A work list of the 376 individually performable Stockhausen works and a list of all compact discs of the Stockhausen Complete Edition which have been released to date are included in this brochure.

Contents

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Biography</td>
<td>2</td>
</tr>
<tr>
<td>Bridge to the Present</td>
<td>14</td>
</tr>
<tr>
<td>List of Works</td>
<td>16</td>
</tr>
<tr>
<td>Stockhausen Complete Edition on compact discs</td>
<td>51</td>
</tr>
<tr>
<td>Special Edition of lectures on compact discs</td>
<td>58</td>
</tr>
<tr>
<td>Books</td>
<td>60</td>
</tr>
<tr>
<td>Music boxes</td>
<td>63</td>
</tr>
<tr>
<td>Selection of films on the works</td>
<td>64</td>
</tr>
</tbody>
</table>

Compact discs, scores, books, films, music boxes, a free catalogue and work list may be ordered directly from the Stockhausen-Verlag:

Kettenberg 15, 51515 Kuerten, Germany; Fax: +49 [0]2268-1813;
www.karlheinzstockhausen.org / stockhausen-stiftung@t-online.de
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.

1952 Point Music: SPIEL (PLAY), KLAVIERSTÜCKE (PIANO PIECES), SCHLAGTRIO (PERCUSSIVE TRIO), PUNKTE (POINTS), KONTRA-PUNKTE (COUNTER-POINTS) etc.
Attended Olivier Messiaen’s courses in rhythms 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.


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.


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 premièred 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 premièred in Donaueschingen.
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 HYMNNEN (ANTHEMS) Electronic and Concrete Music with soloists in Cologne.


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 5 ½ 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 HYMNNEN (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 ALPHAET for LIEGE, 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 LUZIFIERS 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 LUZIFIERS 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 3½ 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.


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 KLAVIER-STÜCK 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 4½ 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.

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 2½ 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 Triennal.
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-FINALEN (ORCHESTRA FINALS) 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 68–1 min., FREITAGS-VERSUCHUNG (FRIDAY TEMPTATION) – Acts I and II, ca. 146 min., FREITAGS-ABSCHEID (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 Triennal, including the world première of the ELEKTRONISCHEN MUSIK mit TONZENEN vom FREITAG aus LICHT (ELECTRONIC MUSIC with SOUND SCENES of FRIDAY from LIGHT) at the Philharmonic Hall in Cologne.
World première of LITANIE 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 Herkuslessaal, 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 bassett-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 Donaueschingen 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 LUZIFIER S ZORN (LUCIFER’S FURY), DER KINDERFÄNGER (THE PIED PIPER), TANZE LUZFEA (DANCE LUCEFA!), and SUKAT were world premières 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 Ermén.

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 Whita Hall, during which the world première of MITTWOCHS-GRUSS (WEDNESDAY GREETING) Electronic Music took place.
Performance of GESANG DER JÜNGLINGE (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 Neuhardenberg from October 29th to 31st.
Settimana Stockhausen from November 6th to 13th with 6 concerts in Bologna, Modena and Reggio Emilia.
World première of FÜNFF 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 KLAVIERTÜCK (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 Galbenkian 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 Galbenkian 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 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.
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 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: ERWACHE (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:


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 “Over tone Music”, “Intuitive Music”, “Man tric Music”, reaching “Cosmic Music” in STIM MUNG (TUNING), AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS), MANTRA, STERN KLANG (STAR SOUND), INORI, ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE), SIRIUS, LICHT (LIGHT), KLÄNG (SOUND).

Stockhausen is the perfect example of the composer who – at nearly all world première 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 MORE 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), STERNKLÄNG (STAR SOUND), ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE), FESTIVAL, LUZIFER’S 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), HOCHZEITEN (HIGH TIMES);

c. 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), ZUNGSPIEZENTANZ (TIP-OF-THE-TONGUE-DANCE), XI, EVAS SPIEGEL (EVE’S MIRROR), SUSANI, SUSANI’S ECHO, ENTFÜHRUNG (ABDUCTION), FLAUTINA, YPSILON, PIETÄ, 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 AUGENBRAUENTANZ (LEFT-EYEBROW-DANCE), NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE), OBERLIPPENTANZ (UPPER-LIP-DANCE), ZUNGENSPITZTANZ (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, STERNKLING (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 TONZENEN 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 \( \frac{1}{11} \) 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, Kittenberg 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 monographs 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  SIMC award for orchestral works (Italy);
1972  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  Edison Prize (Holland);
1969  Member of the Royal Swedish Academy;
1970  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 Cecilia, 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 JIM (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 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 chorus (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 premiére of MITTWOCH aus LICHT (WEDNESDAY from LIGHT), produced by the Birmingham Opera Company in Birmingham on August 22nd 2012.
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 Communale
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 Communale
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 Conservatorio 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 theVredenburg
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 Dance
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 Dusseldorf 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 Kürtten, 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 Kürtten live long into the future.

1998 LERNEN UM WEITERZUBEKEN
1999 LERNEN AUS GOTTVERTRAUEN
2000 LERNEN DURCH MUSIK
2001 LERNEN MIT FLEISS
2002 LERNEN VON MEISTERN
2003 LERNEN IN GEDULD
2004 LERNEN BEI ÜBEN
2005 LERNEN AM WERK
2006 LERNEN VOLL FREUDEN
2007 LERNEN VOR BEEISTERUNG
2008 LERNEN ZUM STRAHLEN
2009 LERNEN FÜR NEUE LEBEN
2010 LERNEN OHNE GRENZEN
2011 LERNEN AUF Ewig
2012 LERNEN WEIHNACHT MICHAEL
2013 LERNEN UND LEHREN
2014 LERNEN ZU LIEBEN
2015 LERNEN WARTEN
2016 LERNEN WO STEHEN
2017 LERNEN WO ZU FRAGEN
2018 LERNEN BUCHT ZEIT
2019 LERNEN WER INSPIRIERT
2020 LERNEN WOFÜR SCHÖPfen
2021 LERNEN WANN VERNahlen
2022 LERNEN KANN ANSTECKEN
2023 LERNEN WOLLEN JUNGE
2024 LERNEN GEHT SCHNELL
2025 LERNEN WIRD ZUKUNFT
2026 LERNEN BRINGT GLÜCK
2027 LERNEN SCHAFET KUNST
2028 LERNEN ÜBERS AUL

(IN Illustration: Stockhausen sketch of 1998 with the mottos for the Stockhausen Courses Kuertten.)
Karlheinz Stockhausen

List of Works

All works which were composed until 1969 (work numbers 1 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, and 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 Kuerten, Germany, and may be ordered directly (Kettenberg 15, 51515 Kuerten, Germany; Fax: +49 [0]2268-1813; www.karlheinzstockhausen.org / stockhausen-stiftung@t-online.de).

1 = numeration of the individually performable works.

◊ = orchestra works with at least 19 players (or fewer when the instrumentation is unconventional), and works for orchestra with choir.

□ = chamber music works. Among these are several which have more than 18 players, but are usually not performed by orchestras, but rather by chamber ensembles such as the London Sinfonietta, the Ensemble Intercontemporain, the Asko Ensemble, or Ensemble Modern.

35 = Works, which may also be performed as “chamber music” (for example INORI with 2 dancer-mimes and tape [instead of orchestra] or works for choir in which the choir may be played back on tape.

1. ex 47 = 1st derivative of Work No. 47.

[9’21"] = duration of 9 minutes and 21 seconds (durations with minutes and seconds: CD durations of the Complete Edition).


St. = Stockhausen-Verlag.

For most of the works, an electro-acoustic installation is indicated. Detailed information about the required equipment may be found in the scores.

In very small halls (for less than 100 people), it is possible to omit amplification for some solo works and works for small ensembles. However, it must be taken into account that since 1970 Stockhausen also amplifies his PIANO PIECES, for example, in concerts (using 2 microphones) to make the timbre nuances audible from all seats in the auditorium, if at all possible.

In the scores of numerous works, exact instructions for the set-up of the instruments, the gestures and movements of the interpreters, for the lighting, props, costumes and podium are given. These are not mentioned in the following list.

Special microphones and receivers (not listed) belong to the transmitters indicated.

Abbreviations

cond. = conductor; only the works with this indication are conducted.

micr. = microphone(s).

loudsp. = loudspeakers.

sound proj. = sound projectionist, who also controls the lighting from the mixing console in the hall (see scores).

tape rec. = tape recorder.

synth. player = synthesizer player.
<table>
<thead>
<tr>
<th>No.</th>
<th>Year</th>
<th>Composition</th>
<th>Type</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1950</td>
<td>CHÖRE FÜR DORIS (CHORUSES FOR DORIS)</td>
<td>for a cappella choir</td>
<td>9'21&quot; U. E.</td>
</tr>
<tr>
<td>2</td>
<td>1950</td>
<td>DREI LIEDER (THREE SONGS)</td>
<td>for alto voice and chamber orchestra</td>
<td>19'26&quot; U. E.</td>
</tr>
<tr>
<td>3</td>
<td>1950</td>
<td>CHORAL (CHORALE)</td>
<td>for a cappella choir</td>
<td>4'05&quot; U. E.</td>
</tr>
<tr>
<td>4</td>
<td>1951</td>
<td>SONATINE (SONATINA)</td>
<td>for violin and piano</td>
<td>10'32&quot; U. E.</td>
</tr>
<tr>
<td>5</td>
<td>1951</td>
<td>KREUZSPIEL (CROSS-PLAY)</td>
<td>for oboe, bass clarinet, piano, 3 percussionists</td>
<td>11'29&quot; U. E.</td>
</tr>
<tr>
<td>6</td>
<td>1951</td>
<td>FORMEL (FORMULA)</td>
<td>for orchestra</td>
<td>12'57&quot; U. E.</td>
</tr>
<tr>
<td>7</td>
<td>1952</td>
<td>ETUDE</td>
<td>Concrete Music</td>
<td>3'15&quot; St.</td>
</tr>
<tr>
<td>8</td>
<td>1952</td>
<td>SPIEL (PLAY)</td>
<td>for orchestra</td>
<td>16'01&quot; U. E.</td>
</tr>
<tr>
<td>9</td>
<td>1952</td>
<td>SCHLAGTRIO (PERCUSSIVE TRIO)</td>
<td>for piano and 2 x 3 timpani</td>
<td>15'15&quot; U. E.</td>
</tr>
<tr>
<td>10</td>
<td>1952/1962</td>
<td>PUNKTE (POINTS)</td>
<td>for orchestra (with corrections until 1993)</td>
<td>ca. 27' U. E.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to 53</td>
<td>(2 x 2 micr. for 2 harps, 2 x 2 micr. for 2 pianos, 4 micr. for doubles basses, 2 x 2 loudsp., mixing console / sound proj.)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>1952</td>
<td>KONTRA-PUNKTE (COUNTER-POINTS)</td>
<td>for 10 instruments</td>
<td>14'13&quot; U. E.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to 53</td>
<td>(fl. / cl. / bass cl. / bsn. / tp. / trb. / piano / harp / vl. / vc.)</td>
<td></td>
</tr>
<tr>
<td>12-15</td>
<td>1952</td>
<td>KLAVIERSTÜCKE I–IV (PIANO PIECES I–IV)</td>
<td></td>
<td>ca. 8' U. E.</td>
</tr>
<tr>
<td>16</td>
<td>1953</td>
<td>STUDIE I (STUDY I)</td>
<td>Electronic Music</td>
<td>9'42&quot; St.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to 53</td>
<td>(2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>1954</td>
<td>STUDIE II (STUDY II)</td>
<td>Electronic Music</td>
<td>3'20&quot; St.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to 53</td>
<td>(2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)</td>
<td></td>
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<tr>
<td>No.</td>
<td>Year</td>
<td>Title</td>
<td>Duration</td>
<td>Notes</td>
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<td>----------------------------------------------------------------------</td>
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<tr>
<td>18–23</td>
<td>1954</td>
<td><strong>KLAVIERSTÜCKE V–X</strong> (PIANO PIECES V–X)</td>
<td>(ca. 73’) U. E.</td>
<td>(IX and X were finished in 1961)</td>
</tr>
<tr>
<td>24</td>
<td>1955</td>
<td><strong>ZEITMASZE</strong> (TIME-MEASURES)</td>
<td>[14’47”] U. E.</td>
<td>for 5 wood-winds (cond.)</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>(fl. / ob. / Engl. hn. / cl. / bsn.)</td>
</tr>
<tr>
<td>25</td>
<td>1955</td>
<td><strong>GRUPPEN</strong> (GROUPS)</td>
<td>[24’25”] U. E.</td>
<td>for 3 orchestras (3 cond.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(microphone amplification: piano, guitar / sound proj.)</td>
</tr>
<tr>
<td>26</td>
<td>1956</td>
<td><strong>KLAVIERSTÜCK XI</strong> (PIANO PIECE XI)</td>
<td>[ca. 14’] U. E.</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>1955</td>
<td><strong>GESANG DER JÜNGLINGE</strong> (SONG OF THE YOUTHS)</td>
<td>[13’14”] St.</td>
<td>Electronic Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>28</td>
<td>1959</td>
<td><strong>ZYKLUS</strong> (CYCLE)</td>
<td>[ca. 12’ or ca. 15’]</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(4 micr., 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>29</td>
<td>1959</td>
<td><strong>CARRÉ</strong></td>
<td>[ca. 36’] U. E.</td>
<td>for 4 orchestras and 4 choirs (4 cond.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(16 micr. for choirs, 4 micr. for cymbalum, harp, harpsichord,</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>4 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>30</td>
<td>1959</td>
<td><strong>REFRAIN</strong></td>
<td>[circa 12’] U. E.</td>
<td>for 3 players (piano / vibr. / celesta or synth.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(8 micr., 2 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>31</td>
<td>2000</td>
<td><strong>3 x REFRAIN 2000</strong></td>
<td>[ca. 61’] St.</td>
<td>for piano with 3 wood blocks,</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>sampler-celesta with 3 antique cymbals,</td>
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<td></td>
<td></td>
<td></td>
<td>vibraphone with 3 cowbells and glockenspiel, sound projectionist</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>(3 transmitters, 3 micr., 2 sampler outputs, 2 x 2 loudsp.,</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>mixing console / sound proj.)</td>
</tr>
<tr>
<td>32</td>
<td>1958</td>
<td><strong>KONTAKTE</strong> (CONTACTS)</td>
<td>[35’30”] St.</td>
<td>for electronic sounds</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>33</td>
<td>1958</td>
<td><strong>KONTAKTE</strong> (CONTACTS)</td>
<td>[35’30”] St.</td>
<td>for electronic sounds, piano and percussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(4-track tape rec., 12 micr., 4 x 2 loudsp.,</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>2 monitor loudsp., mixing console / sound proj.)</td>
</tr>
<tr>
<td>34</td>
<td>1961</td>
<td><strong>ORIGINALE</strong> (ORIGINALS)</td>
<td>[ca. 90’] St.</td>
<td>Musical Theatre with KONTAKTE</td>
</tr>
<tr>
<td>35</td>
<td>1962</td>
<td><strong>MOMENTE</strong> (MOMENTS)</td>
<td>[113’] St.</td>
<td>for solo soprano, 4 choir groups and 13 instrumentalists (cond.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(5 transmitters, 5 loudsp., mixing console / sound proj.)</td>
</tr>
</tbody>
</table>
In addition to the original score, which comprises 30 individual Moments and 71 Inserts, a second score entitled MOMENTE – Europe Version 1972 in which all Moments and Inserts are ordered consecutively is published by the Stockhausen-Verlag.

36 1962 No. 13 1972.1 MOMENTE (MOMENTS) Europe Version 1972 for solo soprano, 4 choir groups and 13 instrumentalists (cond.) (4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.) (5 transmitters, 5 loudsp., mixing console / sound proj.) [113’] St.

In addition, 6 individual editions of sections of the Europe Version 1972 of MOMENTE are available in bound, reduced format. They may be performed individually:

37 1962 No. 13 1972.2 …denn die Liebe ist stärker als der Tod. / …for love is stronger than death. (Moment I (k)) for solo soprano, 4 choir groups and 13 instrumentalists (cond.) (4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.) (4 transmitters, 5 loudsp., mixing console / sound proj.) [26’50’’] St.

38 1962 No. 13 1972.3 des Nachts… / By night… (Duration-Moments with the Organ-Moment I (d)) for solo soprano, 4 choir groups and 13 instrumentalists (cond.) (4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.) (5 transmitters, 5 loudsp., mixing console / sound proj.) [14’06” + 6’14”] St.

39 1962 No. 13 1972.4 Klangmomente / Sound-Moments (K-Moments) for solo soprano, 4 choir groups and 13 instrumentalists (cond.) (4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.) (4 transmitters, 5 loudsp., mixing console / sound proj.) [11’09”] St.

40 1962 No. 13 1972.5 Du, den meine Seele liebet… / You, whom my soul loves… (Melody-Moments) for solo soprano, 4 choir groups and 13 instrumentalists (cond.) (4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.) (5 transmitters, 5 loudsp., mixing console / sound proj.) [25’32”] St.

41 1962 No. 13 1972.6 Oh daß du mir gleich einem Bruder wärest… / O that you were as a brother… (Moment I (m)) for solo soprano, 4 choir groups and 13 instrumentalists (cond.) (4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.) (4 transmitters, 5 loudsp., mixing console / sound proj.) [7’15”] St.

