

Stockhausen *TRANS for orchestra*

Supplementary text

Separate rehearsals for strings and soloists:

(This text does **not** include the sectional rehearsals for the individual wind-percussion groups or the tutti rehearsals for the whole orchestra.)

A CD of the **weaving-loom sounds** should be used for synchronisation in the following musical and staging rehearsals. (The CD may be ordered from the *Stockhausen-Verlag*.) Therefore, a CD-player and 2 loudspeakers are needed for the rehearsals.

½ hour	concertmaster (section 17)
2 x ¾ hour	solo violist (section 6)
2 x ½ hour	solo violoncellist (section 12-13)
2 x 2 hours	all strings
2 x ½ hour	piccolo trumpeter (section 23)
½ hour	drummer and orchestra attendant.

The tutti rehearsals with staging, amplification and lighting follow the sectional rehearsals.

The **viola solo** is played by memory (like a gypsy), as is the **piccolo trumpet solo**, if possible.

Frequency corrections at the mixing table

The weaving-loom sounds should sound like real weaving shuttles, only greatly amplified. Thus, usually low and very high frequencies must be added.

The amplification of the tutti strings may never be omitted. A wide and especially a high, compact sound of the string orchestra is essential. The lateral loudspeakers must be very high (7–8 m), to avoid feedback. The strings should sound loud (therefore also the wind-percussion orchestra must always be sufficiently amplified so that it is never completely covered by the strings and only occasionally becomes “blurred”). The string soli should be clearly heard but should not fall out of the context.

Practical suggestions for the conductor

- 1) TRANS is one half of a concert (before or after the intermission). For the other half of the concert it is recommended to either perform a Stockhausen work for chamber ensemble **in front** of the curtain or, as has been done many times, TRANS is performed first, then – following an intermission – for instance AM HIMMEL WANDRE ICH *for 2 singers* in front of the curtain, and after a second intermission TRANS is repeated.
- 2) It is stated in the score that TRANS should be performed on a **theatre stage**; however, if that is impossible, practice has proven that on concert stages it is

also possible to stretch the gauze curtain in front of the strings and to place the violet lamps on the floor in front of the curtain.

- 3) The **rental material** should be ordered in due time from the *Stockhausen-Verlag*, Kettenberg 15, 51515 Kürten (stockhausen-stiftung@t-online.de). The orchestra material sent by the *Stockhausen-Verlag* includes **clips** for attaching the music sheet to the scrolls of the violins and violas. Celli and double-basses stick the small music sheet onto the instrument with scotch tape.
- 4) The **wooden stands** used as arm supports for violins and violas must be either built or loaned from the *Stockhausen-Verlag*.
- 5) Copies of **page XI** (*Manner of Performance*) should be given to each participating musician (translate if necessary).
- 6) Copies of **page 0** (zero) of the score must be made for those responsible for building the podia for the strings. The width of the stage must be measured and it must then be decided if the strings should sit in 2 or 3 rows behind one another.
- 7) The **podium** (with black hip-high partition in front of the player) with stairs for the trumpeter must be built in due time A **spotlight** is attached to the floor or onto the railing in front of the trumpeter, so that his face is lit from the lower front (ghostly). Fade in the lamp only after he is in place, and fade it out at the end of the solo before he leaves.
- 8) The **orchestra attendant role** should be played by the usual orchestra attendant. Prepare low music stand with theatre lamp, switch, and long cable. During the actions, do not turn the back towards the public, and do not cover the cellist visually!
- 9) **Electric organ** or synthesizer must have its own loudspeaker. It is best to use a synthesizer with its own amplifier and loudspeaker because then the pitches can be played as low as notated.
- 10) The **mixing console** should be located in the middle of the hall. It should be as low and inconspicuous as possible, its upper surface a maximum of 60 cm above the floor. The music stand (with small and dim lamp) for the sound projectionist, should be correspondingly low. By no means should the mixing console be placed on a table or the seats.
- 11) Unfortunately, most **stage curtains** are opened and closed automatically. It should be attempted to open and close the curtains as slowly as possible (in ca. 60 seconds) **manually**. If that is impossible, then another curtain should be hung in front. If also that is impossible, then the piece should not be performed.
- 12) At the end when the curtain has been closed, it must **not be re-opened**. The usual orchestra bows should not be taken (explain this to the orchestra!).

Conductor, solo violist, solo violoncellist and trumpeter may come in from the side and bow **in front** of the curtain. (Prepare special spotlights for this.)

- 13) The **sound projection** should be learned during several rehearsals. It is a misunderstanding to think that the wind-percussion orchestra should be softer than the weaving-loom sounds and the strings. Even when – as prescribed earlier – the sound of the invisible orchestra is amplified so that it can be heard as loudly and clearly as possible, it is automatically more or less blurred by the strings.

Kanäle

- 1 Synthesizer Mono
- 21 Mikrophone
- 2 Tonband (Stereo)

Stockhausen

TRANS - Mischpult

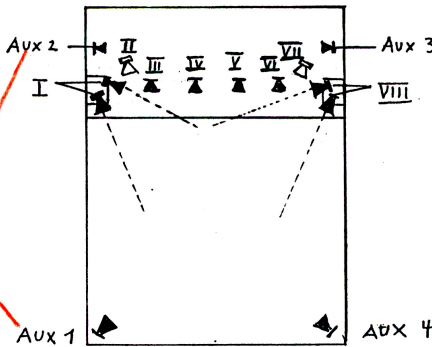
	Streicher LINKS								I			II			III			IV			Streicher RECHTS				
	Syn.	Streicher Links		Baß-Klar.	Flöten		Celesta (Sampl.)		Pos.	Oboen		Kfg.	Fag.	Klarin.		Tuba	Tromp.		1.Vl.	Str. RECHTS	1.Va.	1.Vc.	Tonband		
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
Aux 1									(o)	(o)	(o)	(o)	(o)	(o)	(o)										
Aux 2																									
Aux 3																									
Aux 4									(o)	(o)	(o)	(o)	(o)	(o)	(o)										
I	•	•	•	•	•																			•	
II	•	•	•																						
III		(o)	(o)	•	•	•	•	•																	
IV									•	•	•							•							
V												•	•	•	•				•		(o)				
VI																		•	•	•					
VII																		•	•	•					
VIII																		•	•	•			(o)	•	

Aux 1, 2, 3, 4 = POST FADER

(o) = poco
(oo) = pocissimo } eventuell

Tonband

poco	pociss.
Pos.	Fag.
Ob.	Klar.



Tonband

poco	pociss.
Fag.	Pos.
Klar.	Ob.

Streicher LINKS (Kanal 2) } 2 hohe Mikrofontalgen von hinten, Mikro ca. 1,80m
1. Viola (Kanal 21)

Streicher LINKS (Kanal 3) } 2 dünne Mikrophone an 3 Fäden aufgehängt
Streicher RECHTS (Kanal 20)

- 1. Violine normaler Mikrofontänder (ca. 1.50 m)
- 1. Violoncello niedriger Mikrofontänder (ca. 70 cm)

Galgen und Mikrofontänder schwarz (nicht reflektierend)



St.

7. Juli 1990