

SHORT BIOGRAPHY

Karlheinz Stockhausen

- 1928** Born August 22nd in Mödrath near Cologne.
- 1947–51** In Cologne, studied at the National Conservatory of Music (piano, music education) and at the University of Cologne (German philology, philosophy, musicology).
- Since 1950** First compositions and performances of his own works.
(In the following list, only a few of the more than 316 works and world premières are mentioned.)
- 1951** *Serial Music*: KREUZSPIEL (CROSS-PLAY), FORMEL (FORMULA), etc.
Married Doris Andreae; four children with Doris: Suja (1953), Christel (1956), Markus (1957), Majella (1961).
- 1952** *Point Music*: SPIEL (PLAY), KLAVIERSTÜCKE (PIANO PIECES), SCHLAGTRIO (PERCUSSIVE TRIO), PUNKTE (POINTS), KONTRA-PUNKTE (COUNTER-POINTS) etc.
In Paris, attended Olivier Messiaen's courses in rhythmic and aesthetics. Experiments in the "musique concrète" group at the French radio station in Paris, and realisation of an ETUDE (*musique concrète*).
First synthesis of sound-spectra with electronically generated sine tones.
- Since 1953** Permanent collaborator at the *Studio for Electronic Music* of the *West German Radio* in Cologne (artistic director from 1963–1977, artistic consultant until 1990). Lecturer at the annual *International Vacation Courses for New Music* in Darmstadt from 1953 until 1974, and in 1996.
The first compositions of purely *Electronic Music*: Elektronische STUDIEN I und II (Electronic STUDIES I and II), GESANG DER JÜNGLINGE (SONG OF THE YOUTHS): birth of *Space Music* and *Aleatoric Music*.
- 1954–56** Whilst continuing to pursue research and to compose at the *Studio for Electronic Music*, he studied phonetics, information and communication theory with Werner Meyer-Eppler at the University of Bonn.
- 1954–59** Co-editor of "die Reihe", a publication series on serial music (Universal Edition, Vienna).
- 1956** World premières of ZEITMASZE (TIME-MEASURES) in Paris and GESANG DER JÜNGLINGE (SONG OF THE YOUTHS) in Cologne.
- 1957** World première of KLAVIERSTÜCK XI (PIANO PIECE XI) in New York (*Variable Music*).
- 1958** Experiments in new electronic sound synthesis and spatial projections for KONTAKTE (CONTACTS).
32 "concert-lectures" at American universities. Since that time extended tours annually as conductor and interpreter of his own works (since 1959 with small groups of soloists).
World première of GRUPPEN (GROUPS) for 3 orchestras (1955–1957) in Cologne.
- 1959** *New Percussion Music*: ZYKLUS (CYCLE), REFRAIN.
- 1960** World première of KONTAKTE (CONTACTS) for electronic sounds, piano and percussion in Cologne, and world première of CARRÉ for 4 orchestras and 4 choirs in Hamburg.
- 1962** 1st part of MOMENTE world première in Cologne.
- 1963–68** Founder and artistic director of the *Cologne Courses for New Music*.
- From 1964** Director of a group for performing *Live Electronic Music*: numerous compositions for this group (MIKROPHONIE I [MICROPHONY I], PROZESSION [PROCESSION], KURZWELLEN [SHORT-WAVES] etc.).
- 1965** Guest professor of composition at the *University of Pennsylvania* (Philadelphia).
2nd part of MOMENTE world première in Donaueschingen.
World première of MIXTUR (MIXTURE) in Hamburg (*live-electronic orchestra music*).