42 1962 No. 13 1972.7 Betmoment / Prayer-Moment (Moment I) for solo soprano, 4 choir groups and 13 instrumentalists (cond.) (4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.) (5 transmitters, 5 loudsp., mixing console / sound proj.) [13’52”] St.
43 1963 No. 14 **PLUS-MINUS** [duration undefined] U.E. 2 x 7 pages for realisation

44 1964 No. 15 **MIKROPHONIE I** (MICROPHONY I) for 6 players [ca. 28’] U.E. with tam-tam, 2 microphones, 2 filters with potentiometers (4 x 2 loudsp.)

45 1964 No. 16 **MIXTUR** (MIXTURE) [ca. 27’] U.E. for orchestra, 4 sine-wave generators and 4 ring modulators (cond.) (undefined number of microphones; the rest of the equipment as in Work No. 16 ½ MIXTURE for small orchestra)

46 1964 / No. 16 ½ **MIXTUR (MIXTURE) for small orchestra (cond.)** [27’] U.E. for orchestra, 4 sine-wave generators and 4 ring modulators (cond.) (2-track tape rec., 4 x 3 micr., 2 x 2 loudsp., mixing console / sound proj.)

47 2003 Nr. 16 ½ **MIXTUR 2003** [27’] St. for 5 instrumental groups, 4 sine-wave generator players, 4 sound mixers with 4 ring modulators, sound projectionist (cond.) (instrumentation and sound equipment as in Work No. 16 ½)

48 1965 No. 17 **MIKROPHONIE II** (MICROPHONY II) [ca. 15’] U.E. for 12 singers, Hammond organ or synthesizer, 4 ring modulators, tape (cond., timer) (2-track tape rec., 4 x 3 micr., 2 x 2 loudsp., mixing console / sound proj.)

49 1965 No. 18 **STOP** for orchestra (cond.) [ca. 20’] U.E. (undefined number of microphones; the rest of the equipment as in STOP “Paris Version”)


51 2001 No. 18 ½ **STOP und START** (STOP and START) [21’30’’] St. for 6 instrumental groups (cond.) instrumentation: I Synthesizer 1 and bass clarinet; II Synthesizer 2 and trombone; III Synthesizer 3 and basset-horn; IV Synthesizer 4 and saxophone; V Synthesizer 5 and trumpet; VI Synthesizer 6 (or percussion) and flute. (perhaps 9 micr., 2 x 2 loudsp., 6 monitor loudsp., mixing console / sound proj.)

52 1965 / No. 19 **SOLO** for melody instrument with feedback [10’ / or 12½’ or 15½’] U.E. (special electro-acoustic apparatus, 4 assistants / or 17’ or 20’) U.E. 4 x 2 loudsp., mixing console / sound proj.)
TELEMUSIK (TELEMUSIC) Electronic Music
(8-track or 2-track tape rec. / 5 x 2 or 4 x 2 loudsp., mixing console / sound proj.)

ADIEU for woodwind quintet (cond.)

HYMnen (ANThEMS)
Electronic and Concrete Music
(4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)

HYMnen (ANThEMS)
Electronic and Concrete Music with 4 soloists
(for example: trumpet and synthesizer / trombone, euphonium and synthesizer / tam-tam and numerous other instruments / synthesizer, sampler and piano)
(4-track tape rec., 6 x 2 loudsp., 4 monitor loudsp., equipment as required by the soloists, mixing console / sound proj.)

HYMnen (Dritte Region) / ANThEMS (Third Region)
Electronic Music with orchestra (cond.)
(4-track tape rec., 28 micr., 12 loudsp., mixing console / sound proj.)

PROZESSION (PROCESSION)
for tam-tam, viola, electronium or synthesizer, piano, microphonist, filterer and level controller (6 players)
(4 micr., 4 x 2 loudsp., mixing console / sound proj.)

STIMMUNG (TUNING) for 6 vocalists
(sound equipment as in STIMMUNG “Paris Version”)

STIMMUNG (TUNING) “Paris Version”
(6 micr., 6 loudsp., mixing console / sound proj.)

KURZWELLEN (SHORT-WAVES) for 6 players
(piano with short-wave receiver, electronium or synthesizer with short-wave receiver, tam-tam with short-wave receiver [2 players], elec. viola with short-wave receiver, sound projectionist with 2 filters and 4 faders)
(4 short-wave receivers, 5 micr., 4 x 2 loudsp., mixing console / sound proj.)

AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS)
15 text compositions for intuitive music
(individually performable)

Richtig Dauern (RIGHT DURATIONS) for ca. 4 players

Unbegrenzt (UNLIMITED) for ensemble

Verbindung (CONNECTION) for ensemble

Treffpunkte (MEETING POINT) for ensemble

Nachtmusik (NIGHT MUSIC) for ensemble

Abwärts (DOWNWARDS) for ensemble

Aufwärts (UPWARDS) for ensemble

Oben und Unten (HIGH AND LOW) theatre piece
for man, woman, child, 4 instrumentalists

Intensität (INTENSITY) for ensemble

Setzte die Segel zur Sonne (SET SAIL FOR THE SUN) for ensemble

Kommunion (COMMUNION) for ensemble

Litanei (LITANY) for speaker or choir

Es (IT) for ensemble

Goldstaub (GOLD DUST) for ensemble

Ankunft (ARRIVAL) for speaker or speech-choir
All of the following works are published by the Stockhausen-Verlag.

80  30  1969  No. 30  POLE  (POLES) [integral at least ca. 65’,
to 1970  for 2 players / singers sections at least 22’]
    with 2 short-wave receivers
    (2 micr., 2 x 4 loudsp., mixing console / sound proj.)

81  31  1969  No. 31  EXPO  [integral at least ca. 70’,
to 1970  for 3 players / singers sections at least 25’]
    with 3 short-wave receivers
    (3 micr., 3 x 2 loudsp., mixing console / sound proj.)

82  32  1970  No. 32  MANTRA  [65’–72’]
    for 2 pianists with wood blocks and antique cymbales
    (2 sine-wave generators, 2 ring modulators,
    2-track tape rec., 6 micr., 2 x 2 loudsp., mixing console / sound proj.)

83  33  1968  No. 33  FÜR KOMMENDE ZEITEN  (FOR TIMES TO COME)
to 70  17 texts for intuitive music
    (individually performable)
    1. ÜBEREINSTIMMUNG  (UNANIMITY) for ensemble
    2. VERLÄNGERUNG  (ELONGATION)
    3. VERKÜRZUNG  (SHORTENING)
    4. ÜBER DIE GRENZE  (ACROSS THE BOUNDARY) for small ensemble
    5. KOMMUNIKATION  (COMMUNICATION) for small ensemble
    6. INTERVALL  (INTERVAL) piano duet for 4 hands
    7. AUSSERHALB  (OUTSIDE) for small ensemble
    8. INNERHALB  (INSIDE) for small ensemble
    9. ANHALT  (HALT) for small ensemble
   10. SCHWINGUNG  (VIBRATION) for ensemble
   11. SPEKTREN  (SPECTRA) for small ensemble
   12. WELLEN  (WAVES) for ensemble
   13. ZUGVÖGEL  (BIRD OF PASSAGE) for ensemble
   14. VORAHNUNG  (PRESENTIMENT) for 4–7 interpreters
   15. JAPAN  for ensemble
   16. WACH  (AWAKE) for ensemble
   17. CEYLON  for small ensemble ...........................................  [22’47”]
   18. SCHWEBUNG  .................................................................
   19. SCHWEBUNG  .................................................................
   20. SCHWEBUNG  .................................................................

84 □ 2  1968  No. 27  SPIRAL
    for a soloist with short-wave receiver
    (3 micr., 2 x 2 loudsp., mixing console / sound proj.)

85 □ 2  1968/  No. 28  Dr. K-SEXTETT
    for flute, violoncello, tubular bells and vibraphone,
    bass clarinet, viola, piano

86 □ 2  1969  No. 29  FRESCO  [ca. 5 hours] U. E.
    for 4 orchestra groups  (4 cond.)

87 □ 2  1969  No. 30  POLE  (POLES) [integral ca. 135’,
    sections 15’–25’]
    for a soloist with short-wave receiver
    (3 micr., 2 x 2 loudsp., mixing console / sound proj.)

88 □ 2  1969  No. 31  EXPO  [2’32’”] U. E.
    for flute, violoncello, tubular bells and vibraphone,
    bass clarinet, viola, piano

89 □ 2  1969  No. 32  MANTRA  [65’–72’]
    for 2 pianists with wood blocks and antique cymbales
    (2 sine-wave generators, 2 ring modulators,
    2-track tape rec., 6 micr., 2 x 2 loudsp., mixing console / sound proj.)

90 □ 2  1970  No. 33  FÜR KOMMENDE ZEITEN  (FOR TIMES TO COME)
    17 texts for intuitive music
    (individually performable)
    1. ÜBEREINSTIMMUNG  (UNANIMITY) for ensemble
    2. VERLÄNGERUNG  (ELONGATION)
    3. VERKÜRZUNG  (SHORTENING)
    4. ÜBER DIE GRENZE  (ACROSS THE BOUNDARY) for small ensemble
    5. KOMMUNIKATION  (COMMUNICATION) for small ensemble
    6. INTERVALL  (INTERVAL) piano duet for 4 hands
    7. AUSSERHALB  (OUTSIDE) for small ensemble
    8. INNERHALB  (INSIDE) for small ensemble
    9. ANHALT  (HALT) for small ensemble
   10. SCHWINGUNG  (VIBRATION) for ensemble
   11. SPEKTREN  (SPECTRA) for small ensemble
   12. WELLEN  (WAVES) for ensemble
   13. ZUGVÖGEL  (BIRD OF PASSAGE) for ensemble
   14. VORAHNUNG  (PRESENTIMENT) for 4–7 interpreters
   15. JAPAN  for ensemble
   16. WACH  (AWAKE) for ensemble
   17. CEYLON  for small ensemble ...........................................  [22’47”]
   18. SCHWEBUNG  .................................................................
   19. SCHWEBUNG  .................................................................
   20. SCHWEBUNG  .................................................................

93 □ 2  1968  No. 31  EXPO  [integral at least ca. 70’,
    sections at least 25’]
    for 3 players / singers
    with 3 short-wave receivers
    (3 micr., 3 x 2 loudsp., mixing console / sound proj.)

94 □ 2  1970  No. 32  MANTRA  [65’–72’]
    for 2 pianists with wood blocks and antique cymbales
    (2 sine-wave generators, 2 ring modulators,
    2-track tape rec., 6 micr., 2 x 2 loudsp., mixing console / sound proj.)

95 □ 2  1968  No. 30  POLE  (POLES) [integral at least ca. 65’,
    sections at least 22’]
    for 2 players / singers
    with 2 short-wave receivers
    (2 micr., 2 x 4 loudsp., mixing console / sound proj.)

96 □ 2  1969  No. 31  EXPO  [integral at least ca. 70’,
    sections at least 25’]
    for 3 players / singers
    with 3 short-wave receivers
    (3 micr., 3 x 2 loudsp., mixing console / sound proj.)

97 □ 2  1969  No. 32  MANTRA  [65’–72’]
    for 2 pianists with wood blocks and antique cymbales
    (2 sine-wave generators, 2 ring modulators,
    2-track tape rec., 6 micr., 2 x 2 loudsp., mixing console / sound proj.)

98 □ 2  1970  No. 33  FÜR KOMMENDE ZEITEN  (FOR TIMES TO COME)
    17 texts for intuitive music
    (individually performable)
    1. ÜBEREINSTIMMUNG  (UNANIMITY) for ensemble
    2. VERLÄNGERUNG  (ELONGATION)
    3. VERKÜRZUNG  (SHORTENING)
    4. ÜBER DIE GRENZE  (ACROSS THE BOUNDARY) for small ensemble
    5. KOMMUNIKATION  (COMMUNICATION) for small ensemble
    6. INTERVALL  (INTERVAL) piano duet for 4 hands
    7. AUSSERHALB  (OUTSIDE) for small ensemble
    8. INNERHALB  (INSIDE) for small ensemble
    9. ANHALT  (HALT) for small ensemble
   10. SCHWINGUNG  (VIBRATION) for ensemble
   11. SPEKTREN  (SPECTRA) for small ensemble
   12. WELLEN  (WAVES) for ensemble
   13. ZUGVÖGEL  (BIRD OF PASSAGE) for ensemble
   14. VORAHNUNG  (PRESENTIMENT) for 4–7 interpreters
   15. JAPAN  for ensemble
   16. WACH  (AWAKE) for ensemble
   17. CEYLON  for small ensemble ...........................................  [22’47”]
   18. SCHWEBUNG  .................................................................
   19. SCHWEBUNG  .................................................................
   20. SCHWEBUNG  .................................................................

99 □ 2  1969  No. 30  POLE  (POLES) [integral at least ca. 65’,
    sections at least 22’]
    for 2 players / singers
    with 2 short-wave receivers
    (2 micr., 2 x 4 loudsp., mixing console / sound proj.)

100 □ 2  1971  No. 34  STERNKLANG  (STAR SOUND) [ca. 150’]
    Park Music for 5 groups (21 singers and instrumentalists)
    (21 micr., ca. 10 synthesizers, 22 loudsp., 5 mixers / 5 sound proj.)
101 13 1971 No. 35  TRANS
for orchestra (cond.) and tape
(2-track or 8-track tape rec., 19 micr.,
13 loudsp., mixing console / sound proj.)

102 35 1972 No. 36  ALPHABET for Liège
13 Musical Scenes for soloists and duets
(all with electro-acoustic equipment)

103 36 1972 No. 36 ½  AM HIMMEL WANDRE ICH (IN THE SKY I AM WALKING)  [51’30”]
American Indian songs for 2 voices
(2 micr., 4 loudsp., mixing console / sound proj.)

104 44 1972 No. 37  YLEM
for 19 players / singers
(for example 19 instr.: fl. / ob. / Engl. horn. / cl. / bass cl. / bsn. /
hn. / tp. / trb. / vl. / 4 synthesizers / elec. vc. / vc. /
piano / harp / vibr.)
(6 micr., 2 x 2 loudsp., mixing console / sound proj.)

105 45 1973 No. 38  INORI
Adorations for one or two soloists and large orchestra (cond.)
(To date, the soloists were dancer-mimes)
(12 micr., 4 x 2 loudsp., mixing console / sound proj.)
or (notated in the same score):

INORI
Adorations for one or two soloists and small orchestra (cond.)
(33 instr.: 2 fl. / 2 ob. / 2 clar. [2nd also E♭ clar.] / 2 bsn. [2nd also contra-
bsn. / 2 trp. / 2 hn. I / 2 hn. II / 2 trb. [2nd also bass trombone] / 1 tuba /
3 vl. I / 2 vl. II / 2 vla. / 2 vc. / 2 db. / 1 piano / 4 perc.)
(all instruments are amplified by microphones,
4 x 2 loudsp., mixing console / sound proj.)

106 38 1973 No. 38  INORI may also be performed by one or two (or more)
dancer-mimes and tape
(2 x 2 loudsp., CD player, mixing console / sound proj.)

107 39 1974 No. 38 ½  VORTRAG ÜBER HU (LECTURE ON HU)  [ca. 83’ or shorter]
for a singer
Musical Analysis of INORI
(for example in connection with a performance of INORI)
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

108 16 1974/ 1977 No. 39  ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE)  [ca. 53’]
Choir Opera with orchestra (or tape)
(orchestra with cond.)
(in case tape of orchestra is used: 2-track tape rec.,
2 x 2 loudsp., mixing console / sound proj.)

109 40 1974 No. 40  HERBSTMUSIK (AUTUMN MUSIC)  [ca. 50’]
Musical Theatre for 4 players
(16 micr., 4 x 2 loudsp., mixing console / sound proj.)

110 41 1974 No. 40 ½  LAUB UND REGEN (LEAVES and RAIN)  [ca. 11’]
final duet of AUTUMN MUSIC for clarinet and viola
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)
MUSIK IM BAUCH (MUSIC IN THE BELLY)
for 6 percussionists and music boxes
(ca. 14 micr., 2 x 2 loudsp., mixing console / sound proj.)

TIERKREIS (ZODIAC)
12 Melodies of the Star Signs
for a melody and/or a chordal instrument
1. AQUARIUS
2. PISCES
3. ARIES
4. TAURUS
5. GEMINI
6. CANCER
7. LEO
8. VIRGO
9. LIBRA
10. SCORPIO
11. SAGITTARIUS
12. CAPRICORN

TIERKREIS (ZODIAC)
for voice and chordal instrument
individual editions for
- high soprano or high tenor
- soprano or tenor
- mezzosoprano or alto or low tenor
- baritone
- bass

TIERKREIS (ZODIAC)
for chamber orchestra (poss. cond.) (clarinet, horn, bassoon, strings)

TIERKREIS (ZODIAC) for clarinet and piano
[ca. 24’]

TIERKREIS (ZODIAC) Trio-Version
[ca. 29’]

TIERKREIS Version 2003
[ca. 30’]

FÜNF STERNZEICHEN (FIVE STAR SIGNS)
for orchestra (cond.)
(VIRGO, LIBRA, SCORPIO, SAGITTARIUS, CAPRICORN)

FÜNF WEITERE STERNZEICHEN (FIVE MORE STAR SIGNS)
for orchestra (cond.)
(AQUARIUS, PISCES, ARIES, TAURUS, GEMINI)

TAURUS for bassoon
[ca. 4’]

TAURUS-QUINTETT (TAURUS QUINTET)
for tuba, trumpet, bassoon, horn, trombone
[ca. 4’]

HARLEKIN (HARLEQUIN) for clarinet
[ca. 45’]

DER KLEINE HARLEKIN (THE LITTLE HARLEQUIN)
for clarinet
[ca. 9’]
SIRIUS
Electronic music and trumpet, soprano, bass clarinet, bass
(8-track tape rec., 4 transmitters, 5 micros., 8 loudspeakers,
mixing console / sound proj.)

