


M.J. Grant and Imke Misch (eds.)

The Musical Legacy of
Karlheinz Stockhausen:
Looking Back and Forward

Published with the generous support of:

 ernst von siemens
music foundation

 dially supported by the
Stockhausen Foundation for Music, Kürten
(www.karlheinzstockhausen.org)

© 2016 M.J. Grant and Imke Misch

All rights reserved by the publisher

Wolke Verlag, Hofheim

Printed in Germany

Typesetting in Simoncini Garamond

Cover artwork: Karlheinz Stockhausen, drawing made for Kathinka Pasveer,
Christmas 2000; Stockhausen-Stiftung für Musik, Kürten.

Cover design: Friedwalt Donner, Alonissos

ISBN 978-3-95593-068-4

www.wolke-verlag.de

Contents

M.J. Grant & Imke Misch, Preface	7
Bibliographic information for references to Karlheinz Stockhausen's collected writings.	9
Imke Misch Karlheinz Stockhausen: The Challenge of Legacy. An Introduction	11
Mark Delaere The Stockhausen-Goeyvaerts Correspondence and the Aesthetic Foundations of Serialism in the Early 1950s	20
Maarten Quanten On the Temporal Organisation of Karlheinz Stockhausen's Early Group Compositions (KONKRETE ETÜDE and KLAVIERSTÜCK I)	35
Marcus Zagorski Stockhausen's Theoretical Legacy: An Aesthetics of Experimentation	52
You Nakai In Other Words: How Stockhausen Stopped Writing Theory (and Resumed Ten Years Later)	63
Gustavo Oliveira Alfaix Assis Structure and Exception: Evaluating the Concept of <i>Einschub</i> in Stockhausen's Compositional Process	79
Leopoldo Siano Between Music and Visual Art in the 1960s: Mary Bauermeister and Karlheinz Stockhausen	90
James Mooney Technology, Process and Musical Personality in the Music of Stockhausen, Hugh Davies and Gentle Fire	102

Agnieszka Draus Looking for Tradition in the Opera Cycle LICHT by Karlheinz Stockhausen	116
Magdalena Zorn Wie hör' ich das LICHT? Stockhausen and Wagner in the Echo Chamber of Music History	123
Georg Henkel Angel of Joy: Stockhausen's "Mirrors in Sound" [<i>Klangspiegel</i>] and the Audibility of the Inaudible	138
Christian Ruch "...but what I've read, I think, it's true": Karlheinz Stockhausen and <i>The Urantia Book</i>	148
Author biographies	159

Preface

This book collects together expanded versions of many of the talks given during the international workshop “The Musical Legacy of Karlheinz Stockhausen” which was held from 10–11 August 2011 as part of the annual *Stockhausen Concerts and Courses Kürten*. Four years after Stockhausen’s death, the workshop aimed to showcase current perspectives in research on his music and influence, and in particular to give younger researchers a forum where they could present their own work as well as gaining new insights into Stockhausen’s output as a whole. The sheer range of this output, and the impact of Stockhausen’s thought on so many areas of musical, cultural and artistic life, can of course only be represented in part by a volume whose genesis was focused on individual researchers’ current projects, and which therefore cannot pretend to offer a comprehensive overview. Nevertheless, it is our hope that the essays included here will stimulate further research on related topics, and shine new light on many questions and issues that were central to Stockhausen’s approach.

This workshop, and publication of these proceedings, was made possible by a generous grant from the Ernst von Siemens Musikstiftung. Our grateful thanks go to them and to the Stockhausen Foundation for Music for their own unflagging support for this venture. Without them, both the workshop and this publication would not have been possible.

M.J. Grant
Imke Misch

Bibliographic information for references in the text to Karlheinz Stockhausen's collected writings

Where a bibliographic reference concerns material published in the seventeen volumes of Stockhausen's collected writings, the relevant volume is cited using the abbreviated form TEXTE followed by the volume number (e.g. TEXTE I, TEXTE II). The full bibliographic information for these volumes is as follows:

- TEXTE 1: Texte zur elektronischen und instrumentalen Musik, Vol. 1: Aufsätze 1952–1962 zur Theorie des Komponierens, Dieter Schnebel, ed., Cologne: DuMont, 1963
- TEXTE 2: Texte zu eigenen Werken, zur Kunst Anderer, Aktuelles, Vol. 2: Aufsätze 1952–1962 zur musikalischen Praxis, Dieter Schnebel, ed., Cologne: DuMont, 1964
- TEXTE 3: Texte zur Musik 1963–1970, Vol. 3: Einführungen und Projekte, Kurse, Sendungen, Standpunkte, Nebennoten, Dieter Schnebel, ed., Cologne: DuMont, 1971
- TEXTE 4: Texte zur Musik 1970–1977, Vol. 4: Werk-Einführungen, Elektronische Musik, Weltmusik, Vorschläge und Standpunkte, Zum Werk Anderer, Christoph von Blumröder, ed., Cologne: DuMont, 1978
- TEXTE 5: Texte zur Musik 1977–1984, Vol. 5: Komposition, Christoph von Blumröder, ed., Cologne: DuMont, 1989
- TEXTE 6: Texte zur Musik 1977–1984, Vol. 6: Interpretation, Christoph von Blumröder, ed., Cologne: DuMont, 1989
- TEXTE 7: Texte zur Musik 1984–1991, Vol. 7: Neues zu Werken vor LICHT, Zu LICHT bis MONTAG, MONTAG aus LICHT, Christoph von Blumröder, ed., Kürten: Stockhausen-Verlag, 1998.
- TEXTE 8: Texte zur Musik 1984–1991, Vol. 8: DIENSTAG aus LICHT, Elektronische Musik, Christoph von Blumröder, ed., Kürten: Stockhausen-Verlag, 1998
- TEXTE 9: Texte zur Musik 1984–1991, Vol. 9: Über LICHT, Komponist und Interpret, Zeitwende, Christoph von Blumröder, ed., Kürten: Stockhausen-Verlag, 1998
- TEXTE 10: Texte zur Musik 1984–1991, Vol. 10: Astronische Musik, Echos von Echos, Christoph von Blumröder (ed.), Kürten: Stockhausen-Verlag, 1998
- TEXTE 11: Texte zur Musik 1991–1998, Vol. 11: Nachsätze: Zu KREUZSPIEL (1951) bis LIBRA (1977), Werktreue, Ergänzendes zu LICHT, Imke Misch, ed., Kürten: Stockhausen-Verlag, 2014
- TEXTE 12: Texte zur Musik 1991–1998, Vol. 12: FREITAG aus LICHT, Neue Konzertpraxis, Imke Misch, ed., Kürten: Stockhausen-Verlag, 2014
- TEXTE 13: Texte zur Musik 1991–1998, Vol. 13: MITTWOCH aus LICHT, Elektronische Musik, Imke Misch, ed., Kürten: Stockhausen-Verlag, 2014
- TEXTE 14: Texte zur Musik 1991–1998, Über Musik, Kunst, Gott und die Welt, Blickwinkel, Komponistenalltag, Imke Misch, ed., Kürten: Stockhausen-Verlag, 2014

- TEXTE 15: Texte zur Musik 1998–2007, Vol. 15: SONNTAG aus LICHT, Neue Einzelwerke, Stockhausen-Kurse Kürten, Imke Misch, ed., Kürten: Stockhausen-Verlag, 2014
- TEXTE 16: Texte zur Musik 1998–2007, Vol. 16: LICHT-Reflexe, Seitenzweige, Klangproduktion /Klangprojektion, Imke Misch, ed., Kürten: Stockhausen-Verlag, 2014
- TEXTE 17: Texte zur Musik 1998–2007, Vol. 17: KLANG-Zyklus, Geist und Musik, Ausblicke, Imke Misch, ed., Kürten: Stockhausen-Verlag, 2014

Karlheinz Stockhausen: The Challenge of Legacy. An Introduction

Imke Misch

The title of this book, which derives from a symposium held during the *Stockhausen Concerts and Courses Kürten* in 2011, focuses on the term “legacy”. In general, the term “legacy” has positive connotations, being associated with the inheritance of valuable ideas or goods. In this case, to accept an inheritance is an obligation gladly accepted; to meet the obligation means to conserve, to preserve or to increase the value of the legacy. Furthermore, cultural legacy in particular, which is our topic here, acts as a mirror of a specific historical period, and allows us to view human accomplishment achieved in a given context. Thus, legacy has a lot to do with tradition, and in turn this means that knowledge of the tradition is necessary in order to preserve it. Inheritance in this case does not necessarily start with death, but the death of an artist nevertheless marks the completion of his or her life’s work; it is this newly complete *œuvre* that opens up new perspectives on either imminent developments or future dimensions.