- 1966 In Tokyo, realised two works commissioned by the Japanese Radio (*NHK Studio for Electronic Music* (TELEMUSIK [TELEMUSIC] and SOLO).
- 1966 – 67 Guest professor for composition at the *University of California* (Davis).
- 1967 Married Mary Bauermeister; two children with Mary: Julika (1966), Simon (1967).
World première of HYMNEN (ANTHEMS) *electronic music with soloists*.
- 1968 World premières of KURZWELLEN (SHORT-WAVES) in Bremen, STIMMUNG (TUNING) in Paris: beginning of artistic *overtone singing*.
SPIRAL *for a soloist* (world première in Zagreb, 1969).
Intuitive Music: AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS), FÜR KOMMENDE ZEITEN (FOR TIMES TO COME).
- 1969 World première of FRESCO *for 4 orchestra groups* (Bonn), composition of POLE (POLES) *for 2 players* and EXPO *for 3 players*.
- 1970 Expo '70 world fair in Osaka, Japan: Most of Stockhausen's works composed until 1970 were performed for 5½ hours daily for 183 days by twenty instrumentalists and singers in a spherical auditorium conceived by the composer, thereby reaching an audience of over a million listeners.
World première of POLE (POLES) *for 2 players*.
Cosmic Music: MANTRA, world première in Donaueschingen.
- 1971 Professor of composition at the National Conservatory of Music in Cologne (until 1977).
World première of HYMNEN (ANTHEMS) *with orchestra*, performed by the *New York Philharmonic* conducted by K. Stockhausen.
Park Music STERNKLANG (STAR-SOUND), world première in Berlin.
Scenic Music TRANS, world première in Donaueschingen.
World première of the *Europe Version* of MOMENTE in Bonn.
- 1972 *Scenic Music* ALPHABET for LIÈGE, AM HIMMEL WANDRE ICH (IN THE SKY I AM WALKING), YLEM.
- 1973 – 74 INORI, *Adorations for dancer-mimes and orchestra*, world première in Donaueschingen.
- 1975 – 77 Composition of SIRIUS, *electronic music with 4 soloists*, commissioned by the German government as gift to America on the occasion of the *American Bicentennial* (1976): partial world première at the *Albert Einstein Spacearium*, Washington D.C., followed by a tour with this work in Europe, Japan, USA.
In 1977 the composition SIRIUS was finished, and was performed for the first time in its entirety in August 1977 at the newly founded *Centre Sirius* in Aix-en-Provence.
- 1976 World première of HARLEKIN (HARLEQUIN) *for a dancing clarinetist*, in Cologne.
- 1977 In Japan, composed DER JAHRESLAUF (THE COURSE OF THE YEARS) for the *Imperial Gagaku Ensemble* (premiered at the *National Theatre*, Tokyo).
- 1977 Beginning of the composition of the music drama cycle LICHT (*Die sieben Tage der Woche*) – LIGHT (*The Seven Days of the Week*).
- 1978 World première of the quasi concert version of MICHAEL'S JOURNEY ROUND THE EARTH (Act II of THURSDAY from LIGHT) in Donaueschingen.
- 1979 World première of the quasi concert version of MICHAEL'S YOUTH (Act I of THURSDAY from LIGHT) in Jerusalem.
- 1980 World première of the quasi concert version of FESTIVAL (scene of Act III of THURSDAY from LIGHT) in Amsterdam.
- 1981 Staged world première of THURSDAY from LIGHT (circa 4 hours) at *La Scala* in Milan.
World première of the quasi concert version of LUCIFER'S DREAM (Scene 1 of SATURDAY from LIGHT) in Metz.
- 1982 World première of the quasi concert version of LUCIFER'S FAREWELL (Scene 4 of SATURDAY from LIGHT) in Assisi on the occasion of the 800th anniversary celebration of Saint Francis' birth.

- 1983 World première of the quasi concert version of **KATHINKA'S CHANT** (Scene 2 of **SATURDAY from LIGHT**) in Donaueschingen.
- 1984 World première of the quasi concert version of **LUCIFER'S DANCE** (Scene 3 of **SATURDAY from LIGHT**) in Ann Arbor (USA).
Staged world première of **SATURDAY from LIGHT** (circa 3¼ hours) at the *Palazzo dello Sport* produced by *La Scala*, Milan.
- 1985 New staging of **THURSDAY from LIGHT** at the *Royal Opera House* (Covent Garden), London. World premières of the quasi concert versions of **AVE for basset-horn and alto flute** in Milan and of **UPPER-LIP-DANCE for piccolo trumpet and ensemble** in Donaueschingen.
- 1986 World première of the *Soloists' Version* of **MICHAEL'S JOURNEY** in Bremen. World première of the quasi concert version of **EVE'S SONG** (scene of Act II of **MONDAY from LIGHT**) in Berlin.
World première of the quasi concert version of **EVE'S MAGIC** (Act III of **MONDAY from LIGHT**) in Metz.
- 1987 World première of **Xi for flute** in Siena.
- 1988 World premières of the quasi concert versions of **EVE'S FIRST BIRTH-GIVING** (Act I of **MONDAY from LIGHT**) and of **GIRLS' PROCESSION, CONCEPTION with PIANO PIECE and RE-BIRTH** (scenes of Act II of **MONDAY from LIGHT**), in Cologne.
Staged world première of **MONDAY from LIGHT** (circa 4 hours) at *La Scala*, Milan.
World première of **WELCOME with PEACE GREETING (TUESDAY GREETING)** commissioned on the occasion of the 600th anniversary celebration of the *Cologne University*.
World premières of **SUSANI'S ECHO for alto flute**, **WINGS-OF-THE-NOSE-DANCE for percussion and synthesizer**, **Xi for basset-horn** in Paris.
- 1989 World premières of **FLAUTINA** in Vienna and **CHIN-DANCE** in Salzburg.
- 1990 *Octophonic Music* **INVASION – EXPLOSION**.
PIETÀ for flugelhorn, soprano, octophonic electronic music.
- 1991 World première of the version of **COURSE OF THE YEARS** with singers (Act I of **TUESDAY from LIGHT**) and the world première of the quasi concert version of **INVASION – PIETÀ – EXPLOSION** (scenes of Act II of **TUESDAY from LIGHT**) in Frankfurt am Main.
- 1992 First performance of **TUESDAY from LIGHT** in its entirety (quasi concert version) with the world premières of the scenes **BEYOND – SYNTHI-FOU – FAREWELL** at the *Gulbenkian Foundation*, Lisbon.
World première of **SYNTHI-FOU for synthesizer and electronic music (PIANO PIECE XV)** on the occasion of the presentation of the *UNESCO Picasso Medal* to Karlheinz Stockhausen in Cologne.
World première of **ELUFA for basset-horn and flute** (scene of Act II of **FRIDAY from LIGHT**) and a series of Stockhausen concerts in Weimar.
Realisation of the *sound scenes* of **FRIDAY from LIGHT** at the *WDR Studio for Electronic Music*.
- 1993 Staged world première of **TUESDAY from LIGHT** (circa 2½ hours) at the *Leipzig Opera*.
Series of Stockhausen concerts in Brussels, Duisburg, Florence, Sofia.
Composition of the **HELICOPTER STRING QUARTET** (of **WEDNESDAY from LIGHT**).
- 1994 *Stockhausen symposium* and performances of 30 Stockhausen works (most of them electro-acoustic) at the *INVENTIONEN* Festival, Berlin.
World première of **OCTOPHONY, electronic music** of **TUESDAY from LIGHT**, at the *Cologne Triennial*.
7 Stockhausen works performed at the *Salzburger Festspiele*.
Completion of the 144-minute *Electronic Music with Sound Scenes* and composition of the 10 *real scenes* of **FRIDAY from LIGHT**.