It is possible to perform only the 8-track electronic music:

Spring Version
Summer Version
Autumn Version
Winter Version

(8-track tape rec., 8 loudspeakers, mixing console / sound proj.)

ARIES for trumpet and electronic music
(8-track tape rec. [poss. 2-track tape rec.],
1 transmitter, 8 loudspeakers [poss. 2 x 2 loudspeakers], mixing console / sound proj.)

LIBRA for bass clarinet and electronic music
(8-track tape rec. [poss. 2-track tape rec.],
1 transmitter, 2 microphones, 8 loudspeakers [poss. 2 x 2 loudspeakers], mixing console / sound proj.)

CAPRICORN for bass and electronic music
(8-track tape rec. [poss. 2-track tape rec.], 1 transmitter,
8 loudspeakers [poss. 2 x 2 loudspeakers], mixing console / sound proj.)

AMOUR 5 pieces for clarinet
for flute
for violoncello
for saxophone

JUBILÄUM (JUBILEE) for orchestra (cond.)
(10 microphones, 6 loudspeakers, mixing console / sound proj.)

IN FREUNDSCHAFT (IN FRIENDSHIP)
individual editions for
clarinet
flute
oboe
bassoon
basset-horn or bass clarinet
violin
viola
violoncello
double-bass
saxophone
trumpet in Eb with fourth-attachment
horn
trombone
tuba
recorder
156 1978  KADENZEN (CADENZAS)  
for the Mozart Clarinet Concerto

157, 158 1984/1985  KADENZEN (CADENZAS)  
for the Mozart Flute Concertos in G and D

159 1984  KA DENZ (CADENZA)  
for the Leopold Mozart Trumpet Concerto

160 1983/1985  KADENZEN (CADENZAS)  
for the Haydn Trumpet Concerto

1977–2003  LICHT (LIGHT)  [ca. 29 hours]  
The Seven Days of the Week  
for  
solo voices, solo instruments, solo dancers /  
choirs, orchestras, ballet and mimes /  
electronic and concrete music

161 20A 76 1977/1991  No. 47  JAHRESLAUF (COURSE OF THE YEARS)  [ca. 61’]  
(Act 1 of TUESDAY from LIGHT)  
for tenor, bass / 4 dancer-mimes /  
actor-singer, 3 mimes,  
little girl, beautiful woman /  
modern orchestra (14 instr.), tape / sound projectionist  
or  
for tenor, bass / modern orchestra (14 instr.), tape / sound projectionist 
(modern orchestra: 3 synth. players / 3 piccolo flutes /  
3 soprano saxophones / electr. cembalo or synthesizer / guitar /  
3 percussionists)  
(7 transmitters, 7 micr., 2-track tape rec.,  
8 or 12 loudsp., mixing console / sound proj.)

162 20B 77 1977  No. 47 1/2  DER JAHRESLAUF (THE COURSE OF THE YEARS)  [ca. 46’]  
for modern orchestra, tape, sound projectionist  
(14 instruments and same equipment as No. 47, 3 transmitters)

163 78 1977  1. ex 47  PICCOLO (from COURSE OF THE YEARS)  [ca. 3’]  
solo for piccolo flute

164 79 1977  1. ex 47 ossia  PICCOLO (from COURSE OF THE YEARS)  [ca. 3’]  
for soprano saxophone and bongo

165 80 1977  2. ex 47  SAXOPHONE (from COURSE OF THE YEARS)  [ca. 6’]  
for soprano saxophone and bongo  
or as solo for soprano saxophone
DONNERSTAG aus LICHT (THURSDAY from LIGHT) [ca. 240’]

Opera in three acts, a greeting and a farewell for 14 musical performers
(3 solo voices, 8 solo instrumentalists, 3 solo dancers),
choir, orchestra and tapes

DONNERSTAGS-GRUSS (THURSDAY GREETING)

Act 1 MICHAELs JUGEND (MICHAEL’S YOUTH)

KINDHEIT (CHILDHOOD)
MONDEVA (MOON-EVE)
EXAMEN (EXAMINATION)

Act 2 MICHAELs REISE UM DIE ERDE
(MICHAEL’S JOURNEY ROUND THE EARTH)

Act 3 MICHAELs HEIMKEHR (MICHAEL’S HOME-COMING)

FESTIVAL
VISION

DONNERSTAGS-ABSCHEID (THURSDAY FAREWELL)

Individual editions of THURSDAY from LIGHT:

167 1978 No. 48 MICHAELs REISE UM DIE ERDE
(MICHAEL’S JOURNEY ROUND THE EARTH) [ca. 50’]

with trumpet and orchestra (cond.)

(Act 2 of THURSDAY from LIGHT)

(4 transmitters, 37 micr., 6 x 2 loudsp., mixing console / sound proj.)

168 1. ex 48 EINGANG und FORMEL (ENTRANCE and FORMULA) [ca. 2’30’’]
(from MICHAEL’S JOURNEY) for trumpet

(transmitter, 2 x 2 loudsp., mixing console / sound proj.)

169 2. ex 48 HALT (from MICHAEL’S JOURNEY) [ca. 15’]

for trumpet and double-bass

(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

170 3. ex 48 KREUZIGUNG (CRUCIFIXION) [ca. 18’]
(from MICHAEL’S JOURNEY)

for trumpet and basset-horn I / clarinet, basset-horn II, 2 horns, 2 trombones, tuba, elec. organ or synthesizer

(4 transmitters, 6 micr., 2 x 2 loudsp., mixing console / sound proj.)

171 4. ex 48 MISSION und HIMMELFAHRT (MISSION and ASCENSION) [ca. 18’]
(from MICHAEL’S JOURNEY)

for trumpet and basset-horn

(2 transmitters, 1 micr., 2 x 2 loudsp., mixing console/ sound proj.)

172 1978 No. 48½ DONNERSTAGS-GRUSS (MICHAELS-GRUSS) [ca. 11’]
THURSDAY GREETING (MICHAEL’S GREETING)
for 8 brass instruments, piano, 3 percussionists (cond.)

173 1. ex 48½ MICHAELS-RUF (MICHAEL’S CALL) [ca. 2’]
for variable ensemble (8 parts) (cond.)
2. ex 48½  MICHAELS-RUF (MICHAEL’S CALL)  [ca. 2’]
Version for 4 trumpets

Solisten-Version MICHAELs REISE  [ca. 48’]
(Soloists’ Version of MICHAEL’S JOURNEY)
for a trumpeter, 9 co-players
(bhn. I, bhn. II with bass clarinet, clar., alto flute, trb. with euph.,
2 synth. players, 2 percussionists)
(6 transmitters, 10 micr., 2 x 2 loudsp., mixing console / sound proj.)

MICHAELS JUGEND (MICHAEL’S YOUTH)  [ca. 64’]
(Act 1 of THURSDAY from LIGHT)
for tenor, soprano, bass / trumpet, basset-horn, trombone, piano / elec. organ or synthesizer / 3 dancer-mimes / tapes with choir and instruments
(7 transmitters, 2 micr., 8-track and 2-track tape rec.,
10 loudsp., mixing console / sound proj.)

UNSICHTBARE CHÖRE (INVISIBLE CHÖRES)  [50’]
of THURSDAY from LIGHT
for 16-channel recording of a cappella choir and 8- or 2-track playback
(8-track tape rec. [poss. 2-track tape rec.],
8 loudsp. [poss. 2 x 2 loudsp.], mixing console / sound proj.)

KINDHEIT (CHILDHOOD)  [ca. 29’]
(scene of MICHAEL’S YOUTH)
for tenor, soprano, bass / trumpet, basset-horn, trombone / dancer / tapes
(6 transmitters, 8-track and 2-track tape rec., 10 loudsp.,
mixing console / sound proj.)

TANZE LUZEFa! (DANCE LUCEFA!)  [6’]
(from MICHAEL’S YOUTH)
for basset-horn or bass clarinet
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

BIJOU (from MICHAEL’S YOUTH)  [15’]
for alto flute, bass clarinet and tape
(2 transmitters, 2-track tape rec., 2 x 2 loudsp.,
mixing console / sound proj.)

MONDEVA (MOON-EVE)  [13’]
(scene of MICHAEL’S YOUTH)
for tenor and basset-horn
ad lib.: soprano, bass, trombone, mime / elec. organ or synthesizer / 2 tapes
(2 or 5 transmitters, 8-track tape rec.,
2-track tape rec., 8 or 2 x 2 loudsp., mixing console / sound proj.)

EXAMEN (EXAMINATION)  [22’]
(scene of MICHAEL’S YOUTH)
for tenor, trumpet, dancer / piano, basset-horn
ad lib.: “jury” (soprano, bass, 2 dancer-mimes) / 2 tapes
(4 or 6 transmitters, 2 micr., 8-track tape rec.,
2-track tape rec., 8 or 2 x 2 loudsp., mixing console / sound proj.)
<table>
<thead>
<tr>
<th>No.</th>
<th>Year</th>
<th>Ex</th>
<th>Text</th>
</tr>
</thead>
</table>
| 183 | 1983 | ex 49½ | **KLAVIERSTÜCK XII** (PIANO PIECE XII) [22’]  
EXAMINATION of THURSDAY from LIGHT as piano solo  
(1 transmitter, 2 micr., 2 x 2 loudsp., mixing console / sound proj.) |
| 184 | 1980 | No. 50 | **MICHAELS HEIMKEHR** (MICHAEL’S HOME-COMING) [78’]  
(Act 3 of THURSDAY from LIGHT)  
for tenor, soprano, bass / trumpet, bassett-horn, trombone /  
2 soprano saxophones / elec. organ or synthesizer /  
3 dancer-mimes / old woman /  
choir and orchestra (cond.) / tapes  
(9 transmitters, 15 micr., 8-track tape rec., 2-track tape rec., 10 x 2 loudsp., mixing console / sound proj.) |
| 185 | 1980 | No. 50½ | **FESTIVAL** [50’]  
(scene of MICHAEL’S HOME-COMING)  
for tenor, soprano, bass / trumpet, bassett-horn, trombone /  
2 soprano saxophones / elec. organ (or synth.) /  
3 dancer-mimes / old woman / choir and orchestra (cond.) / tapes  
(same equipment as No. 50) |
| 186 | 1980 | 1. ex 50½ | **DRACHENKAMPF** (DRAGON FIGHT) [13’]  
(from MICHAEL’S HOME-COMING)  
for trumpet, trombone, elec. organ or synthesizer /  
2 dancers (ad lib.) / 1 percussionist (ad lib.)  
(2 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.) |
| 187 | 1980 | 2. ex 50½ | **KNABENDUETT** (BOYS’ DUET) [4’]  
(from MICHAEL’S HOME-COMING)  
for 2 soprano saxophones or other instruments |
| 188 | 1980 | 3. ex 50½ | **ARGUMENT** [11’]  
(from MICHAEL’S HOME-COMING)  
for tenor, bass, elec. organ or synthesizer /  
*ad lib.*: trumpet, trombone, 1 percussionist  
(2 or 4 transmitters, 3 micr., 4 x 2 loudsp., mixing console / sound proj.) |
| 189 | 1980 | No. 50¾ | **VISION** [28’]  
(scene of MICHAEL’S HOME-COMING)  
for tenor, trumpeter, dancer /  
Hammond organ or synthesizer / tape /  
*ad lib.*: shadow plays  
(2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.) |
| 190 | 1980 | No. 50⅓ | **DONNERSTAGS-ABSCHEID** (MICHAELS-ABSCHEID) [11’–30’]  
THURSDAY FAREWELL (MICHAEL’S FAREWELL)  
variable for 5 trumpets  
(or 1 trumpet in 5-track recording)  
(poss. 1 tp. *live* with transmitter, 4-track tape with 4 tp., 2 x 2 or 4 x 2 loudsp., mixing console / sound proj.) |
191 1981 No. 51 – 54 **SAMSTAG aus LICHT** ([SATURDAY from LIGHT]) [ca. 185’]

Opera in a greeting and four scenes for 13 musical performers
(1 solo voice, 10 solo instrumentalists, 2 solo dancers), symphonic band, ballet or mimes / men’s chorus with organ

**SAMSTAGS-GRUSS** ([SATURDAY GREETING])

1st scene **LUZIFERs TRAUM** ([LUCIFER’S DREAM])
2nd scene **KATHINKAs GESA NG als LUZIFERs REQUIEM**
( **KATHINKA’S CHANT as LUCIFER’S REQUIEM**)  
3rd scene **LUZIFERs TANZ** ([LUCIFER’S DANCE])
4th scene **LUZIFERs ABSCHIED** ([LUCIFER’S FAREWELL])

**Individual editions of SATURDAY from LIGHT:**

192 1981 No. 51 **LUZIFERs TRAUM** oder **KLAVIERSTÜ CK XIII** ([LUCIFER’S DREAM or PIANO PIECE XIII])
(1st scene of **SATURDAY from LIGHT**)
for bass and piano
(2 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.)

193 1981 No. 51 ω **KLAVIERSTÜ CK XIII** ([PIANO PIECE XIII])
LUCIFER’S DREAM of **SATURDAY from LIGHT**
as piano solo
(1 transmitter, 3 micr., 2 x 2 loudsp., mixing console / sound proj.)

194 1981 No. 51 ω **TRAUM-FORMEL** ([DREAM-FORMULA])
for basset-horn
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

195 1982 No. 52 **KATHINKAs GESA NG als LUZIFERs REQUIEM** ([KATHINKA’S CHANT as LUCIFER’S REQUIEM])
(2nd scene of **SATURDAY from LIGHT**)
for flute and 6 percussionists
(7 transmitters, 10 loudsp., mixing console / sound proj.)
or as flute solo
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

196 1983 No. 52 ω **KATHINKAs GESA NG als LUZIFERs REQUIEM** ([KATHINKA’S CHANT as LUCIFER’S REQUIEM])
Version for flute and electronic music
(1 transmitter, 8-track tape rec., 9 loudsp., mixing console / sound proj.)

197 1983 No. 52 ω **KATHINKAs GESA NG als LUZIFERs REQUIEM** ([KATHINKA’S CHANT as LUCIFER’S REQUIEM])
Version for flute and multiple piano
(1 transmitter, 2 micr., 8-track tape rec., 6 x 2 loudsp., mixing console / sound proj.)

not yet premièred
LUZIFER S T A N Z (LUCIFER’S DANCE) [ca. 50’]
(3rd scene of SATURDAY from LIGHT)
for bass (or trombone or euphonium),
piccolo trumpet, piccolo flute /
symphonic band or symphony orchestra
(and stilt-dancers, dancer, ballet or mimes
for staged performances) (cond.)
(3 transmitters, 22 micr., 2 x 2 loudsp., mixing console / sound proj.)

LINKER A U G E N B R A U E N T A N Z (LEFT-EYEBROW-DANCE) [ca. 35’]
for flutes and bassett-horn(s) /
percussionist / synthesizer player

RECHTER A U G E N B R A U E N T A N Z (RIGHT-EYEBROW-DANCE) [ca. 20’]
for saxophones / percussionist /
synthetizer player

RECHTER A U G E N B R A U E N T A N Z (RIGHT-EYEBROW-DANCE) [ca. 9’]
for oboes, English horns, bassoons /
percussionist / synthesizer player

LINKER B A C K E N T A N Z (LEFT-CHEEK-DANCE) [ca. 7’ 30”]
for trumpets and trombones /
percussionist / synthesizer player

RECHTER B A C K E N T A N Z (RIGHT-CHEEK-DANCE) [ca. 7’ 30”]
for trumpets and trombones / percussionist / synthesizer player

N A S E N F L U G EL T A N Z (WINGS-OF-THE-NOSE-DANCE) [ca. 7’ 30”]
for percussionist and synthesizer player
or as percussion solo
(5 or more micr., 2 x 2 loudsp., mixing console / sound proj.)

O B E R L I P P E N T A N Z (PROTEST) / [14’ 30”]
UPPER-LIP-DANCE (PROTEST)
for piccolo trumpet /
trombone or euphonium / 4 or 8 horns / 2 percussionists
(2 transmitters, 10 micr., 2 x 2 loudsp., mixing console / sound proj.)
or as solo for piccolo trumpet
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

Z U N G E N S P I T Z E N T A N Z (TIP-OF-THE-TONGUE-DANCE) [ca. 9’]
for piccolo flute / dancer (ad lib.) /
2 euphoniums or synthesizer / percussionist (ad lib.)
(1 transmitter, 5 micr., 2 x 2 loudsp., mixing console / sound proj.)
or as piccolo solo
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
**KINNTANZ** (CHIN-DANCE) [ca. 10’]
Version for
- euphonium, percussionist, synthesizer player
  (1 transmitter, 6 micr., 2 x 2 loudsp., mixing console / sound proj.)
- or
  Version for
euphonium, percussionist /
  alto trombones, tenor horns (baritones), tubas
  (1 transmitter, 6 micr., 2 x 2 loudsp., mixing console / sound proj.)

**SAMSTAGS-GRUSS** (LUZIFER-GRUSS ) [ca. 8’]
SATURDAY GREETING (LUCIFER’S GREETING)
for 26 brass instruments and 2 percussionists

**LUZIFERs ABSCHIED** (LUCIFER’S FAREWELL) [58’]
(4th scene of SATURDAY from LIGHT)
for men’s chorus, organ,
7 trombones (live or tape) (cond.)
(26 transmitters plus 4 micr. or 30 micr.,
5 x 2 loudsp., mixing console / sound proj.)

