

# Stockhausen

August 22<sup>nd</sup> 1928 – December 5<sup>th</sup> 2007

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	Page
Short Biography .....	2
Bridge to the Present .....	14
List of Works .....	16
Stockhausen Complete Edition on <i>compact discs</i> .....	51
Special Edition of lectures on <i>compact discs</i> .....	58
Books .....	60
Music boxes .....	63
Selection of films on the works .....	64

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## SHORT BIOGRAPHY

Karlheinz Stockhausen

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

**1947–51** In Cologne, studied at the State Conservatory of Music (piano, music education) and at the University of Cologne (German philology, philosophy, musicology).

**Since 1950** First compositions and performances of his own works.

(In the following enumeration, only a few of the more than 370 works and world premières are mentioned.)

**1951** *Serial Music*: KREUZSPIEL (CROSS-PLAY), FORMEL (FORMULA), etc.

Married Doris Andreae; four children with Doris: Suja (1953), Christel (1956), Markus (1957), Majella (1961).

**1952** *Point Music*: SPIEL (PLAY), KLAVIERSTÜCKE (PIANO PIECES), SCHLAGTRIO (PERCUSSIVE TRIO), PUNKTE (POINTS), KONTRA-PUNKTE (COUNTER-POINTS) etc.

Attended Olivier Messiaen's courses in rhythmic and aesthetics in Paris. Experiments in the "musique concrète" group at the French radio in Paris, and realisation of an ETUDE (*musique concrète*).

First synthesis of sound-spectra with electronically generated sine tones.

**Since 1953** Permanent collaborator at the *Studio for Electronic Music* of the *West German Radio* in Cologne (artistic director from 1963–1977, artistic consultant until 1990). Lecturer at the annual *International Summer Courses for New Music* in Darmstadt from 1953 until 1974, and in 1996.

The first compositions of *Electronic Music*: Elektronische STUDIEN I und II (Electronic STUDIES I and II), GESANG DER JÜNGLICHE (SONG OF THE YOUTHS): birth of *Space Music* and *Aleatoric Music*.

**1954–56** Whilst continuing to pursue research and to compose at the *WDR Studio for Electronic Music*, he studied phonetics, information and communication theory with Werner Meyer-Eppler at the University of Bonn.

**1954–59** Co-editor of "die Reihe", publications on serial music (Universal Edition, Vienna).

**1956** World premières of ZEITMASZE (TIME-MEASURES) in Paris and GESANG DER JÜNGLICHE (SONG OF THE YOUTHS) in Cologne.

**1957** World première of KLAVIERSTÜCK XI (PIANO PIECE XI) in New York: *Variable Music*.

**1958** Experiments in new electronic sound synthesis and spatial projections for KONTAKTE (CONTACTS). 32 "concert-lectures" at American universities. Since that time extended tours annually as conductor and interpreter of his own works (since 1959 with small groups of soloists).

World première of GRUPPEN (GROUPS) for 3 orchestras (1955–1957) in Cologne.

**1959** *New Percussion Music*: ZYKLUS (CYCLE), REFRAIN.

**1960** World première of KONTAKTE (CONTACTS) for electronic sounds, piano and percussion in Cologne, and world première of CARRÉ for 4 orchestras and 4 choirs in Hamburg.

**1962** 1st part of MOMENTE (MOMENTS) world première in Cologne.

**1963–68** Founder and artistic director of the *Cologne Courses for New Music*.

**From 1964** Director of a group for performing *Live Electronic Music*: numerous compositions for this group: MIKROPHONIE I (MICROPHONY I), PROZESSION (PROCESSION), KURZWELLEN (SHORT-WAVES) etc.

**1965** Guest professor for composition at the *University of Pennsylvania* in Philadelphia.

2nd part of MOMENTE world première in Donaueschingen.

World première of MIXTUR (MIXTURE) in Hamburg: *Live-electronic orchestra music*.