- 1995** Stockhausen cycle at the *Easter Salzburger Festspiele*.
Composition of **WORLD PARLIAMENT** for a cappella choir (1st scene of **WEDNESDAY** from **LIGHT**).
Stockhausen retrospective (11 concerts) at the *Holland Festival* in Amsterdam, during which the world premières took place of **WELTRAUM / OUTER SPACE** (*Electronic Music* of **FRIDAY** from **LIGHT**) and of the **HELICOPTER STRING QUARTET** (3rd scene of **WEDNESDAY** from **LIGHT**).
HYMNEN with Soloists at the *Salzburger Festspiele*.
- 1996** World première of **WORLD PARLIAMENT** for a cappella choir in Stuttgart.
World première of **ORCHESTRA FINALISTS** for orchestra and electronic music (2nd scene of **WEDNESDAY** from **LIGHT**) at the *Holland Festival* in Amsterdam.
Staged world première of **FRIDAY** from **LIGHT**: **FRIDAY GREETING** (circa 68½ min.), **FRIDAY TEMPTATION – Acts I and II** (ca. 146 min.), **FRIDAY FAREWELL** (circa 78 min.) at the *Leipzig Opera*.
Composer of the *European Cultural Capital* Copenhagen with 8 Stockhausen concerts. World première of **LIBRA** for bass clarinet and electronic music in Copenhagen.
Stockhausen-Festival in Palermo in Italy with 7 concerts of his electronic music.
5 Stockhausen concerts in Huddersfield, England, including the world première of **BIJOU** for alto flute, bass clarinet and tape.
- 1997** 6 concerts of Stockhausen works during the *Cologne Triennial*, including the world première of the **ELECTRONIC MUSIC** with **SOUND SCENES** of **FRIDAY** from **LIGHT** at the *Philharmonic Hall* in Cologne.
World première of **LITANEI 97** for choir and conductor during the festival *European Church Music 1997* in Schwäbisch Gmünd.
World première of the **ROTARY** Woodwind Quintet at *Schloß Dyck* near Jüchen-Aldenhoven.
World première of **CAPRICORN** for bass and electronic music during *International Music Weeks* in Orléans.
Composition of **MICHAELION** (4th scene of **WEDNESDAY** from **LIGHT**) for choir, bass singer with short-wave receiver, flute, basset-horn, trumpet, trombone, synthesizer player, tape and sound projectionist.
- 1998** Performances of **INORI Adorations** for 2 soloists and orchestra on January 16th at the *Herkulesaal*, Munich, with the *Symphony Orchestra of the Bavarian Radio*, conducted by K. Stockhausen; on January 24th at the *Concertgebouw* in Amsterdam with the *Radio Chamber Orchestra* conducted by Péter Eötvös; on April 25th and 26th at the *Cité de la Musique* in Paris with the *Ensemble Intercontemporain* conducted by David Robertson.
Stockhausen Space Music: 3 different programmes of his electronic music at the planetarium of the *Cité des Sciences* in Paris.
Cycle of 8 Stockhausen concerts in Paris performed by the *Ensemble Intercontemporain* at *IRCAM* and the *Cité de la Musique* (including 4 performances of **GRUPPEN** for 3 orchestras conducted by Pierre Boulez, Péter Eötvös and David Robertson).
World première of **LECTURE ON HU** in its entirety by Kathinka Pasveer on April 5th at the *Audimax* of the Darmstadt Technical University.
World première of **MICHAELION** (Scene 4 of **WEDNESDAY** from **LIGHT**), performed twice on July 26th at the *Prinzregenten Theater* in Munich in the concert series *Musica Viva* (*Bavarian Radio*).
From August 2nd through 9th the first annual *Stockhausen Courses Kuerten* took place. 130 participants (performers, composers, musicologists and auditors) from 22 different countries attended seminars, public dress rehearsals and 9 different Stockhausen concerts.
On September 25th, 27th and 29th **MOMENTE Version 1998** was performed in Cologne, Zürich and Paris by soprano Angela Tunstall together with the choir of the *West German Radio*, and musicians of the *Musikfabrik* conducted by Rupert Huber. K. Stockhausen was the sound projectionist.
International Stockhausen Symposium at the *Cologne University* from November 11th through 14th: daily public lectures and discussions about Stockhausen's works by musicologists from Germany, France, the United States, Russia, Japan and Switzerland. Concerts every evening including the world première of the **BASSETSU-TRIO** for basset-horn, trumpet and trombone.