So what do we already know about Stockhausen’s legacy? In a biographical sketch written for a concert programme in 1965, Stockhausen said “From the age of 23 to 37, I composed on average one work per year. In each work, I am concerned with the totality of everything, as limited as my ability may be” (Stockhausen 1965).¹ But in the end, Stockhausen left 376 individually performable works, an enormous achievement in a compositional career spanning fifty-seven years from the first official work *CHOIRS FOR DORIS* (1950) and ending with the orchestral versions of *ZODIAC* that were completed the day before his death in December 2007, and with the twenty-first hour of *KLANG*, entitled *PARADISE*, which had been completed shortly before. In 1997, ten years before his death, Stockhausen mentioned in an interview that he had been asked the following question by Jerome Kohl: “Stockhausen, are you aware that you have now produced over eighty hours of music on CDs? Imagine how long it would take to listen to each of your pieces just once. Well, then it would take more than ten days in a row, eight hours per day to listen to them only once.” Stockhausen commented: “And I became aware of this situation: that I have composed a lot, and there are all these CDs, not to speak of live performances, that will never be heard by the majority of mankind. They have no access to the concerts, and they do not know where they

1 “Vom 23. bis zum 37. [handwritten correction: 39.] Lebensjahr komponierte ich [...] durchschnittlich ein Werk pro Jahr. In jedem Werk geht es mir ums Ganze, so begrenzt mein Vermögen auch sein mag.”

take place, and they cannot travel to the performances, of which there are very few” (Stockhausen 1997a, p. 198).

Probably none of us – perhaps with the exception of Suzanne Stephens and Kathinka Pasveer – really knows or has heard Stockhausen’s oeuvre in its totality, not to mention researched, analysed or intellectually penetrated it all. Depending on the person’s age and life experiences, one knows more or less of his music, parts of it better or more precisely than others; certain facts and relations concerning the work will be more evident to some people than to others. The aim of the workshop behind these proceedings was to concentrate on selected aspects of Stockhausen’s life’s work and to open up prospects for the future – according, so to speak, to Stockhausen’s declaration that “The only pact one can make is with the future” (Stockhausen 1963, p. 33).² In this sense, the summary which follows is a personal reflection on what I regard to be the most significant aspects of his compositional oeuvre.

Innovation is one of the most general characteristics of Stockhausen’s music: many of his works provided impetuses for the development of composition since 1950, either in terms of form – point music, group composition, statistical form, moment form, variable music, process music, intuitive music, formula and multi-formula composition – or in the field of electronic and spatial music, where Stockhausen was a pioneer. In addition, we should not forget Stockhausen’s contributions to the genre of scenic and theatrical music, such as his inclusion of gestures as an integral part of a score, and all his innovations in the world of opera and musical theatre. He also introduced and invented a range of new playing techniques as well as new ways to approach and generate scales, timbres, noises, tempi and rhythms. His influence extends far beyond the sphere of western art music into rock, pop and electronic dance music, to name just a few genres.

Stockhausen’s continuing quest for innovation can be seen as the guiding principle of his creative work: “[The new]’ has been my benchmark ever since I first decided not to write music like the exercises written by a music teacher [...] but instead to compose something that excluded everything I knew, something that was new for me as well” (Stockhausen 1997b, p. 213).³ In 2003, this approach was expressed even more clearly: “I do not see any other sense in composing than to create with each piece, in the most different areas of music, something that has never been attempted before” (Stockhausen 2003, p. 265).⁴

That one person’s life’s work should contain so many innovations is of course also a product of the historical context. Stockhausen’s creative career began in

2 “Verbünden kann man sich nur mit der Zukunft”.

3 “Es [das Neue] ist maßgebend, seit ich mich zum ersten Mal entschieden habe, nicht Schulübungen zu schreiben als Schulumusiker [...], sondern etwas zu komponieren, das alles ausschloß, was ich kannte und das auch für mich selbst neu war”.