- 1966 In Tokyo, realised two compositions commissioned by the Japanese Radio (NHK) *Studio for Electronic Music*: TELEMUSIK (TELEMUSIC) and SOLO.
- 1966 – 67 Guest professor for composition at the *University of California* at Davis.
- 1967 Married Mary Bauermeister (divorced 1972); two children with Mary: Julika (1966), Simon (1967).  
World première of PROZESSION (PROCESSION) *for tam-tam, viola, electronium or synthesizer, piano, microphonist, filterer and level controller (6 players)* in Helsinki.  
World première of HYMNEN (ANTHEMS) *Electronic and Concrete Music with soloists* in Cologne.
- 1968 World premières of KURZWELLEN (SHORT-WAVES) in Bremen, STIMMUNG (TUNING) in Paris: beginning of artistic *overtone singing*.  
SPIRAL *for a soloist* (world première in Zagreb, 1969).  
*Intuitive Music*: AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS), FÜR KOMMENDE ZEITEN (FOR TIMES TO COME).
- 1969 World première of FRESCO *for 4 orchestra groups* in Bonn, composition of POLE (POLES) *for 2 players* and EXPO *for 3 players*.
- 1970 Expo '70 world fair in Osaka, Japan: In a spherical auditorium conceived by Stockhausen, most of his works composed until 1970 were performed 5½ hours daily for 183 days by twenty instrumentalists and singers, thereby reaching an audience of over a million listeners.  
World première of POLE (POLES) *for 2 players*.  
*Cosmic Music*: MANTRA, world première in Donaueschingen.
- 1971 Professor for composition at the State Conservatory of Music in Cologne (until 1977).  
World première of HYMNEN (ANTHEMS) *with orchestra*, performed by the *New York Philharmonic* conducted by K. Stockhausen.  
*Park Music* STERNKLANG (STAR-SOUND), world première in Berlin.  
*Scenic Music* TRANS *for orchestra and tape*, world première in Donaueschingen.
- 1972 *Scenic Music* ALPHABET for LIÈGE, AM HIMMEL WANDRE ICH (IN THE SKY I AM WALKING), YLEM.  
World première of the *Europe Version* of MOMENTE (MOMENTS) in Bonn.
- 1973 – 74 INORI, *Adorations for one or two soloists and large orchestra*, world première in Donaueschingen.
- 1975 – 77 Composition of SIRIUS, *Electronic Music with 4 soloists*, commissioned by the German government as gift to America on the occasion of the *American Bicentennial* (1976): partial world première at the *Albert Einstein Spacearium*, Washington D.C., followed by a tour with this work in Europe, Japan, USA.  
In 1977 the composition SIRIUS was finished, and was performed for the first time in its entirety in August 1977 at the newly founded *Centre Sirius* in Aix-en-Provence.
- 1976 World première of HARLEKIN (HARLEQUIN) *for a dancing clarinetist*, in Cologne.
- 1977 In Japan, composed DER JAHRESLAUF (THE COURSE OF THE YEARS) for the *Imperial Gagaku Ensemble*: première at the *National Theatre*, Tokyo.
- 1977 Began to compose the music drama cycle LICHT – *Die sieben Tage der Woche* (LIGHT – *The Seven Days of the Week*).
- 1978 World première of the quasi concert version of MICHAELs REISE UM DIE ERDE (MICHAEL'S JOURNEY ROUND THE EARTH), Act II of THURSDAY from LIGHT, in Donaueschingen.
- 1979 World première of the quasi concert version of MICHAELs JUGEND (MICHAEL'S YOUTH), Act I of THURSDAY from LIGHT, in Jerusalem.
- 1980 World première of the quasi concert version of FESTIVAL, scene of Act III of THURSDAY from LIGHT, in Amsterdam.
- 1981 Staged world première of DONNERSTAG aus LICHT (THURSDAY from LIGHT), circa 4 hours, at *La Scala* in Milan.  
World première of the quasi concert version of LUZIFERs TRAUM (LUCIFER'S DREAM), Scene 1 of SATURDAY from LIGHT, in Metz.