**MONTAG aus LICHT** (MONDAY from LIGHT) [ca. 278’]
Opera in three acts, a greeting and a farewell
for 21 musical performers
(14 solo voices, 6 solo instrumentalists, 1 actor),
choir (tape or live), 21 actresses (only in staged performances),
children’s choir, girls’ choir,
modern orchestra (3 synthesizer players, 1 percussionist, tape) /
conductor, sound projectionist

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EVA’s ERSTGEBURT  (EVE’S FIRST BIRTH-GIVING)</td>
</tr>
<tr>
<td></td>
<td>IN HOFFNUNG (EXPECTING)</td>
</tr>
<tr>
<td></td>
<td>HEINZELMANNCHEN</td>
</tr>
<tr>
<td></td>
<td>GEBURTS-ARIEN (BIRTH-ARIAS)</td>
</tr>
<tr>
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<td>KNABENGESCHREI (BOYS’ HULLABALOO)</td>
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<td>LUZIFERs ZORN (LUCIFER’S FURY)</td>
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<td>DAS GROSSE GEWEINE (THE GREAT WEEPING)</td>
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<tr>
<td>2.</td>
<td>EVA’s ZWEITGEBURT  (EVE’S SECOND BIRTH-GIVING)</td>
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<td>MÄDCHENPROZESSION (GIRLS’ PROCESSION)</td>
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<td></td>
<td>BEFRUCHTUNG MIT KLAVIERSTÜCK (CONCEPTION WITH PIANO PIECE)</td>
</tr>
<tr>
<td></td>
<td>WIEDERGEBURT (RE-BIRTH)</td>
</tr>
<tr>
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<td>EVA’s LIED (EVE’S SONG)</td>
</tr>
<tr>
<td>3.</td>
<td>EVA’s ZAUBER  (EVE’S MAGIC)</td>
</tr>
<tr>
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<td>BOTSCHAFT (MESSAGE)</td>
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<tr>
<td></td>
<td>DER KINDERFÄNGER (THE PIED PIPER)</td>
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<tr>
<td></td>
<td>ENTFÜHRUNG (ABDUCTION)</td>
</tr>
</tbody>
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**MONTAGS-ABSCHIED** (MONDAY FAREWELL)
Individual editions of MONDAY from LIGHT:

212  1986/1988 No. 55

MONTAGS-GRUSS (EVA-GRUSS) [34']
MONDAY GREETING (EVE'S GREETING)
for multiple basset-horn and elec. keyboard instruments
(performance with basset-horn live and tape, or tape only)
(perhaps 1 transmitter, 8-track tape rec., 5 or 4 loudsp.,
mixing console / sound proj.)

213  1986 1. ex 55

Xi for a melody instrument with micro-tones [6' or 9']
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

214  2. ex 55

Xi Version for basset-horn [9']
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

215  3. ex 55

Xi Version for alto flute or flute [6']
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

216  1987 No. 56

EVAs ERSTGEBURT (EVE'S FIRST BIRTH-GIVING) [93']
(Act 1 of MONDAY from LIGHT)
for 3 sopranos, 3 tenors, bass / actor / choir (8-track tape or live), staged: 21 actresses / children's choir / modern orchestra (3 synthesizer players, 1 perc., tape) (cond.)
(16 transmitters, 8 micr., 8-track tape rec.,
12 loudsp., mixing console / sound proj.)

217  56

GEBURTS-FEST (FESTIVAL OF BIRTH) [68'30]
Choir Music with Sound Scenes
of MONDAY from LICHT
Version of EVE'S FIRST BIRTH-GIVING
for choir a cappella and tape (cond.)
(4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

The following 3 parts of FESTIVAL OF BIRTH may also be performed individually:

218

QUELLE DES LEBENS (SPRING OF LIFE) [38'30]
Choir Music with Sound Scenes
Version of EXPECTING – HEINZELMANNCHEN – BIRTH-ARIAS
for choir a cappella and tape (cond.)
(4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

219

KINDERSPIEL (CHILD'S PLAY) [19']
Choir Music with Sound Scenes
Version of BOYS' HULLABALOO
for choir a cappella and tape (cond.)
(4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

220

TRAUER MIT HUMOR (LAMENT WITH HUMOR) [ca. 11'30]
Choir Music with Sound Scenes
Version of THE GREAT WEEPING
for choir a cappella and tape (cond.)
(4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)
No. 56 ½ (±\(\frac{1}{2}\))  
**IN HOFFNUNG** (EXPECTING)  
(Scene of EVE’S FIRST BIRTH-GIVING)  
with HEINZELMÄNNCHEN  
for 3 sopranos / choir (8-track tape or live), staged: 21 actresses / modern orchestra (3 synth. players, 1 percussionist, 8-track tape) (cond.)  
(4 transmitters, 12 micr. or 4 micr. and 8-track tape rec., 8 or 12 loudsp., mixing console, sound proj.)

1989  
ex 56 ½  
**FLAUTINA**  
Solo for flute with piccolo and alto flute  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

No. 56 ¾  
**GEBURTS-ARIE** (BIRTH-ARIAS)  
(Scene of EVE’S FIRST BIRTH-GIVING)  
for 3 sopranos, 3 tenors / choir (tape or live) / 1 synthesizer player, 8-track tape (possibly cond.)  
(6 transmitters, 8 micr. ad lib., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)  
The 2 BIRTH-ARIA'S may also be performed individually:

1. ex 56 ¾  
**Erste GEBURTS-ARIE** (First BIRTH-ARIA)  
for 3 sopranos /  
choir (tape or live) /  
1 synth. player, 8-track tape (possibly cond.)  
(3 transmitters, 8 micr. ad lib., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

2. ex 56 ¾  
**Zweite GEBURTS-ARIE** (Second BIRTH-ARIA)  
for 3 tenors, 3 sopranos /  
choir (tape or live) /  
1 synth. player, 8-track tape (possibly cond.)  
(6 transmitters, 8 micr. ad lib., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)  
or  
for 3 tenors, tape, synthesizer  
(3 transmitters, 8-track tape rec., 8 loudsp., mixing console / sound proj.)

No. 56 ½ (±\(\frac{1}{2}\))  
**KNABENGESCHREI** (BOYS’ HULLABALOO)  
(Scene of EVE’S FIRST BIRTH-GIVING)  
with LUCIFER’S FURY  
for 3 sopranos, bass / actor /  
choir (tape or live), children’s choir / modern orchestra (3 synth. players, 1 perc., 8-track tape) (cond.)  
(16 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)
LUZIFERs ZORN (LUCIFER'S FURY) [26’]
for bass, actor / synthesizer player / tape
(2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

DAS GROSSE GEWEINE (THE GREAT WEEPING) [10’30”]
(Scene of EVE’S FIRST BIRTH-GIVING)
for 3 sopranos, bass / choir (tape or live) (cond.) / modern orchestra (3 synth. players, 1 perc., tape)
(5 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

EVAs ZWEITGEBURT (EVE’S SECOND BIRTH-GIVING) [66’]
(Act 2 of MONDAY from LIGHT)
for 7 solo boy singers / basset-horn, 3 basset-teases (2 basset-horns and 1 vocal basset-horn) / piano / choir (tape or live), staged: 21 actresses / girls’ choir / modern orchestra (3 synth. players, 1 perc., tape) (cond.)
(13 transmitters, 16 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

A cappella version of MÄDCHENPROZESSION (GIRLS’ PROCESSION) [19’]
for girls’ choir a cappella and piano
(1 transmitter, 8 or possibly 12 micr., 2 x 2 loudsp., mixing console / sound proj.)

MÄDCHENPROZESSION (GIRLS’ PROCESSION) [22’30”]
and CONCEPTION with PIANO PIECE – RE-BIRTH
(3 scenes of EVE’S SECOND BIRTH-GIVING)
for girls’ choir, piano / choir (tape or live) (cond.) / modern orchestra (3 synth. players, 1 perc., tape)
(1 or 10 transmitters, 8 micr., [+ 16 or 8 if choir sings live], 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)

KLAVIERSTÜCK XIV (PIANO PIECE XIV) [6’]
BIRTHDAY-FORMULA of MONDAY from LIGHT
as piano solo
(1 transmitter, 2 micr., 2 x 2 loudsp., mixing console / sound proj.)

EVAs LIED (EVE’S SONG) [43’30”]
(scene of EVE’S SECOND BIRTH-GIVING)
for 7 solo boy singers / basset-horn, 3 basset-teases (2 basset-horns and 1 vocal basset-horn) / modern orchestra (3 synth. players, 1 perc., tape) / ad lib.: women’s choir
(12 transmitters, 6 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)
for voice (also child’s voice) or voice and chordal instrument
or for melody instrument or melody instrument and chordal instrument
dition in the original register and higher register
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

WOCHENKREIS (CIRCLE OF THE WEEK) [25’30”]
Duet for bassett-horn and synthesizer player
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

EVAs ZAUBER (EVE’S MAGIC) [57’]
(Act 3 of MONDAY from LIGHT)
for bassett-horn, alto flute with piccolo /
choir (cond.), children’s choir /
modern orchestra (3 synth. players, 1 perc., tape)
(12 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp.,
mixing console / sound proj.)

BOTSCHAFT (MESSAGE) [27’]
(scene from EVE’S MAGIC)
for bassett-horn, alto flute / choir (cond.) /
modern orchestra (3 synth. players, 1 perc., tape)
(12 transmitters, 14 micr., 8-track tape rec.,
8 or 12 loudsp., mixing console / sound proj.)

or
for bassett-horn, alto flute / choir (cond.) / tape
(2 transmitters, 8 micr., 8-track tape rec.,
8 or 12 loudsp., mixing console / sound proj.)

or
for bassett-horn, alto flute (without choir) /
modern orchestra (3 or 1 synth. player(s), 1 perc., tape)
(3 transmitters, 6 micr., 8-track tape rec.,
8 or 12 loudsp., mixing console / sound proj.)

AVE (from EVE’S MAGIC) [23’30”]
for bassett-horn and alto flute
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

EVAs SPIEGEL (EVE’S MIRROR) [4’]
(from EVE’S MAGIC)
for bassett-horn
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

SUSANI (from EVE’S MAGIC) [7’]
for bassett-horn
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

SUSANI’S ECHO (from EVE’S MAGIC) [7’]
for alto flute
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
1986 No. 58

**DER KINDERFÄNGER** (THE PIED PIPER) [30’30”]
(scene from EVE’S MAGIC) with ABDUCTION
for alto flute with piccolo / children’s choir / modern orchestra (3 synth. players, 1 perc., tape) / ad lib.: basset-horn
(2 transmitters, 6 micr., 8-track tape rec., 8 loudsp., mixing console / sound proj.)

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1988/ No. 59

**MONTAGS-ABSCHIED** (EVA-ABSCHIED) [28’]
MONDAY FAREWELL (EVE’S FAREWELL)
for piccolo flute, multiple soprano voice and elec. keyboard instruments
(performance with 8-track tape only)
(8-track tape rec., 7 or 4 loudsp., mixing console / sound proj.)

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1989/ 1. ex 59

**QUITT** (EVEN) for 3 players [ca. 7’]
(for example for alto flute, clarinet, piccolo-trumpet)
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

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1989/ 2. ex 59

**YPSILON** [ca. 9’]
for a melody instrument (with micro-tones)
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

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3 ex 59

**YPSILON Version for basset-horn** [9’]
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

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4 ex 59

**YPSILON Version for flute** [9’]
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
DIENSTAG aus LICHT (TUESDAY from LIGHT) [ca. 156’]
Opera in a greeting and two acts with farewell
for 17 musical performers
(3 solo voices, 10 solo instrumentalists,
4 dancer-mimes), actors, mimes,
choir, modern orchestra, tapes

DIENSTAGS-GRUSS (TUESDAY GREETING)
(WELCOME with PEACE GREETING)
Act 1 JAHRESLAUF (COURSE OF THE YEARS)
Act 2 INVASION – EXPLOSION mit ABSCHIED
(INVASION – EXPLOSION with FAREWELL)

Individual editions of TUESDAY from LIGHT:
(Individual editions of DER JAHRESLAUF: see Work No. 47 [1977])

DIENSTAGS-GRUSS (TUESDAY GREETING) [21’]
for soprano / 9 trumpets, 9 trombones, 2 synthesizer players /
choir, conductor and co-conductor
(1 transmitter, 8 micr., mixing console / sound proj.)

WILLKOMMEN (WELCOME) [1’25’’]
for trumpets, trombones, 2 synthesizer players (cond.)

SUKAT for bassett-horn and alto flute [8’]
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

JAHRESLAUF vom DIENSTAG [ca. 61’]
(COURSE OF THE YEARS of TUESDAY)
(Act 1 of TUESDAY from LIGHT)
for tenor, bass / 4 dancer-mimes /
an actor-singer, 3 mimes, little girl, beautiful woman /
modern orchestra (14 instruments: 3 synth. players / 3 piccolo flutes /
3 soprano saxophones / electr. cembalo or synthesizer / guitar / 3 percussionists), tape / sound projectionist
(7 transmitters, 7 micr., 2-track tape rec., 8 or 12 loudsp., mixing console)
or as quasi concert performance [50’]
for tenor, bass / modern orchestra (14 inst.),
tape / sound projectionist
(5 transmitters, 7 micr., 2-track tape rec., 8 or 12 loudsp., mixing console)

INVASION – EXPLOSION mit ABSCHIED [74’]
(INVASION – EXPLOSION with FAREWELL)
(Act 2 of TUESDAY from LIGHT)
for solo soprano, tenor, bass /
3 trumpets (1st also solo flugelhorn), 3 trombones,
2 synthesizer players with 2 assistants, 2 percussionists with 2 assistants /
ad lib. 6 tutti trumpets and 6 tutti trombones /
choir (cond.) / 8-track tape (octophonic electronic music) /
sound projectionist
(5 transmitters, 8 micr. [or ca. 40], 8-track tape rec., 2-track tape rec.,
16 [poss. 20] loudsp., mixing console)
OKTOPHONIE (OCTOPHONY) [69’]
Electronic Music of TUESDAY from LIGHT
(8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)

SIGNALE zur INVASION (SIGNALS to INVASION) [ca. 19’ or 30’ or 52’]
for trombone and electronic music
(1 transmitter, 8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)
or as trombone solo [ca. 25’]

PIETÀ [27’45”]
for flugelhorn, soprano and electronic music
(2 transmitters, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)
or for flugelhorn and electronic music [27’45”]
(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)

DIENSTAGS-ABSCHIED (TUESDAY FAREWELL) [23’]
for choir (cond.), a player of electronic keyboard instruments and electronic music
(8 micr. [or ca. 40], 8-track tape, 8 x 2 loudsp., mixing console / sound proj.)

SYNTHI-FOU (KLAVIERSTÜCK XV) [23’]
(PIANO PIECE XV)
for a player of electronic keyboard instruments and electronic music
(8-track tape, 8 x 2 loudsp., mixing console / sound proj.)
FRIDAY from LIGHT

Opera in a greeting, two acts and farewell
for 5 musical performers
(soprano, baritone, bass, flute, basset-horn),
children’s orchestra, children’s choir, 12 choir singers /
a synthesizer player /
12 couples of dancer-mimes,
electronic music with sound scenes /
sound projectionist

FREITAGS-GRUSS (FRIDAY GREETING)
FREITAG-VERSUCHUNG (FRIDAY TEMPTATION)
FREITAGS-ABSCHIED (FRIDAY FAREWELL)

Individual editions of FRIDAY from LIGHT:

<table>
<thead>
<tr>
<th>Edition</th>
<th>Year</th>
<th>No.</th>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>and FREITAGS-ABSCHIED (FRIDAY FAREWELL)</td>
<td>ca. 78’</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Electronic Music of FRIDAY (GREETING and FAREWELL together) are entitled WELTRAUM (OUTER SPACE)</td>
<td>ca. 146’</td>
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<td></td>
<td></td>
<td></td>
<td>(8-track tape rec., 8 loudsp., mixing console / sound proj.)</td>
<td></td>
</tr>
<tr>
<td>262</td>
<td>1992/1999</td>
<td>63</td>
<td>PAARE vom FREITAG (COUPLES of FRIDAY)</td>
<td>ca. 65’</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>with soprano, bass, electronic instruments (tape)</td>
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<td></td>
<td></td>
<td>(2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)</td>
<td></td>
</tr>
<tr>
<td>263</td>
<td>1992/1994</td>
<td>62 + 63</td>
<td>ELEKTROMUSIK mit TONZENEN vom FREITAG aus LICHT</td>
<td>ca. 145’</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(ELECTRONIC MUSIC with SOUND SCENES of FRIDAY from LIGHT)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>with 12 soprano and bass voices, electronic instruments</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>(24-track tape rec., 12 loudsp., mixing console / sound proj.)</td>
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<tr>
<td>264</td>
<td>1995</td>
<td>63</td>
<td>KLIAVIERSTÜCK XVI (PIANO PIECE XVI)</td>
<td>ca. 7’</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>for tape, stringed piano, electronic keyboards ad lib., sound projectionist</td>
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<td></td>
<td></td>
<td>3 micr. [or 2 mic., 1 transmitter], 12-track or 8-track or 2-track tape rec. / 12 [or 8 or 4 or 2 x 2] loudsp., mixing console</td>
<td></td>
</tr>
<tr>
<td>265</td>
<td>1992/1999</td>
<td>63</td>
<td>TWO COUPLES</td>
<td>21’</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Electronic and Concrete Music</td>
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<td></td>
<td></td>
<td></td>
<td>(2-track tape rec. / 2 x 2 loudsp., mixing console / sound proj.)</td>
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</tr>
</tbody>
</table>
FREITAG - VERSUCHUNG (FRIDAY TEMPTATION) [ca. 145’]
for 5 musical performers
(soprano, baritone, bass, flute, basset-horn) /
children’s orchestra, children’s choir, 12 choir singers /
a synthesizer player /
12 couples of dancer-mimes (ad lib. in concert performances) /
electronic music with sound scenes (24-track tape) /
sound projectionist
(16 transmitters, ca. 10 micr., 24-track tape rec.,
12 loudsp., mixing console)