- 1999** From July 12th to 25th, 130 participants from 23 countries attended the *Stockhausen Courses Kuerten 1999*. In 6 faculty concerts and 3 participants' concerts, nine programmes with works by Stockhausen were performed.
World première of LICHTER – WASSER / LIGHTS – WATERS (SUNDAY GREETING) for soprano, tenor and orchestra with synthesizer on October 16th and a second performance on October 17th at the *Baar Sporthalle* in Donaueschingen during the *Donaueschinger Musiktage* (Southwest German Radio).
- 2000** The third annual *Stockhausen Courses Kuerten* took place from July 29th to August 6th with more than 130 composers, interpreters, musicologists and music lovers from 24 different countries (all 5 continents) attending the composition and interpretation seminars, 7 faculty concerts and 3 participants' concerts.
In the faculty concerts the works KOMET (COMET) as PIANO PIECE XVII for a synthesizer player and tape, COMET Version for a percussionist and tape, and 3x REFRAIN 2000 had their world premières.
Composition of ENGEL-PROZESSIONEN (ANGEL PROCESSIONS) for a cappella choir, 2nd scene of SUNDAY from LIGHT (commissioned by the Dutch Radio Choir, Hilversum).
- 2001** The fourth annual *Stockhausen Courses Kuerten* took place from August 4th through August 12th, with over 130 participants attending from 25 different countries. In addition to the composition and interpretation seminars, there were 7 faculty concerts and 3 participants' concerts. The works LUCIFER'S FURY, THE PIED PIPER, DANCE LUCEVA!, and SUKAT were world premiered during the faculty concerts.
Composition of HOCH-ZEITEN (German word with double meaning: MARRIAGES and HIGH-TIMES) for 5 choral groups and 5 orchestral groups performing simultaneously and synchronously in two different concert halls with reciprocal, transmitted inserts of each other's music. This is the final scene of SUNDAY from LIGHT, commissioned by the *Festival de Música de Canarias*.
- 2002** The fifth annual *Stockhausen Courses Kuerten* took place from July 27th through August 4th 2002. Once again, over 130 participants from 24 different countries attended. In addition to the composition and interpretation seminars, there were 9 faculty concerts and 3 participants' concerts. The works EUROPE GREETING for winds and synthesizers and STOP and START for 6 instrumental groups had their world premières during the courses.
Composition of DÜFTE – ZEICHEN (SCENTS – SIGNS) for 7 vocalists, boy's voice, and synthesizer, a commission of the *Salzburg Festival 2003*.
The world première of ENGEL-PROZESSIONEN (ANGEL PROCESSIONS) for a cappella choir (2nd scene of SUNDAY from LIGHT) took place on November 9th 2002 at the *Concertgebouw* in Amsterdam, performed by the large choir of the Dutch radio. The German première followed on November 13th during the *Berlin Festival*.
- 2003** World première of HOCH-ZEITEN / HIGH-TIMES for 5 choral and 5 orchestral groups on February 2nd 2003 in Las Palmas, performed by the choir and symphony orchestra of the *West German Radio*. The German première followed on February 14th in Cologne at the *Philharmonic Hall* and large broadcasting auditorium of the *WDR* simultaneously.
The sixth annual *Stockhausen Courses Kuerten* took place from August 9th–17th 2003. Once again, circa 140 participants from 26 different countries attended. In addition to the composition and interpretation seminars, there were 9 faculty concerts and 3 participants' concerts. World premières of RIGHT-EYEBROW-DANCE for clarinets, bass clarinet(s), percussionist and synthesizer player and YPSILON for basset-horn.
New composition: LICHT-BILDER / LIGHT-PICTURES (3rd scene of SUNDAY from LIGHT) for basset-horn, flute with ring-modulation, tenor, trumpet with ring-modulation, synthesizer.
Performance of the HELICOPTER STRING QUARTET on August 22nd (Stockhausen's 75th birthday), MANTRA on August 26th, and the world première of DÜFTE – ZEICHEN / SCENTS – SIGNS (4th scene of SUNDAY from LIGHT) on August 29th 2003 in Salzburg - Hallein during the *Salzburg Festival*.
Cycle of Stockhausen works during the *MUSICA Festival* in Strasbourg.
- 2004** Stockhausen opened the *Sonic Arts Research Centre* in Belfast and received an Honorary Doctorate from Queens University in Belfast. On this occasion, 3 concerts of his electronic music were performed at *Whitla Hall*.
Performance of GESANG DER JÜNGLINGE and other works on April 1st in the *Milan Cathedral*.