- 1982 World première of the quasi concert version of LUZFIERS ABSCHIED (LUCIFER'S FAREWELL), Scene 4 of SATURDAY from LIGHT, in Assisi on the occasion of the 800th anniversary celebration of Saint Francis' birth.
- 1983 World première of the quasi concert version of KATHINKAs GESANG (KATHINKA'S CHANT), Scene 2 of SATURDAY from LIGHT, in Donaueschingen.
- 1984 World première of the quasi concert version of LUZIFERs TANZ (LUCIFER'S DANCE), Scene 3 of SATURDAY from LIGHT, in Ann Arbor (USA).  
Staged world première of SAMSTAG aus LICHT (SATURDAY from LIGHT), circa 3  $\frac{1}{4}$  hours, at the *Palazzo dello Sport* produced by *La Scala*, Milan.
- 1985 New staging of DONNERSTAG aus LICHT (THURSDAY from LIGHT) at the *Royal Opera House* (Covent Garden), London. World premières of the quasi concert versions of AVE for basset-horn and alto flute in Milan and of OBERLIPPENTANZ (UPPER-LIP-DANCE) for piccolo trumpet and ensemble in Donaueschingen.
- 1986 World première of the *Soloists' Version* of MICHAELs REISE (MICHAEL'S JOURNEY) in Bremen. World première of the quasi concert version of EVAs LIED (EVE'S SONG), scene of Act II of MONDAY from LIGHT, in Berlin.  
World première of the quasi concert version of EVAs ZAUBER (EVE'S MAGIC), Act III of MONDAY from LIGHT, in Metz.
- 1987 World première of *Xi Version for flute* in Siena.
- 1988 World premières of the quasi concert versions of EVAs ERSTGEBURT (EVE'S FIRST BIRTH-GIVING), Act I of MONDAY from LIGHT, and of MÄDCHENPROZESSION, BEFRUCHTUNG mit 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 4  $\frac{1}{2}$  hours, at *La Scala*, Milan.  
World première of WILLKOMMEN mit FRIEDENS-GRUSS (DIENSTAGS-GRUSS) / WELCOME with PEACE GREETING (TUESDAY GREETING) commissioned on the occasion of the 600th anniversary celebration of the *Cologne University*.  
World premières of SUSANI'S ECHO for alto flute, NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE) for percussion and synthesizer, *Xi Version for basset-horn* in Paris.
- 1989 World premières of FLAUTINA in Vienna and KINNTANZ (CHIN-DANCE) in Salzburg.
- 1990 *Octophonic Music* INVASION – EXPLOSION.  
*PIETÀ for flugelhorn, soprano, octophonic electronic music.*
- 1991 World première of the version of JAHRESLAUF (COURSE OF THE YEARS) with singers (Act I of TUESDAY from LIGHT) and the world première of the quasi concert version of INVASION – PIETÀ – EXPLOSION (scenes of Act II of TUESDAY from LIGHT) in Frankfurt am Main.
- 1992 First performance of DIENSTAG aus LICHT (TUESDAY from LIGHT) in its entirety (quasi concert version) with the world premières of the scenes JENSEITS – SYNTHI- FOU – ABSCHIED (BEYOND – SYNTHI-FOU – FAREWELL) at the *Gulbenkian Foundation*, Lisbon.  
World première of SYNTHI-FOU (PIANO PIECE XV) for a player of electronic keyboard instruments and electronic music on the occasion of the presentation of the *UNESCO Picasso Medal* to Karlheinz Stockhausen in Cologne.  
World première of ELUFA for basset-horn and flute (scene of Act II of FRIDAY from LIGHT) and a series of Stockhausen concerts in Weimar.  
Realisation of the *sound scenes* of FREITAG aus LICHT (FRIDAY from LIGHT) at the *WDR Studio for Electronic Music*.
- 1993 Staged world première of DIENSTAG aus LICHT (TUESDAY from LIGHT), circa 2  $\frac{1}{2}$  hours, at the *Leipzig Opera*.  
Series of Stockhausen concerts in Brussels, Duisburg, Florence, Sofia.  
Composition of the HELIKOPTER-STREICHQUARTETT (HELICOPTER STRING QUARTET) of WEDNESDAY from LIGHT.

