limbs*

*trillsrills*

*repetitions*

*concaves*

*tremoli*

*aleatoric*

*explosion*

*micro-intervals*

*groups of groups*

*sine-spirits*

*familyten*

*Edentians*

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The fourth world première was of *BALANCE*, the 7th Hour of *KLANG*, for *bass clarinet, English horn and flute*, which took place during the Stockhausen birthday 24-hour marathon at the *WDR* in Cologne on August 22nd. It was performed by musicians of the *Ensemble Recherche* and they speak the same text as in *GLANZ*, but distributed in a different way:

*Glory be to God in the highest and on Earth, peace and goodwill toward all humanity.*

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The fifth world première was *HOFFNUNG (HOPE)*, the 9th Hour of *KLANG*, for *violoncello, viola, and violin*, performed by musicians of the *Musikfabrik* on August 31st at the *WDR*. The text they say is:

*Thanks to God. Thank you God, for the work HOPE.*

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The sixth world première, that of FÜNF WEITERE STERNZEICHEN (FIVE MORE STAR SIGNS) *for Orchestra*, on September 16th in Bologna, was one we were particularly nervous about. Stockhausen had written extremely daringly for orchestra – as if they were all soloists. It is extremely demanding, technically. As he was composing and we looked over his shoulder (nosey, as usual) we would sometimes (cautiously) say things like, “Maybe you should write an ossia for a slightly slower tempo in case they can’t play it that fast.” Answer: “Out of the question.”. Of course, if he had been along in Bologna for the rehearsals and the orchestra couldn’t play it, then he would have just re-written some passages on the spot. But ...

Luckily, Stockhausen had hand-picked Oliver Knussen to conduct the piece, and luckily the *Orchestra Mozart*, a hand- chosen (by Claudio Abbado) ensemble of young professionals from all over Europe, learned the piece in record time. (It was so good that we decided on the spur of the moment to make a multi-track recording, which still has to be mixed down, and if it is good enough, we will negotiate the CD rights and release it in the *Stockhausen Complete Edition*.)

At the end of the concert, the audience wouldn’t stop applauding and when Oliver held up the score and announced two encores, everyone cheered. The first one was ARIES, and the second one was GEMINI, the piece he finished on the evening of December 4th. I personally call FÜNF WEITERE STERNZEICHEN “Stockhausen’s Farewell”, because it is like a personal calling card : experimental and daring to the extreme with time-layers and instrumentation, extremely beautiful, even sentimental, and last, but not least, really humourous, especially the tuba solo in TAURUS. Many of the audience just stood around in tears afterwards.

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Oliver Knussen conducted it again in London with the *London Sinfonietta* during the incredible *Stockhausen KLANG Festival* which he curated at the *South Bank Centre* in November . In addition to the many works of KLANG which were performed during the festival, there was an excellent performance (including staging) of *TRANS for orchestra*, performed by the orchestra of the *Royal College of Music*, and a breath-taking performance of *LUCIFER’S DANCE* performed by the symphony band of the *Royal Northern Collge of Music* in Manchester.

During this festival, the seventh and final world première of the year took place: *URANTIA*, the 19th Hour of *KLANG, for soprano and electronic music* (layers 9-8-7 of *COSMIC MUSIC*), which Kathinka pre-recorded for the world première. The text she sings is:

*Rotations everywhere*

*Urantia in the cosmos*

*Father, Son and Holy Ghost*

*GOD GOD GOD*

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On December 20nd was the memorial concert here in Kuerten. Admission was free as a gift of the *Stockhausen Foundation for Music* to the citizens of the community of Kuerten.

With our tried-and-true idealistic team of the summer *Stockhausen Concerts and Courses Kuerten* we had to quickly convert the *Suelztalhalle* in about 8 hours from a gymnasium into a beautiful concert hall with a large stage, good lighting and a small exhibition with posters and photos of some of the highlights of the year.

The concert was: HARMONIEN (HARMONIES) *for trumpet* (played by Marco Blaauw, who played the world première in London in August and also performed in the wonderful staging of MICHAEL'S REISE UM DIE ERDE (MICHAEL'S JOURNEY ROUND THE EARTH) throughout Europe this year with the *Musikfabrik*). Then BALANCE *for English horn, bass clarinet and flute* was performed by the musicians of the *Ensemble Recherche*. They performed the world première of this work in August on Stockhausen's birthday at the *WDR* and since then have performed it several times in Europe. Next year during the courses they will perform an entire concert with Stockhausen works. Finally, HARLEQUIN *for clarinet* was performed, played and danced by Michele Marelli, one of my best students.