ANTRAG (PROPOSAL) [12’30”]
for soprano, bass / flute, basset-horn /
electronic music / sound projectionist
(4 transmitters, 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)

KINDER-ORCHESTER (CHILDREN’S ORCHESTRA) [6’]
(for example 16 instruments) and soprano (also as cond.),
flute, basset-horn / a synthesizer player /
electronic music / sound projectionist
(3 transmitters, ca. 4 micr., 8 [or 2 x 2] loudsp.,
8- or 2-track tape rec., mixing console)

KINDER-CHOR (CHILDREN’S CHOIR) [9’30”]
(for example 24 voices) and bass (also as cond.),
a synthesizer player /
electronic music / sound projectionist
(1 transmitter, ca. 6 micr., 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)

KINDER-TUTTI (CHILDREN’S TUTTI) [7’]
for children’s orchestra, children’s choir /
soprano (also as cond.), bass / flute, basset-horn /
a synthesizer player /
electronic music / sound projectionist
(8 transmitters, 6 micr., 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)

ZUSTIMMUNG (CONSENT) [9’]
for soprano, bass / flute, basset-horn /
electronic music / sound projectionist
(4 transmitters, 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)

FALL [18’]
for soprano, baritone / flute, basset-horn /
electronic music / sound projectionist
(4 transmitters, 8 [or 2 x 2] loudsp.,
8-track or 2-track tape rec., mixing console)
<table>
<thead>
<tr>
<th>No.</th>
<th>Year</th>
<th>Ex.</th>
<th>Piece Title</th>
<th>Duration</th>
<th>Composer Details</th>
<th>Instrumentation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>273</td>
<td>1994</td>
<td>7. ex 64</td>
<td><strong>KINDER-KRIEG</strong> (CHILDREN’S WAR)</td>
<td>[12’]</td>
<td>for children’s choir (possibly cond.) / a synthesizer player / electronic music / sound projectionist</td>
<td>(ca. 8 micr., 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)</td>
<td></td>
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<tr>
<td>274</td>
<td>1994/1999</td>
<td>7½ ex 64</td>
<td><strong>KOMET</strong> (COMET) as PIANO PIECE XVII</td>
<td>[ca. 15’]</td>
<td>for electronic keyboard, electronic and concrete music, sound projectionist</td>
<td>(poss. 1 transmitter, 4 [or 4 x 2] loudsp., 8-track or 2-track tape rec., mixing console)</td>
<td></td>
</tr>
<tr>
<td>275</td>
<td>1994/1999</td>
<td>7½ ex 64</td>
<td><strong>KOMET</strong> (COMET)</td>
<td>[ca. 15’]</td>
<td>Version for a percussionist, electronic and concrete music, sound projectionist</td>
<td>(1 or more micr., 4 [or 4 x 2] loudsp., 8-track or 2-track tape rec., mixing console)</td>
<td></td>
</tr>
<tr>
<td>276</td>
<td>1994</td>
<td>8. ex 64</td>
<td><strong>REUE</strong> (REPENTANCE)</td>
<td>[10’]</td>
<td>for soprano, flute, basset-horn / electronic music / sound projectionist</td>
<td>(3 transmitters, 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)</td>
<td></td>
</tr>
<tr>
<td>277</td>
<td>1991</td>
<td>9. ex 64</td>
<td><strong>ELUFA</strong></td>
<td>[7’30”]</td>
<td>for basset-horn, flute / electronic music <em>ad lib.</em></td>
<td>(2 transmitters, 8 [or 2 x 2] loudsp., perhaps 8-track or 2-track tape rec. <em>ad lib.</em>, mixing console / sound proj.)</td>
<td></td>
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<tr>
<td>278</td>
<td>1991</td>
<td>9½ ex 64</td>
<td><strong>FREIA</strong> for flute</td>
<td>[7’]</td>
<td></td>
<td>(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)</td>
<td></td>
</tr>
<tr>
<td>279</td>
<td>1991</td>
<td>9½ ex 64</td>
<td><strong>FREIA</strong> for basset-horn</td>
<td>[7’]</td>
<td></td>
<td>(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)</td>
<td></td>
</tr>
<tr>
<td>280</td>
<td>2003</td>
<td>9½ ex 64</td>
<td><strong>VIBRA-ELUFA</strong> for vibraphone</td>
<td>[7’]</td>
<td></td>
<td>(2 micr., 2 x 2 loudsp., mixing console / sound proj.)</td>
<td></td>
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<tr>
<td>281</td>
<td>1994</td>
<td>10. ex 64</td>
<td><strong>CHOR-SPIRALE</strong> (CHOIR SPIRAL)</td>
<td>[8’]</td>
<td>for 12 choir singers (3 S, 3 A, 6 B) / electronic music / sound projectionist</td>
<td>(12 transmitters or ca. 6 micr., 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)</td>
<td></td>
</tr>
</tbody>
</table>
Mittwoch aus Licht (Wednesday from Light)

Opera in a greeting, four scenes and a farewell for 9 musical performers (flute, basset-horn, trumpet, trombone, string quartet, bass with short-wave receiver), choir with singing conductor, orchestra (13 acting instrumentalists when staged) / a synthesizer player / 2 dancer-mimes / electronic music (tapes) / sound projectionist

Mittwochs-Gruss (Wednesday Greeting)

1st scene Welt-Parlament (World Parliament)
2nd scene Orchester-Finalisten (Orchestra Finalists)
3rd scene Helikopter-Streichquartett (Helicopter String Quartet)
4th scene Michaelion

Mittwochs-Abschied (Wednesday Farewell)

Individual editions of Wednesday from Light

283 1998 No. 65 MITTWOCHS-GRUSS (WEDNESDAY GREETING) [ca. 54’]
Electronic Music
(8-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)

284 1995 No. 66 WELT-PARLAMENT (WORLD PARLIAMENT) [ca. 40’]
(1st scene of WEDNESDAY from LIGHT)
for choir a cappella (with singing conductor)
(34 micr., plus 15 transmitters when staged, 2 x 2 loudsp., mixing console / sound proj.)

285 1995 No. 67 LICHT-RUF (CALL from LIGHT) [5 x 22” or more often]
for trumpet, basset-horn, trombone or other instruments
(for example, as an interval signal on tape)

286 1995 / 1996 No. 68 ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS) [2 x 45’, staged 46’]
(2nd scene of WEDNESDAY from LIGHT)
for orchestra (26 or 13 instrumentalists) / electronic and concrete music / sound projectionist
(3 transmitters [staged: 11 transmitters], 10 micr., 16-track tape rec., 8 oder 8 x 2 loudsp., mixing console)
<table>
<thead>
<tr>
<th>No.</th>
<th>Year</th>
<th>Ex.</th>
<th>Code</th>
<th>Piece</th>
<th>Genre</th>
<th>Duration</th>
<th>Details</th>
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<tbody>
<tr>
<td>287</td>
<td>1995</td>
<td>1</td>
<td>68</td>
<td>OBOE</td>
<td>from ORCHESTRA FINALISTS for oboe and electronic music</td>
<td>5'15&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<tr>
<td>288</td>
<td>1995</td>
<td>2</td>
<td>68</td>
<td>VIOLONCELLO</td>
<td>from ORCHESTRA FINALISTS for violoncello and electronic music</td>
<td>3'23&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<tr>
<td>289</td>
<td>1995</td>
<td>3</td>
<td>68</td>
<td>KLARINETTE</td>
<td>(CLARINET) from ORCHESTRA FINALISTS for clarinet and electronic music</td>
<td>2'59&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<td>290</td>
<td>1995</td>
<td>4</td>
<td>68</td>
<td>FAGOTT</td>
<td>(BASSOON) from ORCHESTRA FINALISTS for bassoon and electronic music</td>
<td>3'50&quot;</td>
<td>(2 micr., 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<tr>
<td>291</td>
<td>1995</td>
<td>5</td>
<td>68</td>
<td>VIOLINE</td>
<td>(VIOLIN) from ORCHESTRA FINALISTS for violin and electronic music</td>
<td>3'20&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<td>292</td>
<td>1995</td>
<td>6</td>
<td>68</td>
<td>TUBA</td>
<td>from ORCHESTRA FINALISTS for tuba and electronic music</td>
<td>4'21&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<td>293</td>
<td>1995</td>
<td>7</td>
<td>68</td>
<td>FLÖTE</td>
<td>(FLUTE) from ORCHESTRA FINALISTS for flute and electronic music</td>
<td>5'13&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<tr>
<td>294</td>
<td>1995</td>
<td>8</td>
<td>68</td>
<td>POSAUNE</td>
<td>(TROMBONE) from ORCHESTRA FINALISTS for trombone and electronic music</td>
<td>4'12&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<tr>
<td>295</td>
<td>1995</td>
<td>9</td>
<td>68</td>
<td>VIOLA</td>
<td>from ORCHESTRA FINALISTS for viola and electronic music</td>
<td>4'33&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<tr>
<td>296</td>
<td>1995</td>
<td>10</td>
<td>68</td>
<td>TROMPETE</td>
<td>(TRUMPET) from ORCHESTRA FINALISTS for trumpet and electronic music</td>
<td>4'25&quot;</td>
<td>(1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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<td>297</td>
<td>1995</td>
<td>11</td>
<td>68</td>
<td>KONTRABASS</td>
<td>(DOUBLE-BASS) from ORCHESTRA FINALISTS for double-bass, a gong hitter and electronic music</td>
<td>8'21&quot;</td>
<td>(3 micr., 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)</td>
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</tbody>
</table>
HELIKOPTER-STREICHQUARTETT
(HELIKOPTER STRING QUARTET)
(3rd scene of WEDNESDAY from LIGHT)
(string quartet, 4 helicopters, 4 video cameras,
4 television transmitters, 4 x 3 microphones,
4 x 3 audio transmitters, equipment for transmission of click-track,
4 columns of television monitors [or ? x 4],
4 groups of loudspeakers [or ? x 4],
sound mixing console[s] 12 → 4 / sound projectionist[s])

MICHAELION
(4th scene of WEDNESDAY from LIGHT)
PRESIDENCY – LUCICAMEL – OPERATOR
for choir / bass with short-wave receiver /
flute, basset-horn, trumpet, trombone /
a synthesizer player, tape / 2 dancers / sound projectionist
(19 micr., 8 transmitters, 8-track tape-rec.,
19 loudsp., 4 monitor loudsp., mixing console)
(staged: small loudsp. in niches and on balconies, 7 video cameras,
7 video screens)

THINKI for flute
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

BASSETSU for basset-horn
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

BASSETSU-TRIO for basset-horn, trumpet, trombone
(3 transmitters, 2 x 2 or 4 x 2 loudsp. mixing console / sound proj.)

MENSCHEN, HÖRT (MANKIND, HEAR)
(of WEDNESDAY from LIGHT)
for vocal sextet (2 S, A, T, 2 B)
(6 transmitters, 6 or 2 x 2 loudsp., mixing console / sound proj.)

KAMEL-TANZ (CAMEL-DANCE)
for bass, trombone, synthesizer or tape and 2 dancers
(2 transmitters, 2 x 2 loudsp., 2-track tape rec., mixing console / sound proj.)

ROTARY Woodwind Quintet
[ca. 8’]

MITTWOCHS-ABSCHIED (WEDNESDAY FAREWELL)
Electronic and Concrete Music
(8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)

EUROPA-GRUSS (EUROPE GREETING)
for wind instruments (and synthesizers ad lib.)
[ca. 12’30’’]

TRUMPETENT for 4 trumpeters
[ca. 16’]

MITTWOCH-FORMEL (WEDNESDAY FORMULA)
with 3 percussionists (METAL – WOOD – SKIN)
(2 x 2 loudsp., ca. 9 micr., mixing console / sound proj.)
[23’35’’]
KLAVIERSTÜCK XVIII (MITTWOCH-FORMEL) / PIANO PIECE XVIII (WEDNESDAY FORMULA) for electronic piano (2 x 2 Lautspr., 2 Mikr., Mischpult / Klangr.)

LITANEI 97 for choir and conductor [ca. 23’]

SONNTAG aus LICHT (SUNDAY from LIGHT) [ca. 278’]
Opera in five scenes and a farewell for 10 vocal soloists, boy’s voice, four instrumental soloists, two choirs, two orchestras, electronic music, sound projectionist

1st scene LICHTER – WASSER (SONNTAGS-GRUSS) / LIGHTS – WATERS (SUNDAY GREETING)
2nd scene ENGEL-PROZESSIONEN / ANGEL PROCESSIONS
3rd scene LICHT-BILDER / LIGHT-PICTURES
4th scene DÜFTE – ZEICHEN / SCENTS – SIGNS
5th scene HOCH-ZEITEN / HIGH-TIMES

SONNTAGS-ABSCHIED / SUNDAY FAREWELL

SUNDAY from LIGHT has 5 scenes, which are ideally performed on three successive days:

1st day LICHTER – WASSER (LIGHTS – WATERS) (no intermission) [51’ + 40’].
2nd day LICHT-BILDER (LIGHT PICTURES) (intermission) DÜFTE – ZEICHEN (SCENTS – SIGNS) [ca. 40’ + 57’].
3rd day HOCH-ZEITEN (HIGH-TIMES) for orchestra and reversed (with an intermission) [35’ + 35’] HOCH-ZEITEN (HIGH-TIMES) for choir [ca. 57’].

Individual editions of SUNDAY from LIGHT:

LICHTER – WASSER (SONNTAGS-GRUSS) [ca. 51’]
LIGHTS – WATERS (SUNDAY GREETING)
(1st scene of SUNDAY from LIGHT)
for soprano, tenor, and orchestra with synthesizer (cond.)
(2 transmitters, 29 micr., 4 x 2 loudsp., mixing console / sound proj.)

ENGEL-PROZESSIONEN (ANGEL PROCESSIONS) [ca. 40’]
(2nd scene of SUNDAY from LIGHT)
for choir a cappella (cond.)

LICHT-BILDER (LIGHT-PICTURES) [ca. 42’]
(3rd scene of SUNDAY from LIGHT)
for basset-horn, flute with ring-modulation, tenor, trumpet with ring-modulation, synthesizer, light-picture (ad. lib.)
(4 transmitters, 4 x 2 loudsp., mixing console / sound proj.)

DÜFTE – ZEICHEN (SCENTS – SIGNS) [ca. 57’]
(4th scene of SUNDAY from LIGHT)
for 7 vocalists, boy’s voice, synthesizer
(8 transmitters, CD player, 7 loudsp., 4 monitor loudsp., mixing console / sound proj.)
317 2002 1. ex 78  
**CUCHULAINN** (MONDAY SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
for soprano, with synthesizer  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)  

318 2002 2. ex 78  
**KYPHI** (TUESDAY SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
for tenor and bass, with synthesizer  
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)  

319 2002 3. ex 78  
**MASTIX / MASTIC** (WEDNESDAY SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
for soprano, tenor and baritone, with synthesizer  
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)  

320 2002 4. ex 78  
**ROSA MYSTICA** (THURSDAY SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
for tenor, with synthesizer  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)  

321 2002 5. ex 78  
**TATE YUNANAKA** (FRIDAY SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
for soprano and baritone, with synthesizer  
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)  

322 2002 6. ex 78  
**UD** (SATURDAY SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
for bass, with synthesizer  
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)  

323 2002 7. ex 78  
**WEIHRAUCH / FRANKINCENSE** (SUNDAY SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
for soprano and tenor, with synthesizer  
(2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)  

324 2002 8. ex 78  
**KNABEN-DUFT** (BOY SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
Solo for alto, with synthesizer and vocal sextet (live or tape)  
(1 or 7) transmitter(s), 8-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)  

325 2002 9. ex 78  
**HIMMELS-DUFT** (HEAVEN’S SCENT)  
(from SCENTS – SIGNS of SUNDAY from LIGHT)  
Duet for boy’s voice and alto, with synthesizer, vocal sextet  
or Duet for boy’s voice and alto with tape  
(8 transmitters, 2 x 2 loudsp., mixing console / sound proj.  
or 2 transmitters, 8-track tape rec., CD player, 2 x 2 loudsp.,  
mixing console / sound proj.)  

326 2001 / 2002 No. 79  
**HOCH-ZEITEN** (HIGH-TIMES)  
(5th scene of SUNDAY from LIGHT)  
for choir and orchestra (2 cond.)  
(33 + 41 micr., 2 x 5 loudsp., 2 mixing consoles / 2 sound proj.)
SONNTAGS-ABSCHIED (SUNDAY FAREWELL) [35’]
(of SUNDAY from LIGHT)
Electronic Music (5 synthesizers)
(5- or 10-track tape rec., 5 or 5 x 2 loudsp., mixing console / sound proj.)
or
SONNTAGS-ABSCHIED als KLAVIERSTÜCK XIX /
SUNDAY FAREWELL as PIANO PIECE XIX [35’]
not yet premièred
for a synthesizer player and tape
(5- or 10-track tape rec., 5 or 5 x 2 loudsp., mixing console / sound proj.)