- 1994** *Stockhausen symposium* and performances of 30 Stockhausen works (most of them electro-acoustic) at the *INVENTIONEN* Festival in Berlin.  
 World première of OKTOPHONIE (OCTOPHONY), *Electronic Music* of DIENSTAG aus LICHT (TUESDAY from LIGHT), at the *Cologne Triennial*.  
 7 Stockhausen works performed at the *Salzburger Festspiele*.  
 Completion of the 144-minute *Electronic Music with Sound Scenes* of FREITAG aus LICHT (FRIDAY from LIGHT) at the *Studio for Electronic Music* of the WDR and composition of the 10 *real scenes* of FREITAG aus LICHT (FRIDAY from LIGHT).
- 1995** Stockhausen cycle at the *Easter Salzburger Festspiele*.  
 Composition of WELT-PARLAMENT (WORLD PARLIAMENT) *for a cappella choir*, 1st scene of WEDNESDAY from LIGHT.  
 Stockhausen retrospective (11 concerts) at the *Holland Festival* in Amsterdam, during which the world premières took place of WELTRAUM (OUTER SPACE), *Electronic Music* of FREITAG aus LICHT (FRIDAY from LIGHT) and of the HELIKOPTER-STREICHQUARTETT (HELICOPTER STRING QUARTET), 3rd scene of WEDNESDAY from LIGHT.  
 HYMNEN (ANTHEMS) *Electronic and Concrete Music with Soloists* at the *Salzburger Festspiele*.
- 1996** World première of WELT-PARLAMENT (WORLD PARLIAMENT) *for a cappella choir* in Stuttgart.  
 World première of ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS) *for orchestra and electronic music*, 2nd scene of WEDNESDAY from LIGHT, at the *Holland Festival* in Amsterdam.  
 Staged world première of FREITAG aus LICHT (FRIDAY from LIGHT): FREITAGS-GRUSS (FRIDAY GREETING), circa 68½ min., FREITAG-VERSUCHUNG (FRIDAY TEMPTATION) – Acts I and II, ca. 146 min., FREITAGS-ABSCHIED (FRIDAY FAREWELL), circa 78 min., at the *Leipzig Opera*.  
 Composer in honour of the *European Cultural Capital* Copenhagen with 8 Stockhausen concerts. World première of LIBRA *for bass clarinet and electronic music* in Copenhagen.  
 Stockhausen Festival in Palermo, Italy, with 7 concerts of his electronic music.  
 5 Stockhausen concerts in Huddersfield, England, including the world première of BIJOU *for alto flute, bass clarinet and tape*.
- 1997** 6 concerts of Stockhausen works during the *Cologne Triennial*, including the world première of the ELEKTRONISCHEN MUSIK mit TONSZENEN vom FREITAG aus LICHT (ELECTRONIC MUSIC with SOUND SCENES of FRIDAY from LIGHT) at the *Philharmonic Hall* in Cologne.  
 World première of LITANEI 97 *for choir and conductor* during the festival *European Church Music 1997* in Schwäbisch Gmünd.  
 World première of the ROTARY Woodwind Quintet at *Schloß Dyck* near Jüchen-Aldenhoven.  
 World première of CAPRICORN *for bass and electronic music* during *International Music Weeks* in Orléans.  
 Composition of MICHAELION (4th scene of WEDNESDAY from LIGHT) *for choir, bass singer with short-wave receiver, flute, basset-horn, trumpet, trombone, synthesizer player, tape, 2 dancers, and sound projectionist*.
- 1998** Performances of INORI *Adorations for 2 soloists and orchestra* on January 16th at the *Herkulesaal*, Munich, with the *Symphony Orchestra of the Bavarian Radio*, conducted by K. Stockhausen; on January 24th at the *Concertgebouw* in Amsterdam with the *Radio Chamber Orchestra* conducted by Péter Eötvös; on April 25th and 26th at the *Cité de la Musique* in Paris with the *Ensemble Intercontemporain* conducted by David Robertson.  
 Stockhausen Space Music: 3 different programmes of his electronic music at the planetarium of the *Cité des Sciences* in Paris.  
 Cycle of 8 Stockhausen concerts in Paris performed by the *Ensemble Intercontemporain* at IRCAM and the *Cité de la Musique* (including 4 performances of GRUPPEN (GROUPS) *for 3 orchestras* conducted by Pierre Boulez, Péter Eötvös and David Robertson).  
 World première of the integral version of VORTRAG ÜBER HU (LECTURE ON HU) by Kathinka Pasveer on April 5th at the *Audimax* of the Darmstadt Technical University.  
 World première of MICHAELION (Scene 4 of WEDNESDAY from LIGHT), performed twice on July 26th at the *Prinzregenten Theater* in Munich in the concert series *Musica Viva* (Bavarian Radio).