We plan to continue this tradition of a December concert as memorial and Advent concert.

The above describes only a fraction of the totality of the Stockhausen celebrations which took place this year all over the world such as in Cologne, Paris, London, Warsaw, Cracow, Weimar, and Berlin to name only a few. (For programme details please see the concert list elsewhere on the homepage.) We are so grateful to all of the friends of Stockhausen and his music which made this possible and who helped to turn our sadness into joy.

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### **New CDs, scores, book and the Stockhausen DVD-Edition**

The CDs of URANTIA (CD 97) and EDENTIA (CD 98) have just been delivered. I highly recommend them, not only for the music but for the beautiful pictures of Stockhausen which were taken last spring among the flowers and blossoming trees around his house. In addition, we released 6 more text-CDs this year.

9 scores (URANTIA, EDENTIA, the English and German Realisation Score of KONTAKTE, and the 6 separate editions of parts of MOMENTE) were published this year.

The Gedenkbuch (Memorial Book) for Stockhausen, which we also published this year, comprises texts (in many different languages) which were originally written to him by friends of his music for his 80th birthday.

The first 6 films of our new Stockhausen DVD-Edition are now available. They include a film of Stockhausen rehearsing and performing ZEITMASZE with the *Ensemble Modern* in 1992 (with an introduction spoken by Stockhausen in German), Stockhausen giving a lecture on Electronic Music (in German) at the *Folkwang Hochschule* in 1996, and Stockhausen giving an pre-concert talk and an introduction to HYMNEN (in English) at the *Barbican Centre* in October 2001.

There is over 1000 hours of material which I filmed since 1991 (most of Stockhausen's rehearsals, including the complete rehearsals for **DIENSTAG aus LICHT**, Stockhausen conducting INORI and PUNKTE, many interviews and lectures, and even some "home movies". We are in the process of digitizing this, and making some of the material accessible. For a peek, see the quicktime movies elsewhere on this homepage.

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## Stockhausen Concerts and Courses Kuerten 2009

We just have finalised the concert programmes for the *Stockhausen Concerts and Courses Kuerten 2009*, which will take place from Friday, July 10th to Sunday, July 26th.

*Space Music, New from the Present (KLANG),  
New from the Past (PROZESSION and ZEITMASZE),  
and LIGHT-Miniatures.*

***Official Opening on Friday, July 10th at 18.00 on the Karlheinz-Stockhausen-Platz***

Music: MICHAELs RUF (MICHAEL'S CALL)

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**Concert on Friday, July 10th 2009, 20.00**

ELEKTRONISCHE STUDIE II (ELECTRONIC STUDY II)  
*Electronic Music (3' 20'') 4-track*

GESANG DER JÜNGLINGE (SONG OF THE YOUTHS)  
*Electronic Music (13' 14'') 4-track*

TELEMUSIK  
*Electronic Music (17') 4-track*

Intermission

KOMET als KLAVIERSTÜCK XVII (COMET as PIANO PIECE XVII)  
*for electronic keyboard, electronic and concrete music (15') 4-track*

Antonio Pérez Abellán, Synthesizer

KLANG – 9th Hour: HOFFNUNG (HOPE)  
*for violoncello, viola, violin (35')*

ensemble musikFabrik

Sound projection: Mark Polscher / Kathinka Pasveer

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**Saturday, July 11th 2009, 20.00**

SAMSTAGs GRUSS (LUZIFER GRUSS) /  
SATURDAY GREETING (LUCIFER'S GREETING)  
*for 26 brass instruments and 2 percussionists (8')*  
Stereo-Projection

LUZIFERs TRAUM oder KLAVIERSTÜCK XIII  
(1. Szene vom SAMSTAG aus LICHT) /  
LUCIFER'S DREAM or PIANO PIECE XIII (1st Scene of SATURDAY from LIGHT)  
*for bass and piano (36')*

Nicholas Isherwood, bass, und Frank Gutschmidt, piano

Intermission

KATHINKAs GESANG als LUZIFERs REQUIEM  
(2. Szene vom SAMSTAG aus LICHT) /  
KATHINKA'S CHANT as LUCIFER'S REQUIEM  
(2nd Scene of SATURDAY from LIGHT)  
*Version for flute and electronic music (33') 6-track*

Kathinka Pasveer, flute

Sound projection: Bryan J. Wolf

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**Sunday, July 12th 2009, 20.00**

