

SHORT BIOGRAPHY

Karlheinz Stockhausen

1928 Born Wednesday, August 22nd in Mödrath near Cologne.

1947–51 In Cologne, studied at the State 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 enumeration, only a few of the more than 370 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.

Attended Olivier Messiaen's courses in rhythmic and aesthetics in Paris. Experiments in the "musique concrète" group at the French radio 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 Summer Courses for New Music* in Darmstadt from 1953 until 1974, and in 1996.

The first compositions of *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 *WDR 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", publications 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 (MOMENTS) 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 for composition at the *University of Pennsylvania* in 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 compositions 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* at Davis.
- 1967 Married Mary Bauermeister (divorced 1972); two children with Mary: Julika (1966), Simon (1967).
World première of PROZESSION (PROCESSION) *for tam-tam, viola, electronium or synthesizer, piano, microphonist, filterer and level controller (6 players)* in Helsinki.
World première of HYMNEN (ANTHEMS) *Electronic and Concrete Music with soloists* in Cologne.
- 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* in Bonn, composition of POLE (POLES) *for 2 players* and EXPO *for 3 players*.
- 1970 Expo '70 world fair in Osaka, Japan: In a spherical auditorium conceived by Stockhausen, most of his works composed until 1970 were performed 5½ hours daily for 183 days by twenty instrumentalists and singers, 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 for composition at the State 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 *for orchestra and tape*, world première in Donaueschingen.
- 1972 *Scenic Music* ALPHABET for LIÈGE, AM HIMMEL WANDRE ICH (IN THE SKY I AM WALKING), YLEM.
World première of the *Europe Version* of MOMENTE (MOMENTS) in Bonn.
- 1973 – 74 INORI, *Adorations for one or two soloists and large 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*: première at the *National Theatre*, Tokyo.
- 1977 Began to compose 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 MICHAELs REISE UM DIE ERDE (MICHAEL'S JOURNEY ROUND THE EARTH), Act II of THURSDAY from LIGHT, in Donaueschingen.
- 1979 World première of the quasi concert version of MICHAELs JUGEND (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 DONNERSTAG aus LICHT (THURSDAY from LIGHT), circa 4 hours, at *La Scala* in Milan.
World première of the quasi concert version of LUZIFERs TRAUM (LUCIFER'S DREAM), Scene 1 of SATURDAY from LIGHT, in Metz.