- 1998** (cont.) From August 2nd through 9th the first annual *Stockhausen Courses Kuerten* took place. 130 participants (performers, composers, musicologists and auditors) from 22 different countries attended seminars, public dress rehearsals and 9 different Stockhausen concerts.
- On September 25th, 27th and 29th *MOMENTE* (MOMENTS) *Version 1998* was performed in Cologne, Zürich and Paris (solo soprano Angela Tunstall, choir of the *West German Radio*, *musikFabrik*, conductor Rupert Huber, sound projectionist K. Stockhausen).
- International *Stockhausen Symposium* at the *Cologne University* from November 11th through 14th: daily public lectures and discussions about Stockhausen's works by musicologists from Germany, France, the United States, Russia, Japan and Switzerland. Concerts every evening including the world première of the *BASSETSU-TRIO for basset-horn, trumpet and trombone*.
- 1999** From July 12th to 25th, 130 participants from 23 countries attended the *Stockhausen Courses Kuerten 1999*. In 6 faculty concerts and 3 participants' concerts, nine programmes with works by Stockhausen were performed with the world première of *KLAVIERSTÜCK XVI* (PIANO PIECE XVI) on July 21st.
- World première of *LICHTER – WASSER* (SONNTAGS-GRUSS) / *LIGHTS – WATERS* (SUNDAY GREETING) *for soprano, tenor, and orchestra with synthesizer* on October 16th, with a second performance on October 17th at the *Baar Sporthalle* in Donaueschingen during the *Donaueschinger Musiktage* (Southwest German Radio).
- 2000** The third annual *Stockhausen Courses Kuerten* took place from July 29th to August 6th with more than 130 composers, interpreters, musicologists and music lovers from 24 different countries (all 5 continents) attending the composition and interpretation seminars, 7 faculty concerts and 3 participants' concerts.
- In the faculty concerts the works *KOMET als KLAVIERSTÜCK XVII* (COMET as PIANO PIECE XVII) *for a synthesizer player and tape*, *COMET Version for a percussionist and tape*, and *3x REFRAIN 2000* had their world premières.
- Composition of *ENGEL-PROZESSIONEN* (ANGEL PROCESSIONS), 2nd scene of *SONNTAG aus LICHT* (SUNDAY from LIGHT), *for a cappella choir*, commissioned by the Dutch Radio Choir, Hilversum.
- 2001** The fourth annual *Stockhausen Courses Kuerten* took place from August 4th through August 12th, with over 130 participants attending from 25 different countries. In addition to the composition and interpretation seminars, there were 7 faculty concerts and 3 participants' concerts. The works *LUZFIERS ZORN* (LUCIFER'S FURY), *DER KINDERFÄNGER* (THE PIED PIPER), *TANZE LUZEFA* (DANCE LUCEFA!), and *SUKAT* were world premiered during the faculty concerts.
- Composition of *HOCH-ZEITEN* (German word with double meaning: MARRIAGES and HIGH-TIMES) *for 5 choral groups and 5 orchestral groups* performing simultaneously and synchronously in two different concert halls with reciprocal, transmitted inserts of each other's music. This is the final scene of *SONNTAG aus LICHT* (SUNDAY from LIGHT), commissioned by the *Festival de Música de Canarias*.
- October: Stockhausen Festival at the *Barbican Centre* in London.
- November: Quasi concert performances of *FREITAG aus LICHT* (FRIDAY from LIGHT) in Stuttgart, Metz (France) and Amsterdam.
- Stockhausen's opera *MONTAG aus LICHT* (MONDAY from LIGHT) was broadcast by the SWR (South-west German Radio) on October 21st 2001 as 1st broadcast of the 7-part broadcast series of *LICHT* (LIGHT) moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
- 2002** The fifth annual *Stockhausen Courses Kuerten* took place from July 27th through August 4th. Once again, over 130 participants from 24 different countries attended. In addition to the composition and interpretation seminars, there were 9 faculty concerts and 3 participants' concerts. The works *EUROPA-GRUSS* (EUROPE GREETING) *for winds and synthesizers*, and *STOP* and *START for 6 instrumental groups* had their world premières during the courses.
- Composition of *DÜFTE – ZEICHEN* (SCENTS – SIGNS) *for 7 vocalists, boy's voice, and synthesizer*, a commission of the *Salzburg Festival 2003*.
- The world première of *ENGEL-PROZESSIONEN* (ANGEL PROCESSIONS) *for a cappella choir* (2nd scene of *SUNDAY from LIGHT*) took place on November 9th 2002 at the *Concertgebouw* in Amsterdam, performed by the large choir of the Dutch radio. The German première followed on November 13th during the *Berlin Festival*.