4 “Ich sehe keinen anderen Sinn im Komponieren, als mit jedem Werk in ganz verschiedenen musikalischen Bereichen etwas zu formen, was man noch nie probiert hat.”

the early 1950s. After the Second World War, many composers of his generation searched for a new type of sonic ideal that would be clearly different to the expressive and politically misused musical language of the late nineteenth and early twentieth centuries. Anton Webern's twelve-tone music in particular was regarded as a good place to begin the process of a systematic extension of the serial principle (by which means tonality might finally be relinquished) and afford a new and innovative status to the individual tone with its parameters pitch, duration, colour and intensity. The first works to be composed using an all-encompassing row technique were the result, so-called *serielle* or *punktueller* music. The emerging technology of electronic music, which allowed sound spectrums to be analysed and generated, intensified this approach even further.

Stockhausen's first serial composition is KREUZSPIEL, composed in 1951. The serial principles worked out here for the first time would culminate in the multi-formula music which characterises the opera cycle LIGHT – *The Seven Days of the Week*, Stockhausen's most ambitious work, on which he worked exclusively for over twenty-seven years from 1977 to 2003. For Stockhausen himself, serial thinking was a "mindset" that affected his art and creation for a lifetime (Stockhausen 2000, p. 173).⁵ From a technical point of view, the principle of serial music, according to Stockhausen, is to develop the entire composition from a single "nucleus" (Stockhausen 2000, p. 173). In other words, everything that happens in the music is derived from a strongly limited basic material which is nevertheless individually and carefully worked out in detail. While the basic material in the 1950s was a series of pitches and later a series of proportions, the use of a single formula, in the sense of a complex melodic "Gestalt" generating all structural properties, was used for the first time in MANTRA (1970). The superformula of LIGHT marks the next step, combining three formulas simultaneously. Thus, the superformula, which lasts about one minute, is akin to a musical DNA that underpins seven full-length operas and a total of twenty-seven hours of music. Ultimately, almost all of Stockhausen's pieces are composed according to the same principle of generating coherence from an individual, unique and global "matrix", more or less serially predetermined.

Although serial music was often interpreted as a radical break with traditional compositional methods and practices, for Stockhausen, notably, it represented the connecting link between his own work and musical history. Considering his music to be an inherent part of this tradition, he regarded himself as following on from J. S. Bach, the Dutch composers of the sixteenth century, and the Second Viennese School. On finishing THURSDAY from LIGHT in 1981, Stockhausen was asked in an interview if formula composition could be regarded as the further development of serial music; he answered as follows:

5 "Seriell ist ja eine geistige Haltung."

The concept to base such a large work on a single formula has its roots way back in the European tradition. It goes back, if you please, to Bach's work like the *MUSIKALISCHES OPFER*, or *DIE KUNST DER FUGE*. And this work of Bach goes further back to the earlier Netherlander [sic] composers who worked with the *Talea* and *Color* formulas, and in the Orient we know many variations of aural traditions based on *Mantras*, *Ragas* and *Talas*.

The serial thinking in Europe is nothing but a renewal and a further development of these old principles; to base a musical work on a basic formula that determines melody, harmony, rhythm and meter, all the coloristic aspects and sound silence relationships, dynamics and, nowadays, even the projection in space.

This development had its comeback through the school of Schoenberg and some other composers like Hauer [...].

And now I adapt them [these new perspectives] to all aspects of musical theater. To movements of bodies, to the distribution of people in a given space, to the balance between instrumentalists, vocalists and dancers, between the symbols of theater, realistic objects of theater, and transcendental [sic] events.

Finally they are serialized in a new way, or formalized, which means that the series has been replaced by a formula [...].

The original idea to serialize the parameters of the sound is expanding more and more and integrates all the possible aspects as soon as we come to the ritual of music which is musical theater. And there is no end to it. I am probably only beginning something that will continue for a long time and be made more clear and elaborate by other composers of the future.⁶

This last statement opens up one of the most interesting questions concerning the longer-term impact of Stockhausen's oeuvre. To what extent is Stockhausen's serial thinking an individual and singular characteristic of his own music, or has it been taken up by other composers? Is it of particular relevance to the current development of contemporary music? And how has it been modified?

