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SIX LECTURES

FROM THE

STOCKHAUSEN COURSES KÜRTEEN 2002



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## INTRODUCTION

The six texts collected here formed the basis of six analysis classes given at the 2002 Stockhausen Kürten Courses, from July 28 to August 3. Each class ran for about 2 hours, and while there was plenty of time to look at both general principles and compositional details, there was no question of providing comprehensive analyses of individual works. Rather, the emphasis was on the process of decision-making, both at the broad conceptual level, and from the nuts-and-bolts perspective, from bar to bar. Put another way, for an audience consisting mainly of composers, I wanted to deal with the business of composing, and not just talk about completed compositions. Two of the classes dealt with general issues, and referred to a number of works. The first was on Group Composition, and served to introduce some of the basic serial concepts underlying Stockhausen's work in the mid-1950s, not as a historical investigation, but as the technical foundation for looking at the works of subsequent decades. The second general class dealt with the phenomenon of the Form Scheme, that is, with Stockhausen's tendency from the mid-fifties onwards to encapsulate the essence of a whole work on (usually) a single sheet of paper.

The four remaining texts deal with individual works, or parts of works. Two of these are 'classics' from about thirty years ago, namely *STIMMUNG* (1968) and *MANTRA* (1970); the other two are parts of the *LICHT* cycle: *KATHINKAs GESANG als LUZIFERs REQUIEM* (1983) from *SAMSTAG*, and the *ELEKTRONISCHE MUSIK mit TONSZENEN* (1994) from *FREITAG*. In the cases of *MANTRA* and *KATHINKAs GESANG*, my approach is primarily analytical; in those of *STIMMUNG* and the *ELEKTRONISCHE MUSIK mit TONSZENEN* there is greater emphasis on the creative process, as evidenced in the composer's sketches. Often the original sketches are reproduced, but in some instances, in the interests of legibility, I have made fair copies.

In revising the texts for publication, changes have been mainly cosmetic rather than fundamental. The deliberately informal, personal approach of the spoken versions has been toned down somewhat, though by no means obliterated, and a few extra details (including essential footnotes) have been included. However, in most cases the scope and content remain much the same. The exception is the lecture on Form Schemes. In its Kürten Courses form, this was a sort of 'slide show', with brief comments on a large number of examples. Here, in the interests of achieving a somewhat better relationship (in terms of publication) between text and musical examples, the text has been considerably expanded.

A note on terminology: the basic language of the Kürten Courses was English, which naturally raised the question of 'which English?' – UK or US? It was clear that not only for American participants, but for the majority of others, half-notes, quarters and 32nds made a lot more sense than minims, crotchets and demisemiquavers, especially when one was talking about rhythmic proportions. That general preference is reflected here. For the rest, though, the language (and spelling) is mainly 'UK English'.

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