- 2002** (cont.) Stockhausen's opera **DIENSTAG aus LICHT** (TUESDAY from LIGHT) was broadcast by the SWR (Southwest German Radio) on October 20th as **2nd broadcast** of the 7-part broadcast series of **LICHT** (LIGHT) moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
- 2003** World première of **HOCH-ZEITEN** (HIGH-TIMES) *for choir and orchestra* on February 2nd in Las Palmas, performed by the choir and symphony orchestra of the *West German Radio*. The German première followed on February 14th in Cologne at the *Philharmonic Hall* and *large broadcasting auditorium* of the WDR simultaneously.
- The sixth annual *Stockhausen Courses Kuerten* took place from August 9th – 17th 2003. Circa 140 participants from 26 different countries attended. In addition to the composition and interpretation seminars, there were 9 faculty concerts and 3 participants' concerts. World premières of **RECHTER AUGEN-BRAUENTANZ** (RIGHT-EYEBROW-DANCE) *for clarinets, bass clarinet(s), percussionist and synthesizer player* and **YPSILON** *Version for basset-horn*.
- New composition: **LICHT-BILDER** (LIGHT-PICTURES), 3rd scene of **SUNDAY from LIGHT**, *for basset-horn, flute with ring-modulation, tenor, trumpet with ring-modulation, synthesizer*.
- Performance of the **HELIKOPTER-STREICHQUARTETT** (HELICOPTER STRING QUARTET) on August 22nd (Stockhausen's 75th birthday), **MANTRA** on August 26th, and the world première of **DÜFTE – ZEICHEN** (SCENTS – SIGNS), 4th scene of **SUNDAY from LIGHT**, on August 29th in Salzburg during the *Salzburg Festival*.
- Cycle of 11 Stockhausen works during the *MUSICA* Festival in Strasbourg.
- Two performances of **INORI** during the *Berliner Festspielen* and at the *Konzerthaus* in Dortmund.
- Stockhausen's opera **MITTWOCH aus LICHT** (WEDNESDAY from LIGHT) was broadcast in two parts by the SWR (South West German Radio) on Oct. 23rd and 30th as **3rd broadcast** of the 7-part broadcast series of **LICHT** (LIGHT) moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.
- 2004** Stockhausen opened the *Sonic Arts Research Centre* in Belfast and received an Honorary Doctorate from Queens University in Belfast. On this occasion, 3 concerts of his electronic music were performed at *Whitla Hall*, during which the world première of **MITTWOCHS-GRUSS** (WEDNESDAY GREETING) *Electronic Music* took place.
- Performance of **GESANG DER 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 Neuhausen* from Oktober 29th to 31st.
- Settimana Stockhausen* from November 6th to 13th with 6 concerts in Bologna, Modena und Reggio Emilia.
- World première of **FÜNF STERNZEICHEN** (FIVE STAR SIGNS) *for orchestra* on November 28th in Bad Brückenau.
- 2005** Performances of Stockhausen's *Electronic Music* from April 27th–30th in Glasgow and Edinburgh during the *Triptych Festival*.
- World première of the **First Hour** of **KLANG** (SOUND), *The 24 Hours of the Day*: **HIMMELFAHRT** (ASCENSION) *for organ, tenor and soprano* on May 5th in the *Milan Cathedral*.
- Lecture on **LICHT-BILDER** and 3 concerts from June 23rd – 26th during the *Tokyo Summer Festival*.