- 1982 World première of the quasi concert version of LUZFIERs ABSCHIED (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 KATHINKAs GESANG (KATHINKA'S CHANT), Scene 2 of SATURDAY from LIGHT, in Donaueschingen.
- 1984 World première of the quasi concert version of LUZIFERs TANZ (LUCIFER'S DANCE), Scene 3 of SATURDAY from LIGHT, in Ann Arbor (USA).
Staged world première of SAMSTAG aus LICHT (SATURDAY from LIGHT), circa 3 $\frac{1}{4}$ hours, at the *Palazzo dello Sport* produced by *La Scala*, Milan.
- 1985 New staging of DONNERSTAG aus LICHT (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 OBERLIPPENTANZ (UPPER-LIP-DANCE) for piccolo trumpet and ensemble in Donaueschingen.
- 1986 World première of the *Soloists' Version* of MICHAELs REISE (MICHAEL'S JOURNEY) in Bremen. World première of the quasi concert version of EVAs LIED (EVE'S SONG), scene of Act II of MONDAY from LIGHT, in Berlin.
World première of the quasi concert version of EVAs ZAUBER (EVE'S MAGIC), Act III of MONDAY from LIGHT, in Metz.
- 1987 World première of *Xi Version for flute* in Siena.
- 1988 World premières of the quasi concert versions of EVAs ERSTGEBURT (EVE'S FIRST BIRTH-GIVING), Act I of MONDAY from LIGHT, and of MÄDCHENPROZESSION, BEFRUCHTUNG mit KLAVIERSTÜCK und WIEDERGEBURT (GIRLS' PROCESSION, CONCEPTION with PIANO PIECE and RE-BIRTH), scenes of Act II of MONDAY from LIGHT, in Cologne.
Staged world première of MONTAG aus LICHT (MONDAY from LIGHT), circa 4 $\frac{1}{2}$ hours, at *La Scala*, Milan.
World première of WILLKOMMEN mit FRIEDENS-GRUSS (DIENSTAGS-GRUSS) / 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, NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE) for percussion and synthesizer, *Xi Version for basset-horn* in Paris.
- 1989 World premières of FLAUTINA in Vienna and KINNTANZ (CHIN-DANCE) in Salzburg.
- 1990 *Octophonic Music* INVASION – EXPLOSION.
PIETÀ for flugelhorn, soprano, octophonic electronic music.
- 1991 World première of the version of JAHRESLAUF (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 DIENSTAG aus LICHT (TUESDAY from LIGHT) in its entirety (quasi concert version) with the world premières of the scenes JENSEITS – SYNTHI-FOU – ABSCHIED (BEYOND – SYNTHI-FOU – FAREWELL) at the *Gulbenkian Foundation*, Lisbon.
World première of SYNTHI-FOU (PIANO PIECE XV) for a player of electronic keyboard instruments and electronic music 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 FREITAG aus LICHT (FRIDAY from LIGHT) at the *WDR Studio for Electronic Music*.
- 1993 Staged world première of DIENSTAG aus LICHT (TUESDAY from LIGHT), circa 2 $\frac{1}{2}$ hours, at the *Leipzig Opera*.
Series of Stockhausen concerts in Brussels, Duisburg, Florence, Sofia.
Composition of the HELIKOPTER-STREICHQUARTETT (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 in Berlin.
 World première of OKTOPHONIE (OCTOPHONY), *Electronic Music* of DIENSTAG aus LICHT (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* of FREITAG aus LICHT (FRIDAY from LIGHT) at the *Studio for Electronic Music* of the WDR and composition of the 10 *real scenes* of FREITAG aus LICHT (FRIDAY from LIGHT).
- 1995** Stockhausen cycle at the *Easter Salzburger Festspiele*.
 Composition of WELT-PARLAMENT (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 FREITAG aus LICHT (FRIDAY from LIGHT) and of the HELIKOPTER-STREICHQUARTETT (HELICOPTER STRING QUARTET), 3rd scene of WEDNESDAY from LIGHT.
 HYMNEN (ANTHEMS) *Electronic and Concrete Music with Soloists* at the *Salzburger Festspiele*.
- 1996** World première of WELT-PARLAMENT (WORLD PARLIAMENT) *for a cappella choir* in Stuttgart.
 World première of ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS) *for orchestra and electronic music*, 2nd scene of WEDNESDAY from LIGHT, at the *Holland Festival* in Amsterdam.
 Staged world première of FREITAG aus LICHT (FRIDAY from LIGHT): FREITAGS-GRUSS (FRIDAY GREETING), circa 68½ min., FREITAG-VERSUCHUNG (FRIDAY TEMPTATION) – Acts I and II, ca. 146 min., FREITAGS-ABSCHIED (FRIDAY FAREWELL), circa 78 min., at the *Leipzig Opera*.
 Composer in honour 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, 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 ELEKTRONISCHEN MUSIK mit TONSZENEN vom FREITAG aus LICHT (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, 2 dancers, 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 (GROUPS) *for 3 orchestras* conducted by Pierre Boulez, Péter Eötvös and David Robertson).
 World première of the integral version of VORTRAG ÜBER HU (LECTURE ON HU) 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)*.

- 1998** (cont.) 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 (MOMENTS) Version 1998* was performed in Cologne, Zürich and Paris (solo soprano Angela Tunstall, choir of the *West German Radio, musikFabrik*, conductor Rupert Huber, sound projectionist K. Stockhausen).
- 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 with the world première of *KLAVIERSTÜCK XVI (PIANO PIECE XVI)* on July 21st.
- World première of *LICHTER – WASSER (SONNTAGS-GRUSS) / LIGHTS – WATERS (SUNDAY GREETING)* for soprano, tenor, and orchestra with synthesizer on October 16th, with 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 als KLAVIERSTÜCK XVII (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)*, 2nd scene of *SONNTAG aus LICHT (SUNDAY from LIGHT)*, for a cappella choir, 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 *LUZFIERS ZORN (LUCIFER'S FURY)*, *DER KINDERFÄNGER (THE PIED PIPER)*, *TANZE LUZEFA (DANCE LUCEFA!)*, 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 *SONNTAG aus LICHT (SUNDAY from LIGHT)*, commissioned by the *Festival de Música de Canarias*.
- October: Stockhausen Festival at the *Barbican Centre* in London.
- November: Quasi concert performances of *FREITAG aus LICHT (FRIDAY from LIGHT)* in Stuttgart, Metz (France) and Amsterdam.
- Stockhausen's opera *MONTAG aus LICHT (MONDAY from LIGHT)* was broadcast by the *SWR* (South-west German Radio) on October 21st 2001 as 1st broadcast of the 7-part broadcast series of *LICHT (LIGHT)* moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
- 2002** The fifth annual *Stockhausen Courses Kuerten* took place from July 27th through August 4th. 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 *EUROPA-GRUSS (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*.