STRAHLEN (RAYS) for a percussionist and 10-track recording [ca. 35’]
(ca. 3 micr., 16-track tape rec., 5 loudsp., mixing console / sound proj.)
KLANG (SOUND)

The 24 Hours of the Day

2004 No. 81 – 101

to
2007

329 (207) 2004/ No. 81 2005
KLÄNG – 1st Hour
HIMMELFAHRT (ASCENSION)
for organ or synthesizer, soprano and tenor
(2 transmitters, 7 microphones, 2 x 2 loudsp., mixing console / sound proj.)

330 (208) 2005 No. 82
KLÄNG – 2nd Hour
FREUDE (JOY) for two harps
(2 transmitters, 4 microphones, 2 x 2 loudsp., mixing console / sound proj.)

331–354 (209) 2005/ No. 83 2006
KLÄNG – 3rd Hour
NATÜRLICHE DAUERN 1–24 /
(NATURAL DURATIONS 1–24) for piano
(1 transmitter, 2 microphones, 2 x 2 loudsp., mixing console / sound proj.)

355 (210) 2005 No. 84
KLÄNG – 4th Hour
HIMMELSTÜRF (HEAVEN’S DOOR)
for a percussionist and a little girl
(2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

356 2006 Nr. 84 extra
24 TÜRIN for door, rin and speaker
[2 versions: German and English]
(2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)

357 (211) 2006 No. 85.1
KLÄNG – 5th Hour
HARMONIEN (HARMONIES) for bass clarinet
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

358 (212) 2006 No. 85.2
KLÄNG – 5th Hour
HARMONIEN (HARMONIES) for flute
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

359 (213) 2006 Nr. 85.2 extra
KATIKATI for flute
not yet premièred ca. 4’

360 (214) 2006 No. 85.3
KLÄNG – 5th Hour
HARMONIEN (HARMONIES) for trumpet
(1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

361 (214) 2006 No. 86
KLÄNG – 6th Hour
SCHÖNHEIT (BEAUTY) for bass clarinet, flute and trumpet
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

362 (216) 2007 No. 87
KLÄNG – 7th Hour
BALANCE for bass clarinet, English horn, flute
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

363 (217) 2007 No. 88
KLÄNG – 8th Hour
GLÜCK (BLISS) for bassoon, English horn, oboe
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

364 (218) 2007 No. 89
KLÄNG – 9th Hour
HOFFNUNG (HOPE) for violoncello, viola, violin
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

365 (219) 2007 No. 90
KLÄNG – 10th Hour
GLANZ (BRILLIANCE) for bassoon, viola, clarinet,
oboe, trumpet, trombone, tuba
(7 transmitters, 2 x 2 loudsp., mixing console / sound proj.)
**KLANG – 11th Hour**

TREUE (FIDELITY) for bass clarinet, basset-horn, E♭ clarinet
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

**KLANG – 12th Hour**

ERWACHEN (AWAKENING)
for violoncello, trumpet, soprano saxophone
(3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

**KLANG – 13th Hour**

COSMIC PULSES
Electronic Music
(8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)

**KLANG – 14th Hour**

HAVONA for bass and electronic music
(layers 24 - 23 - 22 from COSMIC PULSES)
(1 transmitter, 8- or 2-track tape rec., 8 x 2 or 2 x 2 loudsp.,
mixing console / sound proj.)

**KLANG – 15th Hour**

ORVONTON for baritone and electronic music
(layers 21 - 20 - 19 from COSMIC PULSES)
(1 transmitter, 8- or 2-track tape rec., 8 x 2 or 2 x 2 loudsp.,
mixing console / sound proj.)

**KLANG – 16th Hour**

UVERSA for basset-horn and electronic music
(layers 18 - 17 - 16 from COSMIC PULSES)
(1 transmitter, 8- or 2-track tape rec., 8 x 2 or 2 x 2 loudsp.,
mixing console / sound proj.)

**KLANG – 17th Hour**

NEBADON for horn and electronic music
(layers 15 - 14 - 13 from COSMIC PULSES)
(1 transmitter, 8- or 2-track tape rec., 8 x 2 or 2 x 2 loudsp.,
mixing console / sound proj.)

**KLANG – 18. Stunde**

JERUSEM for tenor and electronic music
(layers 12 - 11 - 10 from COSMIC PULSES)
(1 transmitter, 8- or 2-track tape rec., 8 x 2 or 2 x 2 loudsp.,
mixing console / sound proj.)

**KLANG – 19th Hour**

URANTIA for soprano and electronic music
(layers 9 - 8 - 7 from COSMIC PULSES)
(1 transmitter, 8- or 2-track tape rec., 8 x 2 or 2 x 2 loudsp.,
mixing console / sound proj.)

**KLANG – 20th Hour**

EDENTIA for soprano saxophone and electronic music
(layers 6 - 5 - 4 from COSMIC PULSES)
(1 transmitter, 8- or 2-track tape rec., 8 x 2 or 2 x 2 loudsp.,
mixing console / sound proj.)

**KLANG – 21th Hour**

PARADIES (PARADISE) for flute and electronic music
(layers 3 - 2 - 1 from COSMIC PULSES)
(1 transmitter, 8- or 2-track tape rec., 8 x 2 or 2 x 2 loudsp.,
mixing console / sound proj.)
Stockhausen Complete Edition on compact discs

Since 1991, a complete edition of all recordings in which Karlheinz Stockhausen has personally participated is being released on compact disc. Each CD in this series is identified by Stockhausen’s signature followed by an encircled number. The numbers indicate the general historical order of the works.

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   - **SONATINE** for violin and piano
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2. **FORMEL / FORMULA** for orchestra
   - **SCHLAGTRIO / PERCUSSIVE TRIO** for piano and 2 x 3 timpani
   - **SPIEL / PLAY** for orchestra
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3. **ETUDE Musique Concrète**
   - **STUDIE I and II** Electronic Music
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(Helga Hamm-Albrecht, Karl O. Barkey)

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SUSANIS ECHO  for alto flute
Xi  Version for flute
ZUNGENSPITZENTANZ / TIP-OF-THE-TONGUE-DANCE  for piccolo flute
FLAUTINA  for flute with piccolo flute and alto flute
YPSILON  Version for flute
KATHINKAS GESANG / KATHINKAS CHANT  for flute and electronic music

29 DER JAHRESLAUF / THE COURSE OF THE YEARS  for orchestra and tape

30 DONNERSTAG aus LICHT / THURSDAY from LIGHT Opera (4 CDs)

31 UNSICHTBARE CHÖRE / INVISIBLE CHOIRS of THURSDAY from LIGHT for choir a cappella
Music for clarinet, bass clarinet, basset-horn with Suzanne Stephens (3 CDs)
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BIOU! for alto flute, bass clarinet and tape
MONDEVA / MOON-EVE for tenor and basset-horn
MISSION und HIMMELFAHRT / MISSION and ASCENSION for trumpet and basset-horn
XI Version for basset-horn
WOCHENKREIS / CIRCLE OF THE WEEK for basset-horn and elec. keyboard instruments
EVA's SPIEGEL / EVE'S MIRROR for basset-horn
SUSANI for basset-horn
YPSILON Version for basset-horn
SUKAT for basset-horn and alto flute
FREIA for basset-horn

ARIES for trumpet and electronic music (Markus Stockhausen)
Piano Piece XIII (LUCIFER'S DREAM as piano solo) (Majella Stockhausen)

SAMSTAG aus LICHT / SATURDAY from LIGHT Opera (4 CDs)

OBERLIPPENTANZ / UPPER-LIP-DANCE for piccolo trumpet, 4 horns and 2 percussionists
AVE for basset-horn and alto flute
TIERKREIS / ZODIAC Trio Version for clarinet, flute and piccolo flute, trumpet and piano

MONTAG aus LICHT / MONDAY from LIGHT Opera (5 CDs)

GEBURTSFEST / FESTIVAL OF BIRTH choir music with sound scenes of MONDAY from LIGHT
(Version of EVE'S FIRST BIRTH-GIVING for choir a cappella and tape)

GEBURTS-ARIES / BIRTH -ARIAS of MONDAY from LIGHT
for 3 sopranos, 3 tenors / choir / children's voices / modern orchestra
MÄDCHENPROZESSION / GIRLS’ PROCESSION 1st version for girls’ choir a cappella and piano
MADCHENPROZESSION 2nd version for girls’ choir, piano / choir /
modern orchestra, sound scenes

Stockhausen conducts Haydn and Mozart (2 CDs)
Haydn – Trumpet Concerto with cadenzas by Stockhausen (Markus Stockhausen)
Mozart – Flute Concerto in G with cadenzas by Stockhausen (Kathinka Pasveer)
Mozart – Clarinet Concerto with cadenzas by Stockhausen (Suzanne Stephens)

DIENSTAG aus LICHT / TUESDAY from LIGHT Opera (2 CDs)
Edition with booklet in English (200 pages)
Edition with booklet in German (200 pages)

OKTOPHONIE / OCTOPHONY Electronic Music of TUESDAY from LIGHT

SYNTHI-FOU (or PIANO PIECE XV) for a synthesizer player and electronic music
DIENSTAGS-ABSCHEID (TUESDAY FAREWELL) for a synthesizer player, choir and electronic music
Sounds of SYNTHI-FOU with Simon Stockhausen (2 CDs)

Music for trumpet, piccolo trumpet, flugelhorn with Markus Stockhausen (2 CDs)
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EXAMEN / EXAMINATION for tenor, trumpet, basset-horn, piano, soprano, bass, 2 speaker-mimes
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OBERLIPPENTANZ / UPPER-LIP-DANCE for piccolo trumpet
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Music for trombone and euphonium with Michael Svoboda:
IN FREUNDSCHAFT (IN FRIENDSHIP) for trombone
SIGNALE zur INVASION / SIGNALS to INVASION for trombone and electronic music
KINNTANZ / CHIN-DANCE for euphonium, percussionist, synthesizer player

SOLO for a melody instrument with feedback: Version for flute (Dietmar Wiesner) –
SOLO Version for synthesizer (Simon Stockhausen) –
SPIRAL for a soloist: Version for oboe (Cathy Milliken)

SPIRAL for a soloist with short-wave receiver: integral version with Michael Vetter (2 CDs)

HYMNNEN / ANTHEMS (Third Region) Electronic Music with orchestra

PAARE vom FREITAG / COUPLES of FRIDAY with soprano, bass, electronic instruments

ELECTRONIC MUSIC with SOUND SCENES of FRIDAY from LIGHT (2 CDs)

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WELT-PARLAMENT / WORLD PARLIAMENT for choir a cappella
(1st scene of WEDNESDAY from LIGHT)

ORCHESTER-FINAListen / ORCHESTRA FINALISTS for orchestra and electronic music
(2nd scene of WEDNESDAY from LIGHT)

HELIKOPTER-STREICHQUARTETT / HELICOPTER STRING QUARTET
(3rd scene of WEDNESDAY from LIGHT) world première and studio recording ( Arditti-Quartett) (2 CDs)

MICHAELION (4th scene of WEDNESDAY from LIGHT)
for choir / bass with short-wave receiver / flute, bassett-horn, trumpet, trombone / a synthesizer player, tape / 2 dancers / sound projectionist

MITTWOCHS-ABSCHIED / WEDNESDAY FAREWELL Electronic and Concrete Music

PIANO PIECES I–XIV with Ellen Corver (3 CDs)
Stockhausen explains the sound playback in English and German.

Music for flute and synthesizer with Kathinka Pasveer and Antonio Pérez Abellán
ZUNGENSPIZZENTANZ / TIP-OF-THE-TONGUE-DANCE for piccolo flute, euphonium, synthesizer player and percussionist
PIANO PIECE XVI for tape, stringed piano, electronic keyboard instruments
FREIA for flute
KOMET / COMET as PIANO PIECE XVII for electronic keyboard, tape and sound projectionist
ENTFÜHRUNG / ABDUCTION for piccolo flute
FLÖTE / FLUTE for flute and electronic music
THINKI for flute

LICHTER – WASSER (SONNTAGS-GRUSS) / LIGHTS – WATERS (SUNDAY GREETING)
(1st scene of SUNDAY from LIGHT) for soprano, tenor, orchestra with synthesizer

RECHTER AUGENBRAUENTANZ / RIGHT-EYEBROW-DANCE
for clarinets, bass clarinets, percussionist, synthesizer player
CAPRICORN for bass and electronic music (Nicholas Isherwood)

ARIES for trumpet and electronic music
IN FREUNDSCHAFT for trumpet
HALT for trumpet and double-bass
PIETÀ for flugelhorn and soprano

LITANEI 97 / LITANY 97 for choir and conductor (Stockhausen speaks an introduction in German)
KURZWELLEN / SHORT-WAVES for 6 players (world première Radio Bremen, 1968)
3x **REFRAIN 2000 (German)**

for piano with 3 wood blocks, sampler- celesta with 3 antique cymbals, vibraphone with 3 cowbells and glockenspiel, sound projectionist.

*(Stockhausen speaks an introduction in German.)*

3x **REFRAIN 2000 (English)**

for piano with 3 wood blocks, sampler- celesta with 3 antique cymbals, vibraphone with 3 cowbells and glockenspiel, sound projectionist.

*(Stockhausen speaks an introduction in English.)*

**LUZIFers ZORN / LUCIFER’S FURY** for bass, actor, a synthesizer player, tape

**DIE 7 LIEDER DER TAGE / THE 7 SONGS OF THE DAYS** for voice and synthesizer

**DIE 7 LIEDER DER TAGE / THE 7 SONGS OF THE DAYS** for flute and synthesizer

**DER KINDERFÄNGER / THE PIED PIPER** for alto flute with piccolo, 2 synthesizer players, a percussionist, tape and sound projectionist

**EUROPA- GRUSS / EUROPE GREETING** for winds and synthesizers

**STOP and START** for 6 instrumental groups

**TWO COUPLES** Electronic and Concrete Music

**Electronic and Concrete Music for KOMET / COMET**

**LICHT- RUF / CALL from LIGHT** for trumpet, basset-horn, trombone (as *interval signal*)

10 Scenes of **FRIDAY** from **LIGHT** (2 CDs)

**MITTWOCHS-GRUSS / WEDNESDAY GREETING** Electronic Music of **WEDNESDAY** from **LIGHT**

**ENGELE- PROZESSIONEN / ANGEL PROCESSIONS** (2nd scene of **SUNDAY** from **LIGHT**)

for choir a cappella

**Pianissimo TUTTI-Chor / TUTTI choir of ANGEL PROCESSIONS** (2 CDs)

**LICHT- BILDER / LICHT PICTURES** (3rd scene of **SUNDAY** from **LIGHT**)

for tenor, trumpet with ringmodulation, basset-horn, flute with ring modulation, synthesizer (2 CDs)

**DÜFTE – ZEICHEN / SCENTS – SIGNS** (4th scene of **SUNDAY** from **LIGHT**)

for 7 vocalists, boy’s voice, synthesizer

**9 SCENTS OF THE WEEK** (from **SCENTS – SIGNS**) for 7 vocalists, boy’s voice, synthesizer

**HOCH- ZEITEN / HIGH- TIMES** for choir (3 CDs: 5 individual groups and the tutti choir for study purposes)

**HOCH- ZEITEN / HIGH-TIMES** for orchestra (3 CDs: 5 individual groups and the tutti orchestra for study purposes)

**HOCH- ZEITEN / HIGH-TIMES** for orchestra and choir (5th scene of **SUNDAY** from **LIGHT**)

**SONNTAGS- ABSCHIED / SUNDAY FAREWELL** Electronic Music (5 synthesizers)

5 simultaneous click-tracks for **SUNDAY FAREWELL**

**STRAHLEN / RAYS** for a percussionist and 10-track recording


**TIERKREIS / ZODIAC** Version 2003 for tenor and synthesizer

**DIE 7 LIEDER DER TAGE / THE 7 SONGS OF THE DAYS** for tenor and synthesizer

**VISION** for tenor, trumpet, synthesizer and tape

**Music for saxophone** with Julien Petit

**AMOUR** for saxophone – **SAXOPHONE for saxophone and bongo**

**PICCOLO** for saxophone with geisha bell – **IN FRIENDSHIP** for saxophone

**KNABENDEUTT / BOYS’ DUET** for two soprano saxophones

**ENTFÜHRUNG / ABDUCTION** for saxophone, electronic and concrete music
VIBRA-ELUFA for vibraphone
KOMET / COMET Version for a percussionist, electronic and concrete music, sound projectionist
(Andreas Boettger)
NASENFLÜGELTANZ / WINGS-OF-THE-NOSE-DANCE for a percussionist and a synthesizer player
KLAVIERSTÜCK XVIII (MITTWOCH-FORMEL) / PIANO PIECE XVIII (WEDNESDAY FORMULA)
for electronic piano
MITTWOCH-FORMEL / WEDNESDAY FORMULA with 3 percussionists (METAL – WOOD – SKIN)

MOMENTE / MOMENTS for solo soprano, 4 choir groups and 13 instrumentalists (2 CDs)
Version 1998 (conductor: Rupert Huber)

PUNKTE / POINTS for orchestra (recording 2004, conductor: Péter Eötvös)
Introduction by Stockhausen to PUNKTE (in German and English)

MICHAELS-RUF / MICHAEL’S CALL Version for 4 trumpets
BASSETSU for basset-horn
SYNTHI-FOU (PIANO PIECE XV) for a player of electronic keyboard instruments
(Antonio Pérez Abellán) and electronic music
QUITT for alto flute, clarinet and piccolo trumpet
KOMET Version for a percussionist with electronic and concrete music (Stuart Gerber)
TRUMPETENT for 4 trumpeters