- 2005** (cont.) The eighth *Stockhausen Courses Kürten* took place from July 30th to August 8th, with nine concerts including the world premières of *KLAVIERSTÜCK* (PIANO PIECE XVIII) and *MITTWOCH-FORMEL* (WEDNESDAY FORMULA) *for three percussionists*.  
6 concerts of electronic music from August 26th–28th at the *West Coast Festival* of NUMUSIC 2005 in Stavanger, Norway.  
On October 21st and October 22nd, Stockhausen gave the lecture *Composer and Interpreter* and a concert of Electronic Music at the *FRIEZE ART FAIR* in London.  
Two concerts of Electronic Music at the *Calouste Gulbenkian Foundation* in Lisbon on November 12th and 13th during the *Portuguese Contemporary Music Festival*.  
On October 21st and 22nd, Stockhausen gave the lecture *Composer and Interpreter* and a concert of his Electronic Music during the *FRIEZE ART FAIR* in London.  
Stockhausen's opera *FREITAG aus LICHT* (FRIDAY from LIGHT) was broadcast in two parts by the SWR (Southwest German Radio) on October 23rd and 30th as **5th broadcast** of the 7-part broadcast series of *LICHT* (LICHT) moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.  
Two concerts of Stockhausen's Electronic Music at the *Calouste Gulbenkian Foundation* in Lisbon on November 12th and 13th during the *Portuguese Contemporary Music Festival*.  
New compositions: *KLANG* (SOUND), **Second Hour**: *FREUDE* (JOY) *for 2 harps*; *KLANG*, **Third Hour**: *NATÜRLICHE DAUERN* (NATURAL DURATIONS) *for piano*; *KLANG*, **Fourth Hour**: *HIMMELS-TÜR* (HEAVEN'S DOOR) *for a percussionist and a little girl*.  
Beginning of the preparations for printing two versions of the score of *MOMENTE* (1962 to 1964; finished in 1969) *for solo soprano, 4 choir groups and 13 instrumentalists*: the **original score** and the *Europe Version 1972*.
- 2006** January – March: meetings and experiments with a carpenter and lumber yards for the construction of a *Heaven's Door* for *KLANG*, **Fourth Hour**: *HIMMELS-TÜR* *for a percussionist and a little girl*.  
World première of *KLANG*, **Third Hour**: *NATÜRLICHE DAUERN 1* *for piano* on February 23rd in New York.  
Dutch première of *HOCH-ZEITEN* *for orchestra* on March 10th at the *Concertgebouw* in Amsterdam.  
Stockhausen Festival of Electronic Music in Bari, Italy.  
World première of *KLANG*, **Second Hour**: *FREUDE* *for 2 harps*, on June 7th in the Milan Cathedral.  
World première of *KLANG*, **Fourth Hour**: *HIMMELS-TÜR* *for a percussionist and a little girl* on June 13th at the *Teatro Rossini* in Lugo, Italy.  
Ninth annual *Stockhausen Courses and Concerts Kürten* from July 8th–16th with nine concerts including the world premières of *KLANG*, **First Hour**: *HIMMELFAHRT Version for synthesizer, soprano, tenor* on July 9th and *KLANG*, **3rd Hour**: *NATÜRLICHE DAUERN 2–15* *for piano* on July 12th. The German premières of *KLANG*, **2nd Hour**: *FREUDE* *for 2 harps* and of *KLANG*, **4th Hour**: *HIMMELS-TÜR* *for a percussionist and a little girl* also took place. Again, ca. 140 participants from 26 different countries attended (31 composers, 40 interpreters, 13 musicologists, ca. 50 auditors).  
World première of *MIXTUR 2003* (MIXTURE 2003) *for orchestra* (5 instrumental groups, 4 sine-wave generator players, 4 sound mixers with 4 ring modulators, sound projectionist) took place on August 30th at the Salzburg Festival performed by the *Deutsches Symphonie-Orchester* Berlin, conducted by Wolfgang Lischke with technical support from the *Experimental Studio for Acoustic Art*, Freiburg.  
Stockhausen's opera *SAMSTAG aus LICHT* (SATURDAY from LIGHT) was broadcast in two parts by the SWR (Southwest German Radio) on October 1st and 8th as **6th broadcast** of the 7-part broadcast series of *LICHT* moderated by Karlheinz Stockhausen together with Dr. Reinhard Ermen.  
On October 7th and 8th Stockhausen realised the work *24 TÜRIN* at *Sound Studio N* in Cologne for CD (86) of the *Stockhausen Complete Edition*. According to him, the noble words spoken by him in *TÜRIN* are intended to keep the *HIMMELS-TÜR* open.  
Initiation of a special edition of CD releases of lectures (*Text-CDs*), given by Stockhausen since 1952.  
Continuation of the preparations for printing the scores of *MOMENTE*.  
New compositions: *KLANG