

(Stockhausen in: *Zukunftsmusik*, interview on July 3rd 1995)

I have said that music is the highest intellectual discipline of the human being. I will gladly repeat that. Philosophy is concerned with mental processes and writes them down. Music is concerned with mental and supra-mental processes, writes them down and makes them sound. Music as an art is therefore already a medial kind of art. It is not true that only books (scores) are created; music is not music until it is made to sound. Both the art of visual perception as well as the art of aural perception belong to it. And aural perception is not only aural perception; it involves the constitution of the entire human body. We hear with our stomach and we hear with our skin. And we hear with our whole body. We are rhythmized and musicalized by the sonic vibrations, especially in art music, which in polyrhythmic compositions very carefully chooses these rhythms in harmonies with very specific chord sequences that direct people's changing moods. Music is therefore truly the highest intellectual art that exists.

You can also compare the sciences with music, if you want to: Chemistry or biology or physics or mathematics – and you see images. Always only images, images, images. Namely numbers, formulae, and formulated texts, independent of which discipline you are in. Even architecture is like that. You have an immobile object in front of you, a building that resulted from a plan – and it now stands there, and you search for the perspectives yourself. But music lives constantly, it is vibrating air, it weighs nothing. Actually it is possible to take it with you wherever you go. Today, people walk across the street with Walkmen, and they have the music with them.

What I want to say is: give me any example of an intellectual activity that is this differentiated and multi-sensual. I have just used a complicated word: art that speaks to all human senses, in order to unify them into one perception; which is the lightest material there is: air, vibrating air. Think about it, and you will recognise what a sublime art it is. That is why it must be developed the most; that is why as many people as possible should think about it and approach it much more carefully and study it.

(Stockhausen in: *Freiheit – Das Neue – Das Geistig-Geistliche*, lecture with audience discussion before the world première of LITANEI 97 on July 26th 1997)

As humans, we are mental beings and are actually only satisfied with music when it is well built, similar to architecture. But we also want more. We want more than the simple analysis of all the proportions of a building. Certainly, we value the symmetries that we analyse and study, measure, compare; we are happy if we can perhaps discover the golden section everywhere, and everything is mathematically and aesthetically balanced. But we also want something else. And if it were only a balcony that isn't really necessary. It should be something that suddenly makes us pay attention and causes us to ask: "Why? How come? What is that? What does that mean?" That is good. So we want both: perfect order and something shiny, appealing, magical. We want to be satisfied by the fact that *mens*, the mind, is satisfied, that it feels confirmed as being healthy. But we also want to be touched by the Beyond, by the *'Höheren in uns und außerhalb'* ("Higher in us and outside") as it is written in LITANEI 97: by the kiss of the angel.