

Stockhausen Foundation for Music



Stockhausen



(Photo: Rolando Paolo Guerzoni)

Karlheinz Stockhausen in Modena, May 2003

“My life is very one-sided: the works are what count – in the form of scores, recordings, films and books. That is my spirit formed into music and a sonic universe of moments of my soul.”

(K. Stockhausen, 25 September 2007)

Karlheinz Stockhausen

(22 August 1928 – 5 December 2007)

“Hardly any other composer has had such a lasting influence on music since World War II; hardly anyone else has created as many exemplary works, performed them in exemplary performances and spoken about them with such a keen theoretical mind. Without him the music of the second half of the 20th century would have been different and, above all, poorer.”

(WDR, 22 August 2003 on the occasion of Stockhausen’s 75th birthday)

Karlheinz Stockhausen is considered one of the most important composers of the 20th century. He composed 376 individually performable works, including the opera cycle *LICHT – Die sieben Tage der Woche* (LIGHT – *The seven days of the week*), which was written between 1977 and 2003 and is the longest coherent work of music in history, with a total duration of ca. 29 hours.

Karlheinz Stockhausen began his composing career in the early 1950s. Already his first works brought him international renown. Since then, his compositional oeuvre has influenced the significant achievements of music since 1950 such as serial music, space-music or formula composition. In his staged works he not only composed the musical parameters, but also wrote the libretti and prescribed detailed choreographies and gestures, colours, costumes and props as well as staging directions. Above all, he is considered a pioneer of electronic music, which is why the younger generation calls him *Papa Techno*. Even in the field of popular music Stockhausen’s musical ideas have served as a source of inspiration, as evidenced by references made to him by the Beatles, Pink Floyd and Björk, for example.

Stockhausen had guest professorships in Switzerland, the USA, Finland, the Netherlands and Denmark. In 1971 he was named professor of composition at the Cologne Music Conservatory, in 1996 he was awarded an honorary doctorate by the Freie Universität Berlin and in 2004 he received an honorary doctorate from the *Queen’s University Belfast*.

He belongs to the “111 Deutschen, die man kennen sollte” (“111 Germans you should know”) (*Emons Verlag*) and often represented Germany with his works – even though he felt he was more of a “Weltbürger” (world citizen). Accordingly, the main attraction of the German Pavilion at the 1970 World’s Fair in Osaka (Japan) was a spherical auditorium designed by Stockhausen, in which his music was performed for 183 days for over one million listeners. And his composition SIRIUS was Germany’s official gift to the USA for its Bicentennial celebration in 1976.

Stockhausen received many awards, including the Bundesverdienstkreuz, the Siemens-Musikpreis, the Picasso-Medal of the UNESCO or the Polar Music Prize, the unofficial Nobel Prize for music, with the laudation: “*Karlheinz Stockhausen is awarded the Polar Music Prize of the year 2001 for the career of a composer characterised by flawless integrity and never-ending creativity, and because he has stood at the foremost front of musical development for 50 years.*”

More information about his biography and work list at
www.karlheinzstockhausen.org



Already on 31 December 1997, Stockhausen drew a sketch for his gravesite. The gravestone was realised after his death and is at the Waldfriedhof in Kürten. The LIGHT-formula (the last *Super Formula* of WEDNESDAY, transposed to the original pitches of the *Super Formula* of LIGHT) is portrayed on a round plate (see photograph).

Stockhausen Foundation for Music

The *Stockhausen Foundation for Music* has existed since November 14, 1994 as a non-profit foundation to “support musicology and musical life on the basis of the creative œuvre of Professor Karlheinz Stockhausen”.

The legal body of the foundation is comprised of the executive board, which is assisted by the advisory board. The foundation is located in Stockhausen’s hometown of Kürten, northeast of Cologne in the so-called *Bergisches Land*, where he lived for 41 years until his death, and where he was named the town’s only honorary citizen on the occasion of his 60th birthday. The positive support of the community of Kürten, which now calls itself the *Stockhausen Community Kürten* and has renamed its market square to *Karlheinz Stockhausen Square*, is of great importance to the foundation.

The foundation’s task is to maintain Karlheinz Stockhausen’s œuvre and conserve and propagate his intellectual heritage. In order to fulfil this educational mission, the *Stockhausen Foundation for Music* supports musical performance practice, collects, archives and secures the estate in its own archive facilities and publishes Stockhausen’s scores, recordings and writings.