- 2004** (cont.) The seventh annual *Stockhausen Courses Kürten* took place from July 31st to August 8th 2004 during which the following works had their world première: *QUITT / EVEN* for alto flute, clarinet, trumpet; *TIERKREIS / ZODIAC Version 2004* for tenor and synthesizer; *SONNTAGS-ABSCHIED / SUNDAY FAREWELL* for 5 synthesizers; *VIBRA-ELUFA* for vibraphone; *BASSETSU* for basset-horn. On October 16th the world première of *LICHT-BILDER / LIGHT-PICTURES* (3rd scene of *SUNDAY from LIGHT*) for basset-horn, flute with ring modulation, tenor, trumpet with ring modulation, synthesizer took place. Thus the work on LICHT, which began in 1977, was concluded. “Musical Dialogue Stockhausen – Bach” with 4 concerts at the *Schloß Neuhausen* from Oktober 29th to 31st. *Settimana Stockhausen* from November 6th to 13th with 6 concerts in Bologna, Modena und Reggio Emilia. World première of *FÜNF STERNZEICHEN / FIVE STAR SIGNS* for orchestra on November 28th in Bad Brückenau.
- 2005** Performances of electronic music from April 27th–30th in Glasgow and Edinburgh during the *Triptych Festival*. World première of the First Hour of *KLANG / SOUND, The 24 Hours of the Day: HIMMELFAHRT / ASCENSION* for organ, tenor and soprano on May 5th in the *Milan Cathedral*. Lecture on LICHT-BILDER and 3 concerts of LICHT-BILDER from June 23rd – 26th during the *Tokyo Summer Festival*. The eighth *Stockhausen Courses Kürten* took place from July 30th to August 8th, with nine concerts including the world premières of *KLAVIERSTÜCK / PIANO PIECE XVIII* and *MITTWOCH-FORMEL / WEDNESDAY FORMULA* for three percussionists. 6 concerts of electronic music from August 26th–28th at the *West Coast Festival* of NUMUSIC 2005 in Stavanger, Norway. On October 21st and October 22nd, Stockhausen gave the lecture *Composer and Interpreter* and a concert of electronic music at the *FRIEZE ART FAIR* in London. Two concerts of electronic music at the *Calouste Gulbenkian Foundation* in Lisbon on November 12th and 13th during the *Portuguese Contemporary Music Festival*. New compositions: *KLANG / SOUND, 2nd Hour: FREUDE / JOY* for 2 harps; *KLANG, 3rd Hour: NATÜRLICHE DAUERN / NATURAL DURATIONS* for piano; *KLANG, 4th Hour: HIMMELS-TÜR / HEAVEN’S DOOR* for a percussionist and a little girl.