HYMNEN (ANTHEMS)  
*Electronic and Concrete Music (114')* 4-track  
Regions 1 und 2

Intermission

Regions 3 und 4

Sound projection: Florian Zwissler

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**Monday, July 13th 2009, 20.00**

ZEITMASZE (TIME-MEASURES)  
*for 5 wood-winds (14'47)*

PROZESSION (PROCESSION)  
*for tam-tam, viola, electronium or synthesizer, piano, microphonist, filterer and level  
controller (6 players) (37')*

Intermission

KLANG – 7th Hour: BALANCE *for bass clarinet, English horn, flute  
(30')*

Ensemble Recherche

Sound projection: Florian Zwissler

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**Tuesday, July 14th 2009, 20.00**

DIENSTAGS-GRUSS (WILLKOMMEN mit FRIEDENS-GRUSS) /  
TUESDAY GREETING (WELCOME with PEACE GREETING)

*for soprano / 9 trumpets, 9 trombones, 2 synthesizer players / choir  
as Stereo-Projection (21')*

Intermission

OKTOPHONIE (OCTOPHONY)  
*Electronic Music of TUESDAY from LIGHT (69') oktophonic 8-track*

Sound projection: Kathinka Pasveer

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**Wednesday, July 15th 2009, 20.00**

KLAVIERSTÜCK XVIII (MITTWOCH-FORMEL) /  
PIANO PIECE XVIII (WEDNESDAY FORMULA)  
*for electronic piano (12')*

Antonio Pérez Abellán, piano

PROZESSION (PROCESSION)  
*for tam-tam, viola, electronium or synthesizer, piano, microphonist, filterer and level  
controller (6 players) (37')*

*Realisation for Computers*

Intermission

HELIKOPTER-STREICHQUARTETT (3. Szene vom MITTWOCH aus LICHT) / HELICOPTER  
STRING QUARTET (3rd Scene of WEDNESDAY from LIGHT)  
as 8-track projection (31')

Sound projection: Paul Jeukendrup

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**Thursday, July 16th 2009, 20.00**

DONNERSTAGS-GRUSS (MICHAELS-GRUSS) /  
THURSDAY GREETING (MICHAEL'S GREETING)  
*for 8 brass instruments, piano, 3 percussionists (11') Stereo -projection*

MONDEVA / MOON-EVE (13') + KLAVIERSTÜCK XII / PIANO PIECE XII (22')  
(Scenes from MICHAEL'S YOUTH, 1st Act of THURSDAY from LIGHT)

Rumi Sota-Klemm, basset-horn; Hubert Mayer, tenor; Frank Gutschmidt, piano; Marco  
Blaauw, trumpet

Intermission

DRACHENKAMPF / DRAGON-FIGHT (13') + ARGUMENT (11') + VISION (28')  
(Scenes from MICHAEL'S HOME-COMING, 3rd Act of THURSDAY from LIGHT)

Marco Blaauw, trumpet; Bruce Collings, trombone; Nicholas Isherwood, bass; Hubert Mayer,  
tenor; Kathinka Pasveer, dancer-mime; Benjamin Kobler, Synthesizer.

DONNERSTAGS-ABSCHIED (MICHAELS-ABSCHIED /  
THURSDAY FAREWELL (MICHAEL'S FAREWELL) (tape or live)

Sound projection: Bryan J. Wolf

\*

**Friday, July 17th 2009, 20.00**

ELECTRONIC MUSIC with SOUND SCENES of FRIDAY from LIGHT  
with CHILDREN'S ORCHESTRA, CHILDREN'S CHOIR, CHILDREN'S TUTTI, CHILDREN'S WAR  
(20-track) 145'

Part I

Intermission

Part II

Sound projection : Kathinka Pasveer

\*

**Saturday, July 18th 2009, 20.00**

KONTAKTE (CONTACTS)  
*for electronic sounds, piano and percussion (35') 4-track*

Stuart Gerber, percussion, und Benjamin Kobler, piano

Intermission

LIBRA  
*for bass clarinet and electronic music (33') 8-track*

Suzanne Stephens, bass clarinet

Sound projection: Bryan J. Wolf / Kathinka Pasveer

**Sunday, July 19th 2009, 20.00**

KLANG – 14th Hour: HAVONA  
*for bass and electronic music*  
(layers 21 - 20 - 19 from COSMIC PULSES) 8-track (24')