Karlheinz Stockhausen with the participants of the *Stockhausen Courses Kürten 2007*

Stockhausen Concerts and Courses Kürten

A major objective of the Foundation is music education, whereby work integrity and authentic performance practice are of primary importance.

The most important tool in this undertaking is the ***Stockhausen Concerts and Courses Kürten***: every two years, nine days of master classes, rehearsals, lectures and concerts are centred around Stockhausen's music.

Karlheinz Stockhausen's works confront performers with the highest demands not only on a musical level, but also often demand exactly described movements, choreographies or staged actions. This kind of performance practice is often a completely new experience for instrumentalists and is hardly ever included in the conventional conservatory curriculum.

The **Stockhausen Courses** close this gap. In the master classes (instrumental, vocal, sound projection and dance), the Stockhausen interpreters of the "first generation", who have world premiered many of Karlheinz Stockhausen's works, pass on the knowledge and experience they gained through their collaboration with the composer.

The daily **Stockhausen Concerts** cater to concertgoers from Kürten and the region, as well as to Stockhausen fans from all over the world. The free concert introduction every evening makes Karlheinz Stockhausen's music more accessible to a broad public.

The programme is augmented by public rehearsals, lectures, seminars and discussions about Stockhausen's oeuvre as well as a study room furnished with all CDs, scores, DVDs and books.

The venue in Kürten, idyllically located in the midst of nature, offers the ideal peaceful atmosphere in which to immerse into Stockhausen's music world.



Public rehearsal of the *Soloists' Version* of MICHAEL's JOURNEY ROUND THE WORLD
in the rehearsal hall of the Foundation



Performance of THE LITTLE HARLEQUIN at the primary school in Kürten

Education and Assistance

However, the educational offering of the *Stockhausen Foundation* is not limited to the *Stockhausen Concerts and Courses*:

During the entire year, musicians from all over the world are trained by Stockhausen specialists in Kürten.

In addition, the *Stockhausen Foundation for Music* regularly assists concert organisers and opera houses in their planning of Stockhausen performances, giving advice on instrumentation, required sound equipment and how it should be positioned, or rehearsal schedules.

The *Stockhausen Foundation* is also engaged in **music appreciation** by offering public rehearsals for interested amateurs, concerts in schools preceded by an introduction to the pieces, or music workshops over several months at the children's special education village "Die gute Hand" ("The Good Hand"). Since the foundation feels closely attached to its home in Kürten and the surrounding Bergisches Land, its emphasis is especially on the collaboration with institutions in this region.

The music appreciation offerings are to be further expanded in the future, including training for teachers at public schools.



Stockhausen Archive

ich denke in letzter Zeit viel daran,
 jeder Augenblick, jeder neue Klang, jeder
 neue Ton in einer Musik müsste wunderbar-
 schön, hell und fröhlich, absichtslos sein. Wie
 jede Blume in einem großen Blumenfeld
 ihre eigene Schönheit hat, und wie keine
 Schönheit durch die andere weniger schön
 zu werden braucht. Der Herrgott ist der Künstler
 aller Künstler. In diesen Tagen waren wir in

(from a letter by Karlheinz Stockhausen to Karel Goeyvaerts dated 10 May 1953)

Archive

In the **Stockhausen Archive** the extensive collection on Karlheinz Stockhausen's life and work is catalogued and conserved. Researchers from all over the world can study sources and documents required for their scientific projects.

Already during Stockhausen's lifetime the establishment of the foundation made it possible to archive the complete collection of his writings. Thus, today the archive is in the fortunate position of owning more than 100,000 hand-written documents such as composition sketches and letters. These must now be digitised in order to save them from damage and to make them accessible to the public.

Along with this multitude of written sources, the archive's holdings comprise scores, recordings, instruments, historic costumes and props – partly designed by Stockhausen himself – as well as a photo archive consisting of 200 albums. In addition, publications about Stockhausen such as books, articles, programmes and press reviews are archived.

Regular exhibitions display selected archive holdings to the public.

One special treasure of the archive is the almost 1,000 hours of film material entitled "Stockhausen rehearses...". Suzanne Stephens filmed Stockhausen's rehearsals for concert and opera performances since the early 1990s, thus also preserving his explanations and recommendations. These historical documents are invaluable for rehearsing Stockhausen's works. Since the films are increasingly endangered by decay, they must be digitised as soon as possible.