Already the first compositions of “*Point Music*” such as *KREUZSPIEL (CROSS-PLAY)* in 1951, *SPIEL (PLAY) for orchestra* in 1952, and *KONTRA-PUNKTE (COUNTER-POINTS)* in 1952/53, brought Stockhausen international fame. Since then, his works have been attacked to the extreme by some and admired by others. Fundamental achievements in music since 1950 are indelibly imprinted through his compositions:

The “*Serial Music*”, the “*Point Music*”, the “*Electronic Music*”, the “*New Percussion Music*”, the “*Variable Music*”, the “*New Piano Music*”, the “*Space Music*”, “*Statistical Music*”, “*Aleatoric Music*”, “*Live Electronic Music*”; new syntheses of “*Music and Speech*”, of a “*Musical Theatre*”, of a “*Ritual Music*”, “*Scenic Music*”; the “*Group Composition*”, polyphonic “*Process Composition*”, “*Moment Composition*”, “*Formula Composition*” to the present “*Multi-Formula Composition*”; the integration of “found objects” (national anthems, folklore of all countries, short-wave events, “*sound scenes*”, etc.) into a “*World Music*” and a “*Universal Music*”; the synthesis of European, African, Latin American and Asian music into a “*Telemusic*”; the vertical “*Octophonic Music*” etc.

From the beginning until now, his work can be classified as “*Spiritual Music*”; this becomes more and more evident not only in the compositions with spiritual texts, but also in the other works via “*Overtone Music*”, “*Intuitive Music*”, “*Mantric Music*”, reaching “*Cosmic Music*” in *AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS)*, *MANTRA*, *STERNKLANG (STAR SOUND)*, *INORI*, *ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE)*, *SIRIUS*, *LICHT (LIGHT)*, *KLANG (SOUND)*.

Stockhausen is the perfect example of the composer who – at nearly all world premières and in innumerable exemplary

performances and recordings of his works world-wide – either personally conducted, or performed in or directed the performance as sound projectionist.

To date (2006), Stockhausen has written **319 individually performable works**, including

34 compositions for orchestra, such as FORMEL (FORMULA), SPIEL (PLAY), PUNKTE (POINTS), GRUPPEN (GROUPS) *for 3 orchestras*, MIXTUR (MIXTURE), STOP, HYMNEN (ANTHEMS), FRESCO, TRANS, YLEM, INORI, JUBILÄUM (JUBILEE), DONNERSTAGS-GRUSS (THURSDAY GREETING), MICHAELs REISE UM DIE ERDE (MICHAEL'S JOURNEY ROUND THE EARTH), SAMSTAGS-GRUSS (SATURDAY GREETING), LUZIFERs TANZ (LUCIFER'S DANCE), WILLKOMMEN (WELCOME), INVASION, KINDER-ORCHESTER *vom FREITAG aus LICHT* (CHILDREN'S ORCHESTRA *of FRIDAY from LIGHT*), ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS), LICHTER – WASSER (LICHTS – WATERS), HOCH-ZEITEN (HIGH TIMES), FÜNF STERNZEICHEN (FIVE STAR SIGNS);

13 works with choir and orchestra: CARRÉ *for 4 orchestras and 4 choirs*, MOMENTE (MOMENTS), STERNKLANG (STAR SOUND), ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE), FESTIVAL, LUZIFERs ABSCHIED (LUCIFER'S FAREWELL), EVAs ERSTGEBURT (EVE'S FIRST BIRTH-GIVING), EVAs ZWEITGEBURT (EVE'S SECOND BIRTH-GIVING), EVAs ZAUBER (EVE'S MAGIC), FRIEDENS-GRUSS (PEACE GREETING), INVASION – EXPLOSION mit ABSCHIED (with FAREWELL), KINDER-TUTTI (CHILDREN'S TUTTI), HOCH-ZEITEN (HIGH TIMES);

ca. 250 works of electronic or electro-acoustic music;

Solo compositions for all instruments, as for example KLAVIERSTÜCKE I—XVIII (PIANO PIECES I—XVIII), ZYKLUS (CYCLE), SOLO, SPIRAL, ARIES, LIBRA, AMOUR, IN FREUNDSCHAFT (IN FRIENDSHIP), TIERKREIS (ZODIAC), HARLEKIN (HARLEQUIN), EINGANG und FORMEL (ENTRANCE and FORMULA), PICCOLO, SAXOPHONE, TRAUM-FORMEL (DREAM FORMULA), NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE), OBERLIPPENTANZ (UPPER-LIP-DANCE), ZUNGENSPIZZENTANZ (TIP-OF-THE-TONGUE-DANCE), Xi, EVAs SPIEGEL (EVE'S MIRROR), SUSANI, SUSANI'S ECHO, ENTFÜHRUNG (ABDUCTION), FLAUTINA, YPSILON, PIETÀ, SIGNALE (SIGNALS), FREIA, BASSETSU, THINKI, VIBRA-ELUFA, NATÜRLICHE DAUERN (NATURAL DURATIONS), HIMMELS-TÜR (HEAVEN'S DOOR) etc.;