- 2002** (cont.) Stockhausen's opera **DIENSTAG aus LICHT** (TUESDAY from LIGHT) was broadcast by the SWR (Southwest German Radio) on October 20th as **2nd broadcast** of the 7-part broadcast series of **LICHT** (LIGHT) moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
- 2003** World première of **HOCH-ZEITEN** (HIGH-TIMES) *for choir and orchestra* on February 2nd 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. 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 **RECHTER AUGEN-BRAUENTANZ** (RIGHT-EYEBROW-DANCE) *for clarinets, bass clarinet(s), percussionist and synthesizer player* and **YPSILON** *Version 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 **HELIKOPTER-STREICHQUARTETT** (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 in Salzburg during the *Salzburg Festival*.
- Cycle of 11 Stockhausen works during the *MUSICA* Festival in Strasbourg.
- Two performances of **INORI** during the *Berliner Festspielen* and at the *Konzerthaus* in Dortmund.
- Stockhausen's opera **MITTWOCH aus LICHT** (WEDNESDAY from LIGHT) was broadcast in two parts by the SWR (South West German Radio) on Oct. 23rd and 30th as **3rd broadcast** of the 7-part broadcast series of **LICHT** (LIGHT) moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
- 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*, during which the world première of **MITTWOCHS-GRUSS** (WEDNESDAY GREETING) *Electronic Music* took place.
- Performance of **GESANG DER JÜNGLINGS** (SONG OF THE YOUTHS) and other works on April 1st in the *Milan Cathedral*.
- The seventh annual *Stockhausen Courses Kürten* took place from July 31st to August 8th during which the following works had their world première: **QUITT** (EVEN) for 3 players: *alto flute, clarinet, piccolo-trumpet*;
- TIERKREIS** (ZODIAC) *Version 2003 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 took place of **LICHT-BILDER** (LIGHT-PICTURES), 3rd scene of **SUNDAY from LIGHT**, *for basset-horn, flute with ring modulation, tenor, trumpet with ring modulation, synthesizer*. Thus the work on **LICHT**, which began in 1977, was concluded.
- Stockhausen began to work on **KLANG**, *The 24 Hours of the Day*.
- Stockhausen's opera **DONNERSTAG aus LICHT** (THURSDAY from LIGHT) was broadcast by the SWR (Southwest German Radio) on Oct. 24th as **4th broadcast** of the 7-part broadcast series of **LICHT** (LIGHT) moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
- "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 Stockhausen's *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 from June 23rd – 26th during the *Tokyo Summer Festival*.