HIMMELFAHRT / ASCENSION Version for synthesizer, soprano and tenor
First Hour from KLANG
Timbres of the synthesizer player (Antonio Pérez Abellán)

FREUDE / JOY for 2 harps (Marianne Smit, Esther Kooi)
Second Hour from KLANG

NATÜRLICHE DAUERN / NATURAL DURATIONS for piano (2 CDs)
Third Hour from KLANG
(Frank Gutschmidt, Benjamin Kobler, Antonio Pérez Abellán)

HIMMELS-TÜR / HEAVEN’S DOOR for a percussionist and a little girl
Fourth Hour from KLANG
24 TÜRIN für Tür, Rin und Sprecher (German) – 24 TÜRIN for door, rin and speaker (English)
(percussionist: Stuart Gerber, speaker: K. Stockhausen)

HARMONIEN / HARMONIES for bass clarinet – HARMONIES for flute – HARMONIES for trumpet
Fifth Hour from KLANG
SCHÖNHEIT / BEAUTY for bass clarinet, flute and trumpet – Sixth Hour from KLANG

BALANCE for bass clarinet, English horn, flute – Seventh Hour from KLANG
GLÜCK for bassoon, English horn, oboe – Eighth Hour from KLANG

HOFFNUNG / HOPE for violoncello, viola, violin – Ninth Hour from KLANG
GLANZ / BRILLIANCE for bassoon, viola, clarinet, oboe, trumpet, trombone, tuba – Tenth Hour from KLANG

TREUE / FIDELITY for bass clarinet, basset-horn, E♭ clarinet – Eleventh Hour from KLANG
ERWACHEN / AWAKENING for violoncello, trumpet, soprano saxophone – Twelfth Hour from KLANG

COSMIC PULSES Electronic Music – Thirteenth Hour from KLANG
HAVONA Electronic Music – HAVONA for bass and electronic music
Fourteenth Hour from KLANG

ORVONTON Electronic Music – ORVONTON for baritone and electronic music
Fünfteenth Hour from KLANG

UVERSA Electronic Music – UVERSA for basset-horn and electronic music
Sixteenth Hour from KLANG

NEBADON Electronic Music – NEBADON for horn and electronic music
Seventeenth Hour from KLANG

JERUSEM Electronic Music – JERUSEM for tenor and electronic music
Eighteenth Hour from KLANG

URANTIA Electronic Music – URANTIA for soprano and electronic music
Nineteenth Hour from KLANG

EDENTIA Electronic Music – EDENTIA for soprano saxophone and electronic music
Twentieth Hour from KLANG

PARADIES (PARADISE) Electronic Music – PARADIES for flute and electronic music
Twenty-First Hour from KLANG

JUBILÄUM for orchestra
TIERKREIS for orchestra
TIERKREIS for the carillon of the Cologne Town Hall

IN FREUNDSCHAFT (IN FRIENDSHIP) for recorder
IN FREUNDSCHAFT (IN FRIENDSHIP) for bassoon
IN FREUNDSCHAFT (IN FRIENDSHIP) for horn
IN FREUNDSCHAFT (IN FRIENDSHIP) for double bass

IN FREUNDSCHAFT (IN FRIENDSHIP) for violin
IN FREUNDSCHAFT (IN FRIENDSHIP) for bass clarinet
IN FREUNDSCHAFT (IN FRIENDSHIP) for viola
IN FREUNDSCHAFT (IN FRIENDSHIP) for tuba
IN FREUNDSCHAFT (IN FRIENDSHIP) for violoncello

POLE (POLES) for 2: integral version with Michael Vetter and Natascha Nikeprelevic

EXPO for 3: integral version with Michael Vetter, Natascha Nikeprelevic and F.X.Randomiz

WEDNESDAY from LIGHT consists of CD 66, CD 51, CD 52, CD 53, CD 54, CD 55
SUNDAY from LIGHT consists of CD 58, CD 67, CD 68, CD 69, CD 73, CD 74
In January 2007 the *Stockhausen-Verlag* released the first Text-CD of a new series: lectures which Stockhausen has given since 1952. The edition is limited to 300 copies per release. He spoke these lectures in German. Most of them are supplemented with musical examples. English translations of the texts may be ordered from the *Stockhausen-Verlag*.

<table>
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<tr>
<th>Text-CD 1</th>
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<tbody>
<tr>
<td>1</td>
<td>Orientierung / Orientation 1952–53, Lecture</td>
<td>47'33</td>
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<tr>
<td>2</td>
<td>Elektronische Musik / Electronic Music 1953, Lecture</td>
<td>31'27</td>
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<tr>
<td>1</td>
<td>Punktuelle Musik / Point Music, Lecture 1952</td>
<td>38'51</td>
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<tr>
<td>2</td>
<td>Gruppen-Komposition / Group Composition 1952, Lecture 1955</td>
<td>35'09</td>
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<tr>
<td>1</td>
<td>Klangkomposition / Klang (Sound) Composition 1953, Lecture</td>
<td>77'00</td>
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<tr>
<td>1</td>
<td>Statistische Form (von Webern zu Debussy) / Statistical Form (from Webern to Debussy), Lecture 1954</td>
<td>38'00</td>
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<tr>
<td>2</td>
<td>ZEITMASZE (1955/56), Lecture</td>
<td>34'00</td>
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<tr>
<td>1</td>
<td>GESANG DER JÜNGLINGE 1955, Lecture</td>
<td>32'00</td>
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<tr>
<td>2</td>
<td>Musik und Sprache / Music and Speech, Lecture 1957</td>
<td>43'00</td>
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<tbody>
<tr>
<td>1</td>
<td>Elektronische und instrumentale Musik / Electronic and Instrumental Music 1958, Lecture</td>
<td>73'00</td>
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<tbody>
<tr>
<td>1</td>
<td>MUSIK im RAUM / MUSIC in SPACE 1958, Lecture</td>
<td>78'30</td>
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<th>Text-CD 8</th>
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<tbody>
<tr>
<td>1</td>
<td>MUSIK und GRAPHIK / MUSIC and GRAPHICS 1959, Lecture</td>
<td>63'00</td>
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<th>Text-CD 9</th>
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<tr>
<td>1</td>
<td>MOMENTFORM (Unendliche Form) / MOMENT FORM (Unending Form), Lecture 1960</td>
<td>45'00</td>
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<tbody>
<tr>
<td>1</td>
<td>ERfindung und ENTdeckung / Invention and Discovery, Lecture 1961</td>
<td>50'05</td>
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<tr>
<td>1</td>
<td>Einheit der musikalischen Zeit / Unity of Musical Time, Lecture 1961</td>
<td>78'30</td>
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<th>Text-CD 12</th>
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<tbody>
<tr>
<td>1</td>
<td>Kadenzrhythmik im Werk Mozarts / Cadential rhythm in the works of Mozart, Lecture 1961</td>
<td>43'00</td>
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Text-CD 13  (2 CDs) [78’30]
1  Vier Kriterien der Elektronischen Musik / Four Criteria of Electronic Music, Lecture 1963 [37’00]

Text-CD 14 [64’00]
1  MIKROPHONIE I / MICROPHONY I, Lecture 1964
2  MIKROPHONIE II / MICROPHONY II, Lecture 1965

Text-CD 15 [73’00]
1  Elektronische Musik und Automatik / Electronic Music and Automatic, Lecture 1965

Text-CD 16 [78’00]
1  TELEMUSIK / TELEMUSIC, Lecture 1966

Text-CD 17  (2 CDs) [78’30]
1  HYMNEN / ANTHEMS, Lecture 1967 [50’00]

Text-CD 18 [55’00]
1  Live-Electronic Music, Lecture 1968

Text-CD 19 [55’00]
1  MOMENTE / MOMENTS, Lecture 1963 [22’12]
2  1st Interview 1972 [09’28]
3  2nd Interview 1972 [15’38]

Text-CD 20 [72’00]
1  Brief an Heinrich / Letter to Heinrich, Lecture 1969
2  SETZ DIE SEGEL ZUR SONNE / SET SAIL FOR THE SUN
3  2 Interviews 1970

Text-CD 21 [70’00]
1  World Fair Expo ’70 in Osaka: 2 Interviews 1970
2  KURZWELLEN / SHORT WAVES at the spherical auditorium in Osaka.

Text-CD 22 [76’00]
1  “…Ich werde die Töne” / “…I become the tones”, Interview 1971
2  ZUGVÖGEL / BIRD OF PASSAGE for Ensemble from FOR TIMES TO COME (1970)
3  “7 Tage Elektronische Musik” / “7 Days of Electronic Music”, Interview 1972

Text-CD 23 (3 CDs) [55’40]
1  Zu Beethovens späte Streichquartette, Interview 1977
   On Beethoven’s Late String Quartets [49’00]
2  Opus 1970: Stockhoven – Beethausen
   KURZWELLEN mit Beethoven / SHORT WAVES with Beethoven [55’30]

Text-CD 24 (3 CDs) [73’30]
1  Zuhören ist eine Kunst / Listening is an Art
   Interview 1961 [78’40]
2  Die Kunst, zu hören / The Art, to Listen – Lecture 1988 [72’45]
The following books are also available from the Stockhausen-Verlag:

**Jonathan Cott:** STOCKHAUSEN. Conversations with the Composer  

**Hermann Conen:** Formel-Komposition – Zu Karlheinz Stockhousens Musik der siebziger Jahre  
(280 bound pages in German, hard cover in colour, 129 illustrations, Stockhausen Foundation for Music, 2009)

**Michael Kurtz:** Stockhausen, Eine Biographie (in German, Bärenreiter, Kassel, 1988)

**Dettloff Schwerdtfeger:** Karlheinz Stockhousens Oper DONNERSTAG aus LICHT – Ziel und Anfang einer kompositorischen Entwicklung  
(80 bound pages, in German, 16 illustrations, Stockhausen Foundation for Music, 2000)

**Günter Peters:** Heiliger Ernst im Spiel – Texte zur Musik von Karlheinz Stockhausen  
_Holy Seriousness in the Play – Essays on the Music of Karlheinz Stockhausen_  
(308 bound pages, in German and English, hard cover, 66 illustrations, Stockhausen Foundation for Music, 2003)

**Richard Toop:** SONNTAGS-ABSCHIED (SUNDAY FAREWELL) – A Report  
(22 pages in English with numerous musical examples and 2 colour photographs)

**Richard Toop:** Six Lectures from the Stockhausen Courses Kürten 2002  
(216 pages in English with numerous musical examples, sketches in colour, hard cover in colour, Stockhausen Foundation for Music, 2005)

**Thomas Ulrich:** Stockhausen. A Theological Interpretation  
(152 pages in English, Stockhausen Foundation for Music, 2012)

**Karlheinz Stockhausen:** Ein Schlüssel für MOMENTE (A Key to MOMENTE)  

The first 14 sketches and 13 second sketches of MOMENTE, together with a foreword, were published in a limited edition of 250 copies in June 1971, by Edition Boczowski, Kassel, Germany. The remaining copies of this book of 4-colour prints may be purchased from the Stockhausen-Verlag.

**Karlheinz Stockhausen:** TEXTE zur MUSIK / TEXTS about MUSIC 1963–1984 (formerly DuMont-Buchverlag, Köln, since 1998 published by the Stockhausen-Verlag, Kürten)  

Vol. 1: Texte zur elektronischen und instrumentalen Musik  
Vol. 2: Texte zu eigenen Werken, zur Kunst Anderer, Aktuelles  

**TEXTE zur MUSIK 1984–1991** (Stockhausen-Verlag, Kürten, in German)  
Vol. 7: Neues zu Werken vor LICHT – zu LICHT bis MONTAG – MONTAG aus LICHT;  
Vol. 8: DIENSTAG aus LICHT – Elektronische Musik;  
Vol. 9: Über LICHT – Komponist und Interpret – Zeitwende;  

**TEXTE zur MUSIK 1991–1998** Vol. 11 to 14 (Stockhausen Foundation for Music, 2014, mainly in German):  
Vol. 12: FREITAG aus LICHT – Neue Konzertpraxis  
Vol. 13: MITTWOCH aus LICHT – Elektronische Musik  
Vol. 14: Über Musik, Kunst, Gott und die Welt – Blickwinkel – Komponistenalltag  

**TEXTE zur MUSIK 1998–2007** Vol. 15 to 17 (Stockhausen Foundation for Music, 2014, mainly in German):  
Vol. 15: SONNTAG aus LICHT– Neue Einzelwerke – Stockhausen-Kurse Kürten  
Vol. 16: LICHT-Reflexe – Seitenzweige – Klangproduktion / Klangprojektion  
Vol. 17: KLANG-Zyklus – Geist und Musik – Ausblicke

**Karlheinz Stockhausen:** JAHRESKREIS / CIRCLE OF THE YEAR – Perpetual calendar with Stockhausen quotes and illustrations  
(740 bound pages in German and English, hard cover, 365 illustrations in colour, Stockhausen Foundation for Music, 2012)
The following booklets with work analyses and programme texts were written by Stockhausen during the Stockhausen Courses Kuerten since 1998:

Special facsimile edition printed for the composition seminar of the Stockhausen Courses Kuerten 1998 with 23 major sketches and complete manuscript of ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS), 2nd scene of WEDNESDAY from LIGHT for orchestra and electronic music, sound projectionist;

Special facsimile edition printed for the composition seminar of the Stockhausen Courses Kuerten 1999 with 22 major sketches and explanations of WELT-PARLAMENT (WORLD PARLIAMENT) for choir a cappella, 1st scene of WEDNESDAY from LIGHT;

Special facsimile edition printed for the composition seminar of the Stockhausen Courses Kuerten 2000 with sketches and explanations of SIRIUS;

Special facsimile edition printed for the composition seminar of the Stockhausen Courses Kuerten 2001 with sketches and explanations of LICHTER – WASSER (LIGHTS – WATERS), 1st scene of SUNDAY from LIGHT;

Special facsimile edition printed for the composition seminar of the Stockhausen Courses Kuerten 2002 with sketches and explanations of DER KINDERFÄNGER (THE PIED PIPER);

Special facsimile edition printed for the composition seminar of the Stockhausen Courses Kuerten 2003 with sketches and explanations of HOCH-ZEITEN (HIGH-TIMES) for choir, 5th scene of SUNDAY from LIGHT);

Special facsimile edition published for the composition seminar of the Stockhausen Courses Kuerten 2004 with sketches in colour and explanations of HOCH-ZEITEN (HIGH-TIMES) for orchestra, 5th scene of SUNDAY from LIGHT);

Special facsimile edition published for the composition seminar of the Stockhausen Courses Kuerten 2004 with sketches in colour and explanations of DÜFTE – ZEICHEN (SCENTS – SIGNS) for 7 vocalists, boy’s voice, synthesizer, 4th scene of SUNDAY from LIGHT);

Special facsimile edition published for the composition seminar of the Stockhausen Courses Kuerten 2005 with sketches (LICHT-BILDER (LIGHT PICTURES) for basset-horn, flute with ring modulation, tenor, trumpet with ring modulation, synthesizer / sound projectionist, 3rd scene of SUNDAY from LIGHT);

Special facsimile edition published for the composition seminar of the Stockhausen Courses Kuerten 2006 with sketches in colour and explanations of KLANG (SOUND), First Hour: HIMMELFAHRT (ASCENSION) for organ or synthesizer, soprano and tenor;
Special facsimile edition published for the composition seminar of the Stockhausen Courses Kuerten 2007 with sketches in colour and explanations of KLANG (SOUND), Second Hour: FREUDE (JOY) for 2 harps;


Karlheinz Stockhausen: Libretti of the operas

DONNERSTAG aus LICHT / THURSDAY from LIGHT (La Scala Milan 1981, Royal Opera London 1985);
SAMSTAG aus LICHT / SATURDAY from LIGHT (La Scala Milan 1984);
MONTAG aus LICHT / MONDAY from LIGHT (La Scala Milan 1988);
DIENSTAG aus LICHT / TUESDAY from LIGHT (Leipzig Opera 1993);
FREITAG aus LICHT / FRIDAY from LIGHT (Leipzig Opera 1996).
SONNTAG aus LICHT / SUNDAY from LIGHT (Cologne Opera 2011);
MITTWOCH aus LICHT / WEDNESDAY from LIGHT (Birmingham Opera 2012).