*[German première]*

Nicholas Isherwood, Baß

Intermission

LICHTER – WASSER (SONNTAGS-GRUSS)  
1. Szene vom SONNTAG aus LICHT /  
LIGHTS – WATERS (SUNDAY GREETING) 1st Scene of SUNDAY from LIGHT  
*for soprano, tenor, and orchestra with synthesizer (51')*  
8-track projection

Sound projection: Gerard Pape / Kathinka Pasveer

\*

**Monday, July 20th 2009, 20.00**

MONTAGS- GRUSS (EVA-GRUSS) / MONDAY GREETING (EVE'S GREETING)  
*for multiple bass-horn and elec. keyboard instruments (34')* 4-track projection

KLAVIERSTÜCK XIV (PIANO PIECE XIV)  
BIRTHDAY-FORMULA of MONDAY from LIGHT  
*as piano solo (6')*

Frank Gutschmidt, piano

Intermission

DIE 7 LIEDER DER TAGE / THE 7 SONGS OF THE DAYS  
*for voice and chordal instrument (9')*

Hubert Mayer, tenor, und Antonio Pérez Abellán, synthesizer

MONTAGs ABSCHIED (EVA-ABSCHIED) /  
MONDAY FAREWELL (EVE'S FAREWELL)  
*for piccolo flute, multiple soprano voice and elec. keyboard instruments (28')*  
4-track tape projection

Sound projection: Kathinka Pasveer

\*

**Tuesday, July 21st 2009, 20.00**

*Participants' concert:*

AM HIMMEL WANDRE ICH  
Indianerlieder für 2 Singstimmen (52')

Klangregie: Florian Zwissler

\*

**Wednesday, July 22nd 2009, 20.00**

EUROPA-GRUSS (EUROPE GREETING)  
*for wind instruments (and synthesizers)*  
as stereo-projection (12'30)

KLANG – 19th Hour: URANTIA  
*for soprano and electronic music (layers 9-8-7 from COSMIC PULSES) (20') 8-Spur*

*[German première]*

Intermission

MITTWOCHS- ABSCHIED (WEDNESDAY FAREWELL)  
*Electronic and Concrete Music (44') oktophonic 8-track*

Sound projection: Kathinka Pasveer

\*

**Thursday, July 23rd 2009, 20.00**

*Participants' concert:*

if not full, perhaps

UNSICHTBARE CHÖRE vom DONNERSTAG aus LICHT / INVISIBLE CHOIRS  
of THURSDAY from LIGHT 8-track (50')

Sound projection: Mark Polscher

\*

**Friday, July 24th 2009, 20.00**

MUSIK IM BAUCH (MUSIC IN THE BELLY)  
*for 6 percussionist and music boxes (38')*

Anthos Ensemble

Intermission

KLANG – 13th Hour: COSMIC PULSES  
*Electronic Music (32') 8-track*

Sound projection: Anthos sound projectionist und Kathinka Pasveer

\*

**Saturday, July 25th 2009, 20.00**

*Participants' concert*

if not full, perhaps

LUZIFERs ABSCHIED

(4. Szene vom SAMSTAG aus LICHT) /

LUCIFER'S FAREWELL (4th Scene of SATURDAY from LIGHT)  
*for men's chorus, organ, 7 trombones (58') Stereo-Projection*

Sound projection: Florian Zwissler

\*

**Sunday, July 26th 2009, 18.00**

ENGEL-PROZESSIONEN (2. Szene vom SONNTAG aus LICHT) /  
ANGEL PROCESSIONS (2nd Scene of SUNDAY from LIGHT)  
*for choir a cappella as 8-track tape projection (40')*

Intermission

SONNTAGs ABSCHIED (vom SONNTAG aus LICHT) /  
SUNDAY FARWELL (of SUNDAY from LIGHT)  
*Electronic Music (35') 5-Track*

Sound projection: Kathinka Pasveer

\*

The motto which Stockhausen had already planned for the *Stockhausen Concerts and Courses Kuerten 2009* is:

*Learning for new lives.*

\*

This year we had already extended the courses to two weeks and added a course for sound projection with a full week of purely electronic music preceding the second week, thereby inaugurating the *Centre for Stockhausen Space Music*.

This year, both weeks will be mixed programmes, and the sound projection course will take place during both weeks. There will be more hands-on experience, since the *Suelztalhalle* will be reserved all day every day for the sound projection course, rehearsals and concerts.

Next year there will be several new aspects.