- 2005** (cont.) 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*.
On October 21st and 22nd, Stockhausen gave the lecture *Composer and Interpreter* and a concert of his Electronic Music during the *FRIEZE ART FAIR* in London.
Stockhausen's opera **FREITAG aus LICHT** (FRIDAY from LIGHT) was broadcast in two parts by the SWR (Southwest German Radio) on October 23rd and 30th as **5th broadcast** of the 7-part broadcast series of **LICHT** (LICHT) moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
Two concerts of Stockhausen's Electronic Music at the *Calouste Gulbenkian Foundation* in Lisbon on November 12th and 13th during the *Portuguese Contemporary Music Festival*.
New compositions: **KLANG** (SOUND), **Second Hour: FREUDE** (JOY) *for 2 harps*; **KLANG, Third Hour: NATÜRLICHE DAUERN** (NATURAL DURATIONS) *for piano*; **KLANG, Fourth Hour: HIMMELS-TÜR** (HEAVEN'S DOOR) *for a percussionist and a little girl*.
Beginning of the preparations for printing two versions of the score of **MOMENTE** (1962 to 1964; finished in 1969) *for solo soprano, 4 choir groups and 13 instrumentalists*: the **original score** and the **Europe Version 1972**.
- 2006** January – March: meetings and experiments with a carpenter and lumber yards for the construction of a *Heaven's Door* for **KLANG, Fourth Hour: HIMMELS-TÜR** *for a percussionist and a little girl*.
World première of **KLANG, Third Hour: NATÜRLICHE DAUERN 1** *for piano* on February 23rd in New York.
Dutch première of **HOCH-ZEITEN** *for orchestra* on March 10th at the *Concertgebouw* in Amsterdam.
Stockhausen Festival of Electronic Music in Bari, Italy.
World première of **KLANG, Second Hour: FREUDE** *for 2 harps*, on June 7th in the Milan Cathedral.
World première of **KLANG, Fourth Hour: HIMMELS-TÜR** *for a percussionist and a little girl* on June 13th at the *Teatro Rossini* in Lugo, Italy.
Ninth annual *Stockhausen Courses and Concerts Kürten* from July 8th–16th with nine concerts including the world premières of **KLANG, First Hour: HIMMELFAHRT** *Version for synthesizer, soprano, tenor* on July 9th and **KLANG, 3rd Hour: NATÜRLICHE DAUERN 2–15** *for piano* on July 12th. The German premières of **KLANG, 2nd Hour: FREUDE** *for 2 harps* and of **KLANG, 4th Hour: HIMMELS-TÜR** *for a percussionist and a little girl* also took place. Again, ca. 140 participants from 26 different countries attended (31 composers, 40 interpreters, 13 musicologists, ca. 50 auditors).
World première of **MIXTUR 2003** (MIXTURE 2003) *for orchestra* (5 instrumental groups, 4 sine-wave generator players, 4 sound mixers with 4 ring modulators, sound projectionist) took place on August 30th at the Salzburg Festival performed by the *Deutsches Symphonie-Orchester* Berlin, conducted by Wolfgang Lischke with technical support from the *Experimental Studio for Acoustic Art*, Freiburg.
Stockhausen's opera **SAMSTAG aus LICHT** (SATURDAY from LIGHT) was broadcast in two parts by the SWR (Southwest German Radio) on October 1st and 8th as **6th broadcast** of the 7-part broadcast series of **LICHT** moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
On October 7th and 8th Stockhausen realised the work **24 TÜRIN** at *Sound Studio N* in Cologne for CD (86) of the *Stockhausen Complete Edition*. According to him, the noble words spoken by him in **TÜRIN** are intended to keep the **HIMMELS-TÜR** open.
Initiation of a special edition of CD releases of lectures (*Text-CDs*), given by Stockhausen since 1952.
Continuation of the preparations for printing the scores of **MOMENTE**.
New compositions: **KLANG, Thirteenth Hour: COSMIC PULSES** *Electronic Music*; **KLANG, Fifth Hour: HARMONIEN** (HARMONIES) *for bass clarinet* and **HARMONIEN** *for flute*; **KLANG, Sixth Hour: SCHÖNHEIT** (BEAUTY) *for bass clarinet, flute and trumpet*.

2007 Realisation of **KLANG, Thirteenth Hour: COSMIC PULSES** *Electronic Music*, spatialisation of the 24 layers and the mix-down from 192 tracks to 24 or 8 tracks of COSMIC PULSES for performances, and mix-down from 24 to 2 tracks for CD (91) of the *Stockhausen Complete Edition*.

Dutch première of **KLANG, Second Hour: FREUDE** *for 2 harps* on April 21st at the *Concertgebouw* in Amsterdam.

World première of **KLANG, Thirteenth Hour: COSMIC PULSES** *Electronic Music* on May 7th at the *Sala Sinopoli* of the *Parco dell Musica auditorium* in Rome. In the same program, the Italian première of **MITTWOCHS-GRUSS** (WEDNESDAY GREETING) *Electronic Music* took place.

Stockhausen Festival of his *Electronic Music* in Macerata, Italy.

World première of the choreography by Angelin Preljocaj of the 5-track **SONNTAGS-ABSCHIED** (SUNDAY FAREWELL) on June 1st during the *Ruhrfestspiele* in Recklinghausen.