Translation of the excerpt from the letter (opposite):

"I have recently been thinking very much that each moment, each new sound, each new tone in music should be wonderful, bright and cheerful, unintentional. Just as every flower in a large field has its own beauty, and no beauty needs to be less beautiful because of the others. The Lord God is the artist of all artists. A few days ago we were at..."



Publishing Company

The *Stockhausen-Verlag* (publishing company) was founded in 1975 and serves – completely in the interest of the foundation objectives – to make the works of Karlheinz Stockhausen better known in the form of recordings, scores, books and films. Its tasks also include the production and administration of rental material for performances.

All of Stockhausen's compositions beginning with work no. 30 are published by the *Stockhausen-Verlag*. The works written up until 1969 – with several exceptions – were published by *Universal Edition* in Vienna, with which the *Stockhausen-Verlag* cooperates.

For the very elaborate production of the scores, for which the *Stockhausen-Verlag* has been awarded the Deutsche Musikeditionspreis "BEST EDITION" several times by the German music publishers association, the notes and comments from Stockhausen's historic rehearsal and correction scores were taken into account.

Since 1991 the *Stockhausen Complete Works* are being published on CDs by the *Stockhausen-Verlag*. The recordings of his works, of which almost all were produced with the collaboration of Karlheinz Stockhausen serve as reference recordings and represent important documentation of his artistic œuvre.

In addition, the *Texte zur Musik* (*Texts on Music*) are published by the *Stockhausen-Verlag*, which comprise 17 volumes of Stockhausen's writings in the meantime, DVDs with recordings of rehearsals and performances and a *Text-CD-Edition* with lectures and interviews.

The nearly 600 products can be ordered online at:

www.stockhausen-verlag.com.



“The angel waves a large bank note”
in the performance of **COURSE OF THE YEARS** in Tokyo on 29 August 2014
(Photo: Shuji Yamashita)

We need YOUR support!

“The angel waves a large bank note (...); in this JAHRESLAUF (COURSE OF THE YEARS), the money comes from an angel, and I have nothing against the fact that the money is divine; its purpose is to stimulate creativity, provide more freedom for creative work. ”

(Karlheinz Stockhausen 1977 about his work JAHRESLAUF)

In order to secure Stockhausen’s musical and intellectual heritage for the future and to fulfil the multifarious tasks associated with it, the *Stockhausen Foundation for Music* requires financial support. You can become an “angel” in Stockhausen’s sense by becoming a friend, patron, or sponsor!

All donations to the *Stockhausen Foundation for Music* are tax-deductible because of its scientific purpose. We will automatically send you a receipt for your donation.

How to Contribute

Friends

The friends are the basis of the continuous support for our work. Over and above their yearly contribution, the members of this group serve as ambassadors and multipliers. This kind of promotion is fundamental for the success of the foundation. Become a friend of the *Stockhausen Foundation for Music*!

Your advantages: You receive a receipt for your donation (from 60 € upwards), which is tax-deductible. In addition, you receive an exclusive invitation to the members' concert or an annual gift.

Patron

For an annual contribution of at least 1,000 € (private persons) or 5,000 € (businesses and other organisations), you attain the status of "Patron" and receive additional privileges such as being named as a patron in diverse publications by the foundation (Internet, Annual Report, etc.) and on our patrons' plaque.

Single and Project-Related Contributions

Single donations of any size also help us achieve our goals. It is up to you whether your donation is to be used for general work within the foundation or whether it should be used for a specific project. For example, you can become a film patron for the digitalisation of a particular film "Stockhausen rehearses..." or finance a music educational project or support the *Stockhausen Concerts and Courses Kärnten*. We would be happy to send you a list of current projects to choose from.

Sponsors and Testamentary Gifts

The *Stockhausen Foundation for Music* can also benefit from testamentary gifts; or you can become a "sponsor" and donate to the asset-basis of the *Stockhausen Foundation for Music*, which not only provides long-term support, but also gives you more effective tax deduction advantages. We would be happy to advise you on these alternatives at a personal meeting.