For instance, there will be series of lectures given by different musicologists, such as Jerome Kohl on ZEITMASZE, which will also be performed during the courses in connection with open rehearsals and a course for conducting the work. I have asked the musicologists to make their lectures as accessible as possible and really want to encourage those of you who are “just” music lovers to come. Most of the course participants in the past have been “just” music lovers like you. The courses are in English of course, but I cannot say that often enough because there are still people who have recently told me that they didn’t come because they cannot speak German!

We will try to get Gregorio and Joachim back for another presentation on COSMIC PULSES, because their presentation this year was so popular.

There will also be open rehearsals of MUSIK IM BAUCH and the two versions of PROCESSION, and seminars on the realisations of PROCESSION.

And, as you can see, all of the works which were world première this year (except EDENTIA) plus HAVONA, which will have its première in Paris on January 10th, will be performed during the *Stockhausen Concerts and Courses* in Kürten 2009.

We will be posting the detailed brochure sometime in January.

\*

When Stockhausen was 19 years old, before he ever dreamed that he himself would be a composer someday, he wrote a novel entitled *Leben im Tod (Life in Death)*, poetry, and short stories. (Hermann Hesse wrote to him that he was gifted as a poet.) The following is an excerpt of one of his short stories, entitled *Es war wie ein Rufen... (It was like a calling...)*:

*Sometimes music vibrates beyond the clouds, and we can no longer hear its echo.  
Very rarely is it truly infinite; then it makes us forget the Earth.  
The great masters sense that they have one more thing to say, and that life is coming to an end*  
—  
*But their music stays behind with humanity as a legacy, and we must gratefully preserve this precious gem, and endeavour in the spirit of the musician to grow deeper and deeper into his works and let them worthily arise again.*

This is what we hope to achieve through the courses.

\*

## **Four World Premières in 2009, and INORI**

On **January 10th**, HAVONA, the 14th Hour of KLANG, *for bass and electronic music* (layers 24-23-22 from COSMIC PULSES) will have its world première in Paris at the *Salle de Concert Olivier Messiaen, Radio France*, sung by Nicholas Isherwood. The sung text is:

*GOD*

*Your children aspire step-by-step  
from URANTIA to JERUSEM in NEBADON*

*Continue learning through UVERSA*

*and the great ORVONTON*

*reaching – via EDENTIA –*

*HAVONA*

*and from HAVONA to PARADISE*

*aspire to PARADISE*

*Souls in Paradise study cosmic music*

*GOD Your children aspire step-by-step from*

*Urantia (that is our planet) Earth*

*to JERUSEM in NEBADON*

*Continue learning through UVERSA*

*Distances are what no human being can comprehend*

*(but despite that, fearlessly ahead)*

*and the grand ORVONTON reaching – via EDENTIA – HAVONA*

*Hevene Hivini Hovono Huvunu*

*HAVONA*

*from HAVONA to PARADISE*

*GOD Your children*

*(black, white, green, yellow, red, brown, blue)*

*aspire step-by-step from*

*URANTIA to JERUSEM in NEBADON*

*further through UVERSA*

*(capital of ORVONTON in the ring of seven higher universities)*

*and the grand ORVONTON (seventh superuniverse, whose centre is the Milky Way galaxy)*

*reaching – via EDENTIA – HAVONA*

*the central universe circling PARADISE*

*in NEBADON through UVERSA, nucleus of the seventh superuniverse ORVONTON*

*EDENTIA*

*HAVONA with a billion perfect worlds*

*PARADISE*

\*

INORI will be performed on **January 17th** by the BBC Symphony Orchestra conducted by David Robertson, with Kathinka Pasveer and Alain Louafi as dancer-mimes, at the *Barbican Hall* in London. It will be followed (!) by a performance of *HYMNEN Electronic and Concrete Music* in what the BBC is calling “Stockhausen: Total immersion”.

On **August 25th** *KLANG – 21st Hour: PARADISE for flute and electronic music* (layers 3-2-1 from *COSMIC PULSES*) will be world premièred at the *Musikhalle* in Hamburg by Kathinka Pasveer. This was commissioned by the *North German Radio* in Hamburg. On the same program, *EDENTIA* and *BALANCE* will be performed.