Stockhausen's innovations with regard to the idea of thinking in parameters can be seen in the increasing differentiation of single musical qualities like pitch, timbre, duration and intensity. Thus, for many musical instruments Stockhausen established new scales going beyond the traditional subdivision of the octave into twelve equivalent semitones. Micro-intervals and -scales were often developed in close co-operation with musicians, especially for those instruments like woodwinds and brass that do not usually employ such sounds. The range of percussion instruments was not only extended, but their sounds were organised as distinct qualities forming regular, graduated scales within compositional processes. The greatest possibility for innovation in sound beyond the traditional sound world was offered by electronic music, which further enabled Stockhausen to substantially redefine sounds. From the early 1950s it was possible to "compose timbres inside the sound, to synthesize them", which Stockhausen considered to be "a new way of thinking", transforming music so that it could be "art and science at one

6 Unpublished manuscript, Stockhausen archive.

and the same time” (Stockhausen 2007, p. 322);⁷ “The revolutionary new aspect of music is that music can not only be sung or played on constructed instruments but that it is possible to produce one’s own sounds for each new piece. And that you know how certain sounds are formed. That opens a completely new horizon for the whole of western music (Stockhausen 2004, p. 273).⁸ This is how Stockhausen described retrospectively the new dimensions of electronic music in the year 2004.

Leaving aside, for a moment, the particular field of electronic music, the increasing differentiation of single parameters in instrumental music can also be demonstrated with regard to temporal qualities such as duration – meaning both rhythmic values which are musically interpreted or performed as rests, and tempi. Stockhausen established a basically new temporal musical order in *GRUPPEN for 3 orchestras* (1955–57) by structurally linking durations and tempi with a common serial principle. To this end, Stockhausen generated a regularly graduated tempo scale that, with variations, remained binding through to his late work. However, typical for his music are not only continuous tempo changes in the horizontal direction, but in particular vertical superimpositions of time layers in different tempi (the most complex superimposition of time layers is realised in *COSMIC PULSES*, the thirteenth hour of *KLANG*, with twenty-four different layers between 240 and 1.3 pulses per minute). Thus, the regularity of the traditional metric-rhythmic structure is wholly replaced by an irregular temporal scheme. Stockhausen often reflected on this phenomenon:

The fact is that all the music of the past is based on our muscle rhythms. What we can tap on the table, or what we can dance to, what we can do with running, walking, slowly moving the hands, the eyes, et cetera – this is the basis of rhythm in music. Everything is related to a basic periodicity, like the heart, the breathing, the tapping, the dancing. But since 1951 I have slowly but steadily left the body rhythm of my own body. (Stockhausen 1997a, p. 201)

Elsewhere he stated:

In my opinion, since 1950, the arts started to be extremely irregular [...], also in music with fixed metre. In all aspects of their perception, of their thinking, human beings are tending more and more to irregularity, they are freeing themselves more and more from traditional conceptions based on the principle of regularity. Not only the army and everything which, like this, is built on a periodic principle is a thing of the past: all the apparatuses of our machine age likewise are based on irregularity. And I think that’s a

7 “Zum ersten Mal in der Menschheitsgeschichte haben wir heute die Möglichkeit, Klangfarben im Inneren der Klänge zu komponieren, sie zu synthetisieren. Das ist eine neue Art zu denken. Die Musik ist Wissenschaft und Kunst zugleich, denn wir entdecken ständig neue Bedingungen des akustischen Hörens dessen, was wir wahrnehmen können.”

8 “Es ist das revolutionär Neue in der Musik, daß man nicht mehr nur Musik singen oder auf konstruierten Instrumenten spielen, sondern seine eigenen Klänge für jedes neue Stück machen kann, und daß man weiß, wie bestimmte Klänge geformt sind. Das ist ein vollkommen neuer Horizont für die gesamte Musik des Abendlandes.”

good thing; humans need to change their tempo often, very often. (Stockhausen 2007, p. 320f.)⁹

It is fascinating to observe how musicians master the challenging tempo changes and the individual temporal courses they each have to follow, particularly as most of them play from memory and without a conductor. Obviously, the irregularity of the musical flow becomes a matter of course with sufficient exercise. However, one could speculate that this kind of musical time organisation will never replace, but only supplement, the traditional principle of metre and rhythm defined by regularity and periodicity.