Chamber music for a great variety of instruments, such as KREUZSPIEL (CROSS-PLAY), SCHLAGTRIO (PERCUSSIVE TRIO), KONTRA-PUNKTE (COUNTER-POINTS), ZEITMASZE (TIME-MEASURES), REFRAIN, KONTAKTE (CONTACTS), ADIEU, PROZESSION (PROCESSION), KURZWELLEN (SHORT-WAVES), STIMMUNG (TUNING), POLE, EXPO, HERBSTMUSIK (AUTUMN MUSIC), MUSIK IM BAUCH (MUSIC IN THE BELLY), KINDHEIT (CHILDHOOD), MONDEVA (MOON-EVE), EXAMEN (EXAMINATION), HALT, MISSION und HIMMELFAHRT (MISSION and ASCENSION), DRACHENKAMPF (DRAGON-FIGHT), ARGUMENT, VISION, LUZIFERs TRAUM (-LUCIFER'S DREAM), KATHINKAs GESANG als LUZIFERs REQUIEM (KATHINKA'S CHANT as LUCIFER'S REQUIEM), RECHTER AUGENBRAUENTANZ (RIGHT-EYEBROW-DANCE), LINKER AUGENTANZ (LEFT-EYE-DANCE), OBERLIPPENTANZ (UPPER-LIP-DANCE), ZUNGENSPIZZENTANZ (TIP-OF-THE-TONGUE-DANCE), KINNTANZ (CHIN-DANCE), EVAs LIED (EVE'S SONG), WOCHENKREIS (CIRCLE OF THE WEEK), DIE 7 LIEDER DER TAGE (THE 7 SONGS OF THE DAYS), AVE, QUITT (EVEN), HELIKOPTER-STREICHQUARTETT (HELICOPTER STRING QUARTET), ROTARY Woodwind Quintet, BASSETSU-TRIO, DÜFTE-ZEICHEN (SCENTS – SIGNS), LICHT-BILDER (LIGHT-PICTURES), HIMMELFAHRT (ASCENSION), FREUDE (JOY) etc.

Many of these works **last an entire evening**, such as MOMENTE (MOMENTS), HYMNEN (ANTHEMS), STIMMUNG (TUNING), FRESCO, MANTRA, STERNKLANG (STAR SOUND), ALPHABET *for LIÈGE*, INORI, SIRIUS, **DONNERSTAG aus LICHT** (THURSDAY *from LIGHT*) **SAMSTAG aus LICHT** (SATURDAY *from LIGHT*), **MONTAG aus LICHT** (MONDAY *from LIGHT*), GEBURTS-FEST (FESTIVAL OF BIRTH), **DIENSTAG aus LICHT** (TUESDAY *from LIGHT*), OKTOPHONIE (OCTOPHONY), **FREITAG aus LICHT** (FRIDAY *from LIGHT*), ELEKTRONISCHE MUSIK *vom FREITAG* (ELECTRONIC MUSIC *of FRIDAY*), ELEKTRONISCHE MUSIK *mit TONSZENEN vom FREITAG* (ELECTRONIC MUSIC *with SOUND SCENES of FRIDAY*), **MITTWOCH aus LICHT** (WEDNESDAY *from LIGHT*), ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS), MICHAELION, HOCH-ZEITEN (HIGH-TIMES).

All works which were composed until 1969 (work numbers $\frac{1}{II}$ to 29) are published by *Universal Edition* in Vienna, **with the exception** of ETUDE, Electronic STUDIES I and II, GESANG DER JÜNGLINGE, KONTAKTE, MOMENTE, and HYMNEN, which are published since 1993 by the *Stockhausen-Verlag*, as well as the renewed compositions 3x REFRAIN 2000, MIXTURE 2003, STOP and START.

Starting with work number 30, all compositions are published by the *Stockhausen-Verlag*, Kettenberg 15, 51515 Kürten, Germany, and may be ordered directly.

Comprehensive texts written by Stockhausen about his works are published by the *Stockhausen-Verlag* in *TEXTE zur Musik* (TEXTS about Music) volumes 1–10.

Stockhausen has conducted or – as sound projectionist – realised over 132 records of his own works. Since 1991, the *Stockhausen-Verlag* is releasing a **complete CD edition** of all recordings of Stockhausen's works, in whose interpretation and realisation he has personally taken part.

Numerous monographies about Stockhausen have been published in German, English, French, Spanish, Portuguese, and Italian. A comprehensive bibliography of publications about Stockhausen's work is included in *TEXTE zur Musik* (TEXTS about Music) Volume 6 (1988) and Volume 10 (1998).