I would like to support the work of the *Stockhausen Foundation for Music* on a continuous basis and become a

- ☐ Member of the Friends of the *Stockhausen Foundation*. I will make an annual donation of _____ € (minimum donation for individual members 60 €, for married couples 90 €, for pupils and students 20 €, and for businesses 500 €).
- ☐ Patron of the *Stockhausen Foundation*. I will make an annual donation of _____ € (minimum donation for private persons: 1,000 €, for businesses and other organisations: 5,000 €).

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- ☐ I consent to the publication of my name as a donor to the *Stockhausen Foundation for Music*.

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and return it to the Stockhausen Foundation for Music in an envelope.*



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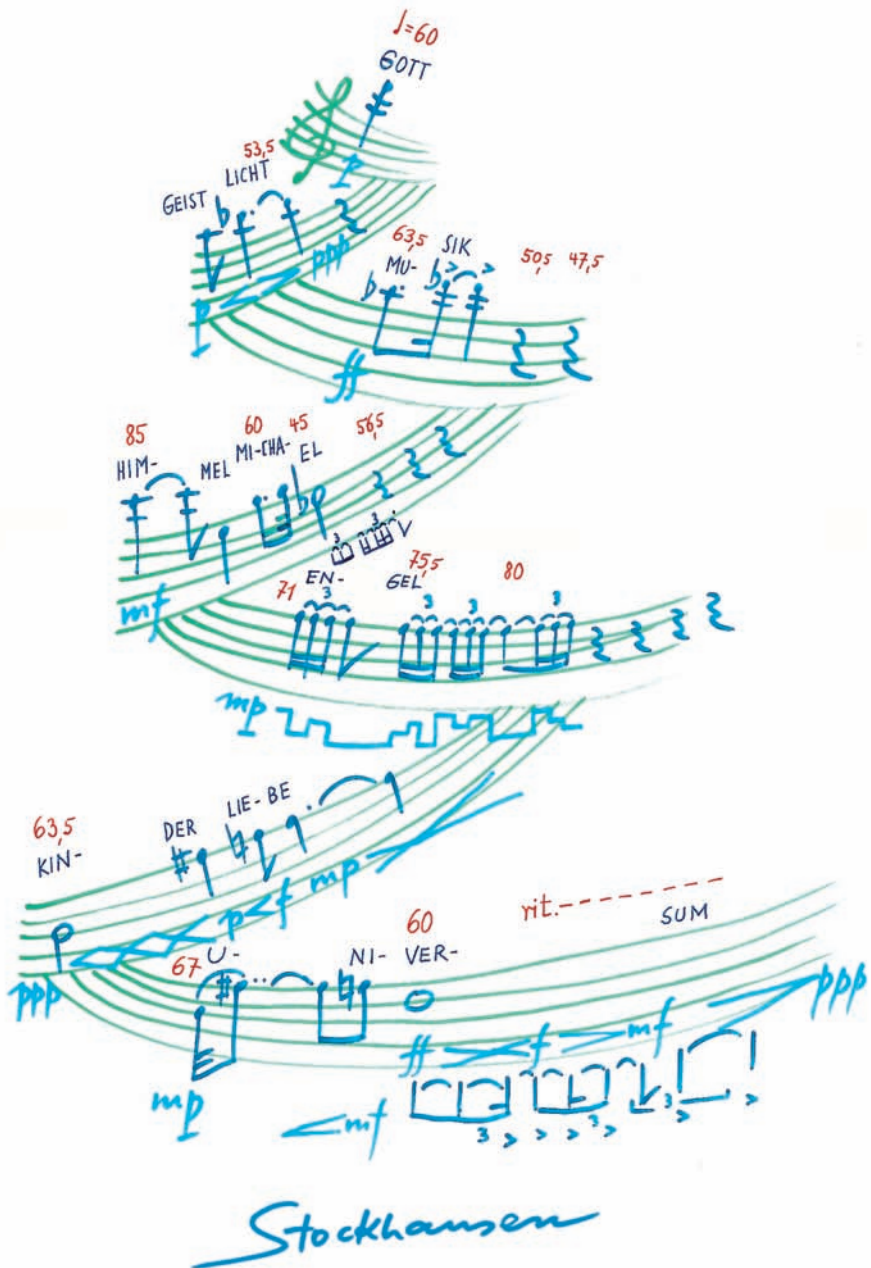
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"The ten most important words."

(Stockhausen's answer to a questionnaire in the German weekly newspaper
"DIE ZEIT", Christmas 1991)