The following books may either be ordered directly from the publishing companies listed below or purchased in bookstores (if there is difficulty obtaining these books please notify the Stockhausen-Verlag):

Peter Beyer Regelwerk und Theorie serieller Musik in Karlheinz Stockhausens GRUPPEN für 3 Orchester (in German, Hans Schneider, Tutzing, 2001);
Christoph von Blumröder: Die Grundlegung der Musik Karlheinz Stockhausens (in German, Franz Steiner Verlag, Stuttgart, 1993);
Contrechamps: Karlheinz Stockhausen (Revue semestrielle) (in French, Editions L’age d’homme, Paris, 1988);
Paul Dirmeikis: Le Souffle du Temps – Quodlibet pour Karlheinz Stockhausen (in French, Editions Teolo Martiùs, 1999);
Rudolf Frisius: STOCKHAUSEN – Einführung in das Gesamtwerk / Gespräche (in German, Schott, Mainz, Vol. I, II and III);
Jonathan Harvey: The Music of Stockhausen (in English, Faber & Faber, London, 1975);
Winrich Hopp: Kurzwellen von Karlheinz Stockhausen – Konzeption und musikalische Poiesis (in German, Schott, Mainz, 1998);
José Manuel López: Karlheinz Stockhausen (in Spanish, Circulo de Bellas Artes, Madrid, 1990);
Robin Maconie: The Works of Karlheinz Stockhausen (in English, Oxford University Press, Oxford, 1990);
Imke Misch: Zur Kompositionstechnik Karlheinz Stockhausens: GRUPPEN für 3 Orchester (1955–1957) (in German, Pfau-Verlag, Saarbrücken, 1999);
Hans-Jürgen Nagel: Stockhausen in Calcutta (in English, Seagull Books, Calcutta, 1984);
Michel Rigoni: Stockhausen – ...un vaisseau lancé vers le ciel (in French, Millénaire III Editions, 1998);
Signale aus Köln Bd. 1: Stockhausen 70 – Das Programmbuch Köln 1998 (in German, Pfau-Verlag, Saarbrücken, 1998);
Signale aus Köln Bd. 3: Komposition und Musikwissenschaft im Dialog I (1997–1998) (in German, Pfau-Verlag, Saarbrücken, 2000);
Signale aus Köln Bd. 4: Internationales Stockhausen-Symposion 1998 (in German, Pfau-Verlag, Saarbrücken, 1999);
Signale aus Köln Bd. 10: Internationales Stockhausen-Symposion 2000 (in German, Lit-Verlag, Münster, 2004);
Karlheinz Stockhausen: *Stockhausen on Music – Lectures and Interviews* compiled by Robin Maconie (in English, Marion Boyars Publishers Ltd., London und New York, 1989);

Karlheinz Stockhausen: *Towards a Cosmic Music* (in English, Element Books, Longmead, Shaftesbury, Dorset, 1989);


Markus Wirtz: *Licht – Die szenische Musik von Karlheinz Stockhausen. Eine Einführung* (in German, Pfau-Verlag, Saarbrücken, 2000);


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**ZODIAC Music Boxes**

**12 melodies of the star signs**

In 1974, Stockhausen composed the *12 melodies of the star signs* for music boxes and produced them in collaboration with technicians at the Reuge music box factory in Ste. Croix, Switzerland. In 1989 the Reuge family sold the company, and the production of these music boxes was discontinued.

After extended negotiations on the part of Suzanne Stephens, and on the occasion of the composer’s 70th birthday, an agreement was reached for the *one-time* manufacture of a *limited edition*. Each of these music boxes were checked by Suzanne Stephens and Antonio Pérez Abellán on location at the factory and adjusted there before they were shipped to Kürten.

This *70th Birthday Edition* is limited to 40 music boxes for each star sign, numbered 1 to 40. They may be ordered directly from the *Stockhausen-Verlag*.

The melodies are encased in light-coloured natural wood boxes measuring 17.7 x 12.1 cm. The notes of the ZODIAC melody – hand-written and signed by the composer – are silk-screened onto the lid of each music box.

**Month**

1. BEARER OF WATER / AQUARIUS ......................... January 21st–February 19th
2. FISH / PISCES ............................................ February 20th–March 20th
3. RAM / ARIES ............................................... March 21st–April 21st
4. BULL / TAURUS ........................................... April 21st–May 21st
5. TWINS / GEMINI ......................................... Mai 21st–June 21st
6. CRAB / CANCER ............................................ June 22nd–July 23rd
7. LION / LEO ................................................ July 23rd–August 22nd
8. VIRGIN / VIRGO .......................................... August 23rd–September 23rd
9. BALANCE / LIBRA ...................................... September 23rd–October 22nd
10. SCORPION / SCORPIO .................................... October 23rd–November 21st
11. ARCHER / SAGITTARIUS ............................... November 22nd–December 21st
12. SEA GOAT / CAPRICORN ............................... December 21st–January 20th
Selection of films on the works

Abbreviations and the addresses of the film producers are listed on page 67.

1. 1965 **MOMENTE** (Gérard Patris)
   (M. Arroyo, K. Stockhausen, WDR-Chor, Musique Vivante, Aloys and Alfons Kontarsky)
   - English: 16 mm and BetaSP
   - French: 16 mm and BetaSP
   - Production: 45’51”
   - Producer: INA / WDR 4456-1
   - Distribution: black-and-white

2. 1966 **MIKROPHONIE I** (Sylvain Dhomme)
   (Alfred Alings, Harald Bojé, Johannes Fritsch, Aloys Kontarsky, Hugh Davies, Stockhausen)
   - French: 35 mm, Colour
   - German: 16 mm and BetaSP
   - Production: 27’12”
   - Producer: INA / WDR 4380

3. 1969 **Stockhausen in den Höhlen von Jeita** (Anne-Marie Deshayes)
   (Stockhausen in the caves of Jeita)
   - French: 35 mm, 16 mm and U-Matic
   - German: Colour
   - Production: 45’ and 57’
   - Producer: MIDEM – Colour

4. 1969 **WORKSHOP: the same trade as Mozart**
   (Interview on Electronic Music. Performance of intuitive music AUS DEN SIEBEN TAGEN)
   - English: 16 mm
   - Production: 55’
   - Producer: BBC Archive – black-and-white

5. 1970 **STOCKHOVEN-BEETHOVEN OPUS 1970** (Hans G. Helms)
   (KURZWELLEN with Beethoven)
   - German: 16 mm and U-Matic
   - Production: 49’16”
   - Producer: WDR 8474 (8483) – black-and-white

6. 1971 **Ich werde die Töne – die Weltschau des Karlheinz Stockhausen**
   (I become the tones – the world-view of Karlheinz Stockhausen)
   - German: 16 mm and U-Matic
   - Production: 30’44”
   - Producer: WDR 9181 – black-and-white

7. 1971 **Musical Forming** (Lecture I) (Allied Artists, Robert Slotover)
   - English: 16 mm and U-Matic
   - Production: 135’
   - Producer: AA – Colour and black-and-white

8. 1971 **MIKROPHONIE I** (Lecture II)
   - English: 16 mm and U-Matic
   - Production: 58’
   - Producer: AA – Colour and black-and-white

9. 1971 **Moment-Forming and Integration** (Lecture III)
   (MOMENTE)
   - English: 16 mm and U-Matic
   - Production: 99’
   - Producer: AA – Colour and black-and-white

10. 1971 **Intuitive Music** (Lecture IV)
    - English: 16 mm and U-Matic
    - Production: 60’
    - Producer: AA – Colour and black-and-white

11. 1971 **Questions and Answers on Intuitive Music**
    - English: 16 mm and U-Matic
    - Production: 35’
    - Producer: AA – Colour and black-and-white

12. 1971 **Four Criteria of Electronic Music** (Lecture V)
    (KONTAKTE)
    - English: 16 mm and U-Matic
    - Production: 105’
    - Producer: AA – Colour and black-and-white

13. 1971 **Questions and Answers on Four Criteria of Electronic Music**
    - English: 16 mm and U-Matic
    - Production: 40’
    - Producer: AA – Colour and black-and-white

14. 1971 **TELEMUSIC** (Lecture VI)
    - English: 16 mm and U-Matic
    - Production: 60’
    - Producer: AA – Colour and black-and-white

15. 1971 **MANTRA** (Lecture VII)
    - English: 16 mm and U-Matic
    - Production: 120’
    - Producer: AA – Colour and black-and-white

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1 This is a list of several recommended films. A comprehensive list of films (made until 1998) about Stockhausen’s work is printed in TEXTS about MUSIC Volume 10 (pp. 821–843). The addresses of the producers or distributors are listed at the end. Copies of most of the films are in the archives of the Stockhausen Foundation for Music.
16. 1971  **Questions and Answers on MANTRA**
   English  
   16 mm and U-Matic  
   AA – Colour and black-and-white

17. 1971  **MANTRA – Ein Probenbericht** / A rehearsal reportage
   (Aloys and Alfons Kontarsky)
   German  
   MAZ

18. 1971  **MANTRA**
   English, French, German, Spanish, Arabic  
   16 mm  
   Inter Nationes – Colour

19. 1972  **ALPHABET POUR LIÈGE**
   French  
   16 mm and U-Matic  
   RTBF – Colour

20. 1973  **TRANS...und so weiter** (Gérard Patris)
   (TRANS, MIKROPHONIE I, REFRAIN, HYMNNEN, AM HIMMEL-WANDRE ICH, CEYLON)
   German  
   16 mm and BetaSP

21. 1973  **FULL HOUSE: YLEM**
   (K. Stockhausen, London Sinfonietta)
   English  
   U-Matic  
   BBC – Colour

22. 1974  **INORI**
   (K. Stockhausen, Sinfonieorchester des SWF, Elizabeth Clarke, Alain Louafi, Bernhard Wosien)
   German  
   MAZ and U-Matic

23. 1974  **INORI**
   (with spoken introduction by Stockhausen)
   (K. Stockhausen, Sinfonieorchester der RAI Rom, Alain Louafi)
   Italian  
   16 mm  
   RAI – Colour

25. 1979  **MICHAELS REISE UM DIE ERDE**
   (K. Stockhausen, Markus Stockhausen, Sinfonieorchester der RAI Rom)
   Italian  
   16 mm  
   RAI – Colour

26. 1979  **Introduction à la Musique Contemporaine No. 6:**
   **Musique et Récit** (Michel Fano)
   (Stockhausen conducts the Ensemble Intercontemporain Paris with KREUZSPIEL and KONTRA-PUNKTE gives introductions to these works)
   French  
   BetaSP

27. 1980  **Omnibus: Tuning in with Stockhausen and the Sing Circle**
   (MOMENTE, MIKROPHONIE II, KONTAKTE, GESANG DER JÜNGLINGE, MANTRA, KURZWELLEN, HYMNNEN, AUS DEN 7 TAGEN, STERNKLANG)
   English  
   16 mm  
   BBC – Colour

28. 1981  **“Notenschlüssel”**: Stockhausen und seine Werke
   (“Clef”: Stockhausen and his works)
   (MANTRA, INORI, ALPHABET POUR LIÈGE, KONTAKTE)
   German  
   MAZ and U-Matic  
   SWR 0003564 – Colour

29. 1984  **SAMSTAG aus LICHT:**
   **Karlheinz Stockhausens zweiter Schöpfungstag**
   (Karlheinz Stockhausen’s second day of creation)
   German  
   U-Matic

30. 1984  **SAMSTAG aus LICHT:** Das Menschheitstheater des Karlheinz Stockhausen:
   Der zweite Tag
   (Karlheinz Stockhausen’s theatre of humanity - The second day)
   German  
   U-Matic

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1  The same version as film no. 22, but supplemented with excerpts of VORTRAG ÜBER HU (LECTURE ON HU).
31. 1984 Das Welttheater des Karlheinz Stockhausen (SAMSTAG aus LICHT) (The world theatre of Karlheinz Stockhausen – SATURDAY from LIGHT) German MAZ 60‘42” WDR 0127207 – Colour

32. 1984 HYMNEN mit Solisten und Orchester Stockhausen conducts the Radio-Orchester Budapest (with interview) Hungarian / German U-Matic ca. 125’ Magyar Televizio – Colour

33. 1985 KATHINKAs GESANG de Karlheinz Stockhausen French U-Matic 33‘21” I.R.C.A.M. – Colour

34. 1985 DONNERSTAG aus LICHT in Covent Garden (“Saturday Review” with Peter Heyworth) English 16 mm BBC – Colour

35. 1987 Musikalische Visionen / Musical Vision (Stockhausen talks with Mogens Andersen) English U-Matic 60’ DR – TV – Colour

36. 1988 Stockhausen – LICHTWERKE / LIGHT WORKS (Henning Lohner) (MOMENTE, HYMNEN, STIMMUNG, and especially: MONTAG aus LICHT) German MAZ and U-Matic ca. 55’ St. – Colour

37. 1988 Stockhausen in Mailand (Musikwerkstatt first part) (MONTAG aus LICHT) German U-Matic 60’ ZDF – Colour

38. 1988 Wer Ohren hat zu hören, der höre! (He who has ears to hear, let him hear) Hommage à K. Stockhausen on the occasion of his 60th birthday German U-Matic 60’ WDR 0155950 – Colour

39. 1990 Stockhausen in Straßburg (GRUPPEN for 3 orchestras, Südwestfunk Symphony Orchestra) German U-Matic 35‘55” SWR 0022020 – Colour

40. 1990 MICHAELs REISE UM DIE ERDE Soloists’ Version German U-Matic 30’ WDR 0184344 – Colour

41. 1990 EXAMEN vom DONNERSTAG aus LICHT (José Montes-Baquer) (with introduction by Stockhausen) German U-Matic 36‘57” WDR 0188355 – Colour

42. 1994 Musikreport: Stockhausen MIKROPHONIE-Gong (Robert Paiste in Kürten) German U-Matic 30’ SWR – Colour

43. 1995 HELIKOPTER-STREICHQUARTETT (Frank Scheffer) German/English 16 mm and BetaSP Allegri Films – Colour 76’

44. 1996 Access to all areas: The New Technology Access to all areas: The New Technology (Interview at the Studio for Electronic Music of the WDR during the realisation of the electronic music of FRIDAY from LIGHT) English BetaSP 60’ ABC – Colour

45. 1996 LICHT– Das Welttheater des Karlheinz Stockhausen (The creation of FREITAG aus LICHT at the Leipzig Opera) German BetaSP 44‘15” WDR – Colour

46. 1998 INORI in Amsterdam (Niederländisches Radio Kammerorchester conducted by Péter Eötvös, sound projection and musical supervision: K. Stockhausen) Dutch/German BetaSP 90’ VARA – Colour
47. 1998 Grand entretien du Cercle de Minuit
(Stockhausen talks with Laure Adler im Cité de la Musique, Paris, where INORI with Ensemble Intercontemporain is performed.)
Société National de Télévision – Colour
French BetaSP

(Interview with Felix Schmidt on the occasion of Stockhausen’s 70th birthday in Stuttgart, where rehearsals of MICHAELION take place.)
AVE – Colour
German BetaSP

49. 1998 Stockhausen Courses Kuerten 1998
(All concerts and composition seminars)
St. – Colour
English Hi-8

50. 1999 Stockhausen Courses Kuerten 1999
(All concerts and composition seminars)
St. – Colour
English Hi-8

51. 2000 Music Masters: Karlheinz Stockhausen
(Stockhausen in rehearsals during the Stockhausen Courses Kuerten 2000 [SIRIUS, 3x REFRAIN 2000, FREIA]; at the studio for Electronic Music of the WDR in 1969 with rotation table for KONTAKTE; during the Cologne Courses for New Music, ca. 1969 giving a seminar on intuitive music)
BBC – Colour
English BetaSP

52. 2000 Stockhausen Courses Kuerten 2000
(All concerts and composition seminars)
St. – Colour
English Hi-8

53. 2000 IN ABSENTIA
(Film by the Brothers Quay to the music TWO COUPLES by Stockhausen)
BBC – Colour
16 mm

(All concerts and composition seminars)
St. – Colour
2007 English Hi-8 / DVCAM

55. 2007 TECHSTUFF
(Interview mit Stockhausen im Weissen Haus, Kürten, über seine Elektronische Musik)
Isbn Edizioni – Farbe
Englisch DVD
Addresses of the film producers, in alphabetical order:

Allegri Films
Keizersgracht 169
1016 DP Amsterdam
Netherlands

Allied Artists (AA)
Attn.: Robert Slotover
42 Montpelier Square
London SW7
England

Australian Broadcasting Corporation (ABC)
TV Arts and Entertainment
10–16 Selwyn Street
Elsternwick Victoria 318 S
Australia

AVE Fernsehproduktion
Schützenstr. 18
10117 Berlin
Germany

British Broadcasting Corporation (BBC)
Television Centre
Wood Lane
London W12 7 RJ
England

Anne-Marie Deshayes (MIDEM)
13, rue de Bellevue
75019 Paris
France

Institut National de l’Audiovisuel (INA)
4, Ave. de l’Europe
94366 Bry-sur-Marne
France

Inter Nations
Kennedyallee 91-103
53175 Bonn
Germany

Institut de Recherche et Coordination
Acoustique / Musique (I.R.C.A.M.)
Département de Communication
31, rue Ste. Merri
75004 Paris
France

Isbn Edizioni
via Melzo 9
20129 Milano
Italy

Magyar Televízió
Bródy Sándor 5-7
1800 Budapest
Hungary

Norddeutscher Rundfunk (NDR)
Fernseharchiv
Gazellenkamp 57
22504 Hamburg
Germany

Oper Leipzig
Augustinusplatz 12
04109 Leipzig
Germany

Radio Televisione Italiano (RAI)
via del Babuino 9
00100 Rom
Italy

Radio Télévision Belge Français Liège (RTBF)
Palais des Congrès
4020 Liège
Belgium

Société Nationale de Télévision France 2
41, Ave. de Wagram
75017 Paris
France

Stockhausen-Stiftung für Musik (St.)
Kettenberg 15
51515 Kürten
Germany

Werbung im Südwestrundfunk (SWR)
Produktionsverwertung
Pf 1115
76522 Baden-Baden
Germany

VARA Televisie
Post Bus 175
1200 AD Hilversum
Netherlands

Westdeutscher Rundfunk (WDR)
Fernsehen Musik
Appellhofplatz
50600 Köln
Germany

Zweites Deutsches Fernsehen (ZDF)
Programmverwertung und -Übernahme
ZDF Straße 1
Pf 4040
55100 Mainz
Germany
“My life is extremely one-sided: what counts are the works as scores, recordings, films, and books. That is my spirit formed into music and a sonic universe of moments of my soul.”

(K. Stockhausen September 25th 2007)