Selected honours:

- 1964 German gramophone critics award;
- 1966 }
1972 } *SIMC* award for orchestral works (Italy);
- 1968 Grand Art Prize for Music of the State of North Rhine-Westfalia;
Grand Prix du Disque (France);
Member of the *Free Academy of the Arts*, Hamburg;
- 1968 }
1969 } *Edison Prize* (Holland);
1971 }
- 1970 Member of the *Royal Swedish Academy*;
- 1973 Member of the *Academy of the Arts*, Berlin;
- 1974 Distinguished Service Cross, 1st class (Germany);
- 1977 Member of the *Philharmonic Academy* of Rome;
- 1979 Member of the *American Academy and Institute of Arts and Letters*;
- 1980 Member of the *European Academy of Science, Arts and Letters*;
- 1981 Prize of the Italian music critics for **DONNERSTAG aus LICHT** (THURSDAY from LIGHT);
- 1982 German gramophone prize (*German Phonograph Academy*);
- 1983 *Diapason d'or* (France) for **DONNERSTAG aus LICHT** (THURSDAY from LIGHT);
- 1985 *Commandeur dans l'Ordre des Arts et des Lettres* (France);
- 1986 *Ernst von Siemens Music Prize*;
- 1987 Honorary Member of the *Royal Academy of Music*, London;
- 1988 Honorary Citizen of the Kuerten community;
- 1989 Honorary Member of the *American Academy of Arts and Sciences*;
- 1990 *PRIX ARS ELECTRONICA*, Linz, Austria;
- 1991 Honorary Fellow of the *Royal Irish Academy of Music*;
Accademico Onorario of the *Accademia Nazionale di Santa Caecilia*, Rome;
Honorary Patron of *Sound Projects Weimar*;
- 1992 *UNESCO Picasso Medal*;
Distinguished Service Medal of the German state North Rhine-Westfalia;
German Music Publishers Society Award for the score **LUCIFER'S DANCE** (3rd scene of **SATURDAY from LIGHT**);
- 1993 Patron of the *European Flute Festival*;
Diapason d'or for **PIANO PIECES I–XI** and **MICROPHONY I and II**;
- 1994 *German Music Publishers Society Award* for the score **COURSE OF THE YEARS** (Act 1 of **TUESDAY from LIGHT**);
- 1995 Honorary Member of the *German Society for Electro-Acoustic Music*;
BACH AWARD of the city of Hamburg;
- 1996 Honorary doctorate (Dr. phil. h. c.) of the *Free University of Berlin*;
Composer of the *European Cultural Capital* Copenhagen;
Edison Prize (Holland) for **MANTRA**;
Member of the *Free Academy of the Arts* Leipzig;
Honorary Member of the *Leipzig Opera*;
Cologne Culture Prize;

- 1997 *German Music Publishers Society Award* for the score **WORLD PARLIAMENT** (1st scene of **WEDNESDAY from LIGHT**);
Honorary member of the music ensemble *LIM* (Laboratorio de Interpretación Musical), Madrid;
- 1999 Entry in the *Golden Book* of the city of Cologne;
- 2000 *German Music Publishers Society Award* for the score **EVE'S FIRST BIRTH-GIVING** (Act 1 of **MONDAY from LIGHT**);
- 2000 / The film **IN ABSENTIA** made by the *Quay Brothers* (England) to **concrete and electronic music by**
2001 **Karlheinz Stockhausen** won the *Golden Dove* (first prize) at the *International Festival for Animated Film* in Leipzig. More awards: *Special Jury Mention*, Montreal, *FCMM 2000*; *Special Jury Award*, Tampere 2000; *Special Mention*, *Golden Prague Awards 2001*; *Honorary Diploma Award*, Cracow 2001; *Best Animated Short Film*, *50th Melbourne International Film Festival 2001*; *Grand Prix*, Turku Finland 2001;
- 2001 *German Music Publishers Society Award* for the score **HELICOPTER STRING QUARTET** (3rd scene of **WEDNESDAY from LIGHT**);
Polar Music Prize of the Royal Swedish Academy of the Arts (“*Karlheinz Stockhausen is being awarded the Polar Music Prize for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the forefront of musical development for fifty years.*”);
- 2002 *Honorary Patron* of the *Sonic Arts Network*, England;
- 2003 *German Music Publishers Society Award* for the score **MICHAELION** (4th scene of **WEDNESDAY from LIGHT**);
- 2004 Associated member of the *ACADEMIE ROYALE des sciences, des lettres & des beaux-arts* (Belgium);
Honorary doctorate (Dr. phil. h. c.) of the *Queen's University* in Belfast;
German Music Publishers Society Award for the score **STOP and START for 6 instrumental groups**;
- 2005 *German Music Publishers Society Award* for the score **HOCH-ZEITEN for choir** (5th scene of **SUNDAY from LIGHT**).