Tenth annual *Stockhausen Courses and Concerts Kürten* from July 7th–15th with ten concerts including the world premières of **KLANG, Fifth Hour: HARMONIEN** (HARMONIES) *for bass clarinet* on July 11th and **HARMONIEN** *for flute* on July 13th. In addition, the German première of **KLANG, Thirteenth Hour: COSMIC PULSES** *Electronic Music* took place. 140 participants from 32 different countries attended (44 composers, 42 interpreters, 16 musicologists, ca. 40 auditors). The concerts were attended daily by about 400 listeners. Among the 39 Stockhausen works which were performed, six composition were *Electronic Music*.

In his closing talk, Stockhausen repeated the 2007 motto for the courses: *Learning out of enthusiasm*, and said that he was happy about the wonderful, cheerful, harmonious atmosphere during the courses. The fact that people from 32 countries enthusiastically study works of his new music, was a good counter-balance for today's world.

World première of **KLANG, Third Hour: NATÜRLICHE DAUERN** 16–24 *for piano*, performed during the closing concert of the festivities on the occasion of the 50th anniversary of the *Fundação Calouste Gulbenkian* on July 17th in Lisbon.

Stockhausen's opera **SONNTAG aus LICHT** (SUNDAY from LIGHT) was broadcast in two parts by the SWR (Southwest German Radio) on September 23rd and 30th as the 7th and final broadcast of the 7-part broadcast series of LICHT moderated by Karlheinz Stockhausen together with Dr. Reinhold Ermen.

New compositions: **FÜNF WEITERE STERNZEICHEN** (FIVE MORE STAR SIGNS) *for orchestra*; **TAURUS** *for bassoon*.

New compositions from **KLANG, The 24 Hours of the Day** – **7th Hour: BALANCE** *for bass clarinet, English horn, flute*; **8th Hour: GLÜCK** (BLISS) *for bassoon, English horn, oboe*; **9th Hour: HOFFNUNG** (HOPE) *for cello, viola, violin*; **10th Hour: GLANZ** (BRILLIANCE) *for bassoon, viola, clarinet, trumpet, trombone, oboe, tuba*; **11th Hour: TREUE** (FIDELITY) *for bass clarinet, basset-horn, E flat clarinet*; **12th Hour: ERWACHEN** (AWAKENING) *for cello, trumpet, soprano saxophone*; **14th, Hour: HAVONA** *for bass and electronic music*; **15th Hour: ORVONTON** *for baritone and electronic music*; **16th Hour: UVERSA** *for basset-horn and electronic music*; **17th Hour: NEBADON** *for horn and electronic music*; **18th Hour: JERUSEM** *for tenor and electronic music*; **19th Hour: URANTIA** *for soprano and electronic music*; **20th Hour: EDENTIA** *for soprano saxophone and electronic music*; **21st Hour: PARADIES** (PARADISE) *for flute and electronic music*.

Printing and delivery of the original score and of the *Europe Version 1972* of **MOMENTE** *for solo soprano, 4 choir groups and 13 instrumentalists* in November and December.

December 4th: Stockhausen finished composing **FÜNF WEITERE STERNZEICHEN** *for orchestra*.

Wednesday, December 5th: Stockhausen's **ASCENSION** through the **HEAVEN'S DOOR** into **PARADISE**.

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*”.

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 STIMMUNG (TUNING), 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.

Stockhausen composed **376 individually performable works**, including

35 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 (LIGHTS – WATERS), HOCH-ZEITEN (HIGH TIMES), FÜNF STERNZEICHEN (FIVE STAR SIGNS); MIXTUR 2003 (MIXTURE 2003), FÜNF WEITERE STERNZEICHEN (FIVE MORE 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. 275 works of electronic or electro-acoustic music;

Solo compositions for all instruments, as for example KLAVIERSTÜCKE (PIANO PIECES) I–XIX, 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), HARMONIEN (HARMONIES);

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), NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE), OBERLIPPENTANZ (UPPER-LIP-DANCE), ZUNGENSPITZENTANZ (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), SCHÖNHEIT (BEAUTY) 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). **SONNTAG aus LICHT** (SUNDAY from LIGHT) should be performed on three consecutive days.

From 1977 to December 31st 2002 Stockhausen composed the music-scenic work **LICHT (LIGHT) *The Seven Days of the Week***. LICHT with its *Seven Days of the Week* comprises about 29 hours of music: **THURSDAY from LIGHT**, 240 minutes; **SATURDAY from LIGHT**, 185 minutes; **MONDAY from LIGHT**, 278 minutes; **TUESDAY from LIGHT**, 156 minutes; **FRIDAY from LIGHT**, 290 minutes; **WEDNESDAY from LIGHT**, 267 minutes; **SUNDAY from LIGHT**, 298 minutes.

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 on Music), Volumes 1–17.

Stockhausen has conducted or – as sound projectionist – realised over 150 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.

Since January 2007 the *Stockhausen-Verlag* is releasing Text-CDs of lectures which Stockhausen has given since 1952. The edition is limited to 300 copies per release. He wrote and spoke these lectures in German. Most of them are supplemented with musical examples.

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 on 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 Honour 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 / 2001 The film **IN ABSENTIA** made by the *Quay Brothers* (England) to **concrete and electronic music by 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**);
- 2006 Honorary member of the *Accademia Filarmonica di Bologna*;
- 2009 *German Music Publishers Society Award* for the score **MOMENTE (MOMENTS)** for solo soprano, 4 choir groups and 13 instrumentalists.
- 2013 *Royal Philharmonic Society (RPS) Award* for the staged world première of **MITTWOCH aus LICHT** (**WEDNESDAY from LIGHT**), produced by the Birmingham Opera Company in Birmingham on August 22nd 2012.

Bridge to the Present (K. Stockhausen, August 2000)

Because of my experiences in 1996 at the *Darmstadt Summer Courses for New Music*, I was again reminded of what I had often envisioned since 1974 during **lengthy courses in connection with concert series** of my music in the following cities:

- 1975 in Paris, at the *Congrès International des Jeunesses Musicales*, Théâtre d'Orsay
- 1976 in Tokyo at the National Theatre
- 1976 in Bologna at the Teatro Comunale
- 1977 in Aix-en-Provence at the Centre Sirius (Darius Milhaud Conservatory)
- 1977 in Paris at the Conservatoire National Supérieur de Musique et de Danse
- 1977 in Cologne at the State College for Music and Cologne Opera
- 1978 in Bonn at the Municipal Culture Forum in the Bonn Centre
- 1979 in Tel-Aviv at the Rubin Academy
- 1979 in Paris at IRCAM
- 1980 in Florence during the *Maggio Musicale Fiorentino* at the Teatro Comunale
- 1981 in Rome during the *Mondo Teatro* Festival at the Centro Culturale Palatino
- 1982 in Den Haag at the Royal Conservatory
- 1983 in Bologna at the Teatro delle Celebrazioni
- 1983 in Paris at IRCAM
- 1984 in Ann Arbor at the University of Michigan School of Music
- 1985 in Freiburg im Breisgau at the Musicology Department of the University.
- 1985 in London during the festival *Music and Machines* at the Barbican Centre
- 1985 at the Vidya Mandir Theatre in Calcutta
- 1986 in Caen at the Conservatoire National
- 1986 in Metz at the Théâtre Municipal
- 1987 in Milan at the University
- 1987 in Odense at Det Fynske Musikonservatorium
- 1988 in Rio de Janeiro at the *Museum for Modern Art*, Sala Cecilia Meireles and Conservatory
- 1988 in Cologne at the State College of Music
- 1988 in Winterthur at the Conservatory
- 1988 in Zürich during *7 Days with Stockhausen* at the Radio Studio Zürich DRS 2
- 1988 in Gütersloh at the Stadthalle
- 1988 in Salzburg during a *Tribute to Stockhausen*, 7 days of concerts and seminars at the Mozarteum
- 1988 in Paris during the *Festival d'Automne* at the Opera Comique and Conservatoire National Supérieur de Musique et de Danse
- 1989 in Amsterdam during the *TELEMUSIK Festival* at the Stadtschouwburg
- 1989 in Utrecht during the *TELEMUSIK Festival* at the Vredenburg
- 1989 in Caen at the Conservatoire Nationale
- 1989 in Helsinki during the *Helsinki Biennale* at the Savoy Theatre
- 1989 in Vienna during *Wien Modern* at the Konzerthaus
- 1990 in Lisbon at the Fundação Calouste Gulbenkian
- 1990 in Moscow at the Lomonossov University
- 1991 in Dresden during the *Dresdner Tage der Zeitgenössischen Musik* at the Hygiene Museum
- 1991 in Paris at the Conservatoire National Supérieur de Musique et de Danse
- 1991 in Berlin during the *Theaterhaus Off Stage Days* at the Haus der Kulturen der Welt
- 1991 in Brussels during *Ars Musica* at the RTB
- 1991 in Gütersloh during *Stockhausen in Gütersloh II* at the Stadthalle
- 1991 in Frankfurt during the *Frankfurter Feste* at the Alte Oper
- 1991 in Freiburg i.Br. at the State College of Music
- 1992 in Warsaw during the *Warsaw Autumn*
- 1992 in Frankfurt am Main with *Ensemble Modern* at the Mozart Saal of the Alte Oper
- 1992 in Weimar during *Stockhausen in der Stadt der Klassiker* at the Cultural Centre *Mon Ami*

1992 in Weingarten, College of Education
 1993 in Duisburg at the Mercatorhalle and State College of Music
 1993 in Sofia at the Palace of Culture and Conservatory
 1994 in Salzburg during the *Zeitfluss Festival*
 1995 in Amsterdam during the *Holland Festival* at the Beurs van Berlage
 1995 in Düsseldorf at the Robert Schumann Conservatory
 1995 in Dortmund at the Westfalenhalle and the State College of Music
 1996 in Copenhagen at Danmarks Radio
 1996 in Palermo at the *Centro Culturale* at the Teatro Biondo
 1996 in Darmstadt during the *International Summer Courses for New Music* at the Georg Büchner Schule.

My vision was to find a beautiful place surrounded by nature, with a good concert hall, a sufficient number of nice helpers and rooms for teaching, where I could give a composition course once a year in peace, in connection with interpretation courses and concerts given by the soloists I know and their students. Since 1998, this place is Kürten, where I live, in the *Bergisches Land*.

Three times already, about 130 composers, interpreters, musicologists, and music lovers from 23 different countries have come each year, usually living with families here, and have practiced my works, studied, exchanged views and heard 10 to 12 concerts of my works, which were attended each evening by about 480 people.

May these *Stockhausen Courses Kürten* live long into the future.

1998	LERNEN	UM	WEITERZUGEBEN	Learning in order to pass it on
1999	LERNEN	AUS	GOTTVERTRAUEN	Learning out of trust in God
2000	LERNEN	DURCH	MUSIK	Learning through music
2001	LERNEN	MIT	FLEISS	Learning through hard work
2002	LERNEN	VON	MEISTERN	Learning from masters
2003	LERNEN	IN	GEDULD	Learning in patience
2004	LERNEN	BEIM	ÜBEN	Learning while practicing
2005	LERNEN	AM	WERK	Learning on the work
2006	LERNEN	VOLL	FREUDE	Learning full of Joy
2007	LERNEN	VOR	BEGEISTERUNG	Learning with enthusiasm
2008	LERNEN	ZUM	STRAHLEN	Learning to radiate
2009	LERNEN	FÜR	NEUE LEBEN	Learning for new lives
2010	LERNEN	OHNE	GRENZEN	Learning without limits
2011	LERNEN	AUF	EWIG	Learning for eternity
2012	LERNEN	WIE	CHRIST MICHAEL	Learning like Christ Michael
2013	LERNEN	UND	LEHREN	Learning and teaching
2014	LERNEN	ZU	LIEBEN	Learning to love
2015	LERNEN	WAS	TUN	Learning to do something
2016	LERNEN	WO	STEHEN	Learning where to stand
2017	LERNEN	WOZU	FRAGEN	Learning why to ask
2018	LERNEN	BRAUCHT	ZEIT	Learning needs time
2019	LERNEN	WER	INSPIRIERT	Learning who inspires
2020	LERNEN	WOFÜR	SCHÖPFEN	Learning for what to create
2021	LERNEN	WANN	WARTEN	Learning when to wait
2022	LERNEN	KANN	ANSTECKEN	Learning can be contagious
2023	LERNEN	WOLLEN	JUNGE	Learning wants youths
2024	LERNEN	GEHT	SCHNELL	Learning goes fast
2025	LERNEN	WILL	ZUKUNFT	Learning wants a future
2026	LERNEN	BRINGT	GLÜCK	Learning brings luck
2027	LERNEN	SCHAFFT	KUNST	Learning creates art
2028	LERNEN	ÜBERS	ALL	Learning about the cosmos
	usw.			etc.

(Illustration: Stockhausen sketch of 1998 with the mottos for the *Stockhausen Courses Kürten*.)