This is the text of *PARADISE*:

*PARADISE*

*for flute*

*and electronic music*

*21st Hour of KLANG*

*three layers from COSMIC PULSES newly mixed*

*in PARADISE all 24 loops*

*from COSMIC PULSES*

*24 lines of notes for the flute*

*from 1 to 24 pitches*

*of the original row*

*source of all melodies*  
*each line, a different low note*  
*fragments of the groups*  
*jumps in the entire space*  
*fitting dynamics*  
*articulation free*  
*legato or staccato*  
*pauses ad libitum*  
*flexible tempo*  
*one insert per line*  
*for the fantasy*  
*and the play*  
*and the joy*  
*for the magic*  
*the eternal GOD*

\*

On **October 5th**, KLANG – 6th Hour: SCHOENHEIT (BEAUTY) for bass clarinet, flute and trumpet will have its world première at the *Gulbenkian Foundation* in Lisbon during a 3-day *Stockhausen KLANG Festival* from October 3–5 during which Hours 1–6 of KLANG and COSMIC PULSES (13th Hour) will be performed. BEAUTY will be performed by Kathinka Pasveer, Suzanne Stephens and Marco Blaauw.

At the beginning of BEAUTY, the performers say, in unison:

*Lob sei GOTT (Praise be to God).*

On October 13th on the occasion of the 50th anniversary of the *Goethe Institute* in Brussels, KLANG – 12th Hour: ERWACHEN (AWAKENING) for violoncello, trumpet and soprano saxophone will be premièred during a concert at the *Palais des Beaux Artes* in Brussels.

The text is:

*Erwachen in GOTT (Awakening in GOD).*

\*

To close, I would like to share a text which Stockhausen wrote on September 6th, 1986, as an answer to a questionnaire sent by the weekly newspaper, DIE ZEIT. The question was:

### **Does hope still have a future?<sup>1</sup>**

In all eternity I will practice the art of writing signs for notes, of forming tones, of playing tones, or having tones played, of listening to tones, of improving the playing, of dreaming tones, of making friends with enthusiastic musicians, of always thinking of new tone forms, of listening into the sounding nature, of weeping for joy when little Krisztina sings “*Mohohohohontag-hahahahag*” or Meynhert sings “*Err-de*” or when Suzanne vibrates the *Sunday interlude* on the basset-horn.

If I could have each of the 5 billion Earthlings alone with me during this, I could teach him or her to listen and be astonished and tremble together and be enraptured.

Give them to me, but individually and free, without orders and instructions, precriptions, recommendations, rules, regulations and demands pressuring them.

Be quiet you politicasters, ideoliers, journaieurs, administren, bureaucranten, advertiseurs, programmozzers – be silent, leave us alone finally let every one listen, and learn to listen yourselves, to all that which the alien new tones cause you to feel, what you have never suspected before – perhaps sensed as a child – what you can hear out of the nameless, mysterious sounds which from time to time sound out of the future into our human garden through a few antennas, a few finely tuned composers, sound players.

When soon six, seven billion – in disarray –

shout, protest, announce, grumble, talk, discotieren, threaten, order, inform, unionize, decree, russify, sweat, tour, vote, claim, eat... [trans. note: these are only the meanings of largely untranslatable invented German words which reflect our society]

then oases of new, un-heard-of magic music will become secret meeting places of those who have run away: their mouths will drop open, they will be speechless, their eyes will be fixed on the stars, their fingers will awkwardly tap along with the beat sometimes, they will be breathless, their vocal chords will practice micro-intervals:

Siriusmusic, heaven’s children music, galactic pioneer and deportee music, oscillating paths of electrons for soul telephone calls, mystical unions of things and beings and worlds and vibrations.

And whoever returns to the gibberish noise of the re-birth machine, is able to sing the new 7 *Songs of the Days* with intelligent coloured noise, clicks, yodeling, weeping, sighing, jubilating, with tritoni, major sevenths, minor ninths, glissandi and micro-intervals, with scales of intensities and envelopes, with chromatic tempi, eleven-tuplets, thirteen-tuplets and a new alphabet of coloured rests.

\*

### **Summer Greeting 1988<sup>2</sup>**

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<sup>1</sup> See TEXTE ZUR MUSIK, Volume 7, pp 19–21

The free works awaken hope,  
open the spirit for the future of musical space travels.

What are the sound ships of the last decade to the Sun, Moon, and stars, to Neptune and Sirius and to Jupiter, Saturn, Lunea from LIGHT, compared with the dreams of the limitless All of the colours?!

Let us sing the eternal SONG OF THE YOUTHS!

Stockhausen  
June 23, 1988

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<sup>2</sup>This text was written to Michael von Hintzenstern as answer to his request for a greeting for the Stockhausen Days in Denstedt. See TEXTE ZUR MUSIK Volume 7, p. 21