In electronic music, nearly all these innovations come into particularly clear focus. This is probably also why Stockhausen repeatedly emphasised its revolutionary importance and significance for the future:

I have said and printed many times since 1953 that Electronic Music will be the most important result of musical evolution, because of timbre-composition, scales of dynamics, space movements, all-round projection, expansion of the time experience, and so on. (Stockhausen 2001, p. 423)

Thus, in addition to timbre composition, in electronic music the projection and movement of sounds are particularly relevant. Although many of Stockhausen's instrumental and vocal pieces are also outstanding examples of musical sounds moving in space, it was the technical options offered by electronics that opened up the way for a multi-dimensional exploration of the sound space. An early example of quadraphonic sound movements is presented by *GESANG DER JÜNGLINGE*, composed in the mid-1950s; *OCTOPHONY* is the most prominent example for octophonic sound movements, while the electronic music of *FRIDAY* from *LIGHT* provides an example of a pyramidal sound projection via twelve sound sources. Electronic music projected in space is – not only in Stockhausen's oeuvre – both one of the most advanced and fundamentally new fields of contemporary music and also the most challenging and most demanding with regards to performance practice and scientific research. Even though electronic or electro-acoustic music can now look back on more than sixty years of history, neither its concert praxis nor the scientific research that underlies it have gained sufficient attention up to now. Performances of electronic music are often hampered by the lack of appropriate concert halls and technical means, but also by missed training

9 “Ich denke, die Kunst ist seit 1950 extrem unregelmäßig geworden. Nicht nur in der Aleatorik, wo nichts vorhersehbar ist, sondern auch in der Musik mit festem Metrum. [...] Der Mensch neigt in seiner gesamten Wahrnehmung, in seinem Denken immer mehr zur Unregelmäßigkeit, er löst sich immer mehr von traditionellen Auffassungen, denen das Prinzip der Regelmäßigkeit zugrundeliegt. Nicht nur die Armee und alles, was wie diese nach diesem periodischen Prinzip aufgebaut ist, gehört der Vergangenheit an, auch all die Apparate unseres Maschinenzeitalters beruhen auf der Unregelmäßigkeit. Und ich denke, das ist gut so, es ist eine Notwendigkeit für den Menschen, häufig, sehr häufig das Tempo zu wechseln.”

opportunities with regard to sound projection and musical analysis. Stored on a data carrier and therefore capable of being played back identically time after time, electronic music might fix the composer's original purpose much more clearly than a traditional score, but the projection of electronic music, including the positioning and adjustment of the loudspeakers, the level control and balancing of the channels via the mixing console, is largely based on experience. Anyone who wants to study the sound projection of Stockhausen's music would be well advised to attend the Stockhausen Courses in Kürten, where they can profit from the long-term experience of musicians who cooperated with Stockhausen; apart from that, however, there is no official conservatory tradition worth mentioning. In terms of musical analysis, it is difficult to talk about a music that is generally realized without the score that proves so useful in describing musical structure, while the verbal characterisation of electronic sounds is as challenging as the description of polyspatial processes.

Stockhausen's scenic music faces similar problems, which brings us to the next point. *LIGHT*, the largest and most ambitious opera cycle to date, assimilates all of Stockhausen's compositional, technical, formal and scenic innovations, making each stage production a true challenge. Even Stockhausen himself feared that a complete production of all seven parts of *LIGHT* was unrealizable (c.f. Stockhausen 1998, p. 19). Just one crucial difference between conventional music theatre pieces and the *LIGHT* cycle is the relationship between music and text. In general, the compositional process in opera and music theatre is based on a libretto, meaning that the text is "musicalized", so to speak. In *LIGHT*, this order is reversed: the basis is the tripartite superformula, whose limbs generate a series of autonomous compositions. In combination with the complex symbolism of each day of the week, the texts and actions of each scenario only developed during the compositional process. Stockhausen said:

I imagine each scene as an event that can exist by itself, an event in the sense of moment form. [...] The three superimposed formulas, what I call a superformula; the series of intervals; the order of the harmonies; the successions of various ways of producing timbres, which I call tone-forms; all of these result in a story, a story conceived in a quite new way. It is not a story made up of anecdotes, not a human story, but rather it is a story about the development of a structure. [...] The theatre is the product of the music; the music does not serve a theatrical idea. That is new. Traditionally, one begins with the text or the idea of a drama, and then one composes the music in order to give the drama musical expression. But I begin each part of *LIGHT* quasi abstractly. And then I invent the plots, the scenic details, with the musical material as my point of departure. Even the text is invented according to the rhythmic necessities, the dynamics, the [musical] accents. But of course, there is an overarching idea for every part of *LIGHT*. (Stockhausen 1998, p. 19)¹⁰

10 "Ich stelle mir jede Szene wie ein Ereignis vor, das für sich existieren kann, eine Art Ereignis der Momentform. [...] Die drei übereinandergeschichteten Formeln, was ich *Superformel*

Taking a look at the opera and music theatre pieces of the last decades, the traditional format of literary opera is dominant. All in all, in addition to questions concerning the relationship between text and music, the opera cycle LIGHT offers a variety of topics for future musicological research. One of these brings me to my last point: LIGHT has, like all Stockhausen's compositions, a spiritual meaning. In keeping with his aesthetically reflected religious conviction of a cosmic world created by God, Stockhausen himself labeled his music "*geistig-geistliche Musik* [spiritual-sacred music]". Stockhausen's faith is rooted in Catholicism but was modified in the course of his life by influences from several literary sources and cultural experiences, without ever calling into doubt the omnipotence of God and the divine order of the cosmos. With regard to western musical history, it can be stated that European art music is impossible to imagine without its relationship to the Christian religion. And especially in the twentieth century, many artists continue that tradition in their creative works. Whilst Stockhausen's early compositions clearly reflected their Catholic influences, but never provoked any controversies, LIGHT was often the focus for debates surrounding Stockhausen's modified religious ideology, which was influenced greatly by the *Urantia Book* and evident in the opera's plot. With its amalgamation of art and religion, personal world view and supra-personal standards, LIGHT continues to be a fascinating object of study, particularly in a globalised world that on one hand has a distanced attitude to religion and the arts, while on the other hand religious conflicts are a major cause of war and terror all over the world. The future development of religious and spiritual aspects in the arts remains to be seen.

nenne, die Intervallfolgen, die Aufeinanderfolge der Harmonien, die Folge von verschiedenen Arten, Klangfarben zu erzeugen, was ich Tonformen nenne, all das ergibt eine Geschichte in einer neuen Konzeption. Es ist keine anekdotische Geschichte, keine menschliche Geschichte, sondern es handelt sich um eine Geschichte über die Entwicklung einer Struktur. Das Theater ist das Ergebnis der Musik, die Musik dient nicht einer theatralischen Idee. Das ist neu. Traditionellerweise fängt man mit dem Text an oder mit der Idee eines Dramas, und anschließend komponiert man die Musik, um diesem Drama musikalischen Ausdruck zu verleihen. Aber ich fange jeden Teil von LICHT quasi abstrakt an. Und dann erfinde ich die Handlungen, die szenischen Details, ausgehend vom musikalischen Material. Sogar den Text erfinde ich entsprechend den rhythmischen Notwendigkeiten, den dynamischen Vorgaben, den Akzenten. Aber selbstverständlich gibt es für jeden Teil von LICHT eine übergreifende Idee."

References

- Stockhausen, Karlheinz, 1963. "MOMENTE (1962) für Solosopran, 4 Chorgruppen und 13 Instrumentalisten". In: TEXTE 3, pp. 31–39.
- 1965 Self-portrait on the occasion of the world premiere of MOMENTE at the Donaueschinger Musiktage in 1965, held in the archives of the Stockhausen-Stiftung, Kürten; unpublished.
- 1997a "Art Music". Telephone interview with David Paul, 9 March 1997. In: TEXTE 14, p. 193–210.
- 1997b "Freiheit – Das Neue – Das Geistig-Geistliche". Lecture and Questions and Answers with the audience ahead of the world premiere of LITANEI on 26 July 1997 in Schwäbisch-Gmünd. In: TEXTE 14, pp. 211–234.
- 1998 "Das Theater ist das Ergebnis der Musik". Interview with Michel Rigoni, 10 August 1998. In: TEXTE 16, pp. 1–19.
- 2000 "Seriell ist ja eine geistige Haltung". Interview with Anthony Fiumara, 26 September 2000. In: TEXTE 17, pp. 169–183.
- 2001 "Friends in Spirit". Interview with Sérgio Martins, 5 June 2001. In: TEXTE 15, pp. 421–424.
- 2003 "Verbindung von Religion und Erotik". Telephone interview with Ilja Stephan, 15 September 2003. In: TEXTE 17, pp. 263–266.
- 2004 "Augen zu und hören, hören, hören". Interview with Hans Ulrich Obrist, 15 February 2004. In: TEXTE 17, pp. 267–296.
- 2007 "Ich möchte ins Paradies". Interview with Angelin Preljocaj, 1 May 2007. In: TEXTE 15, pp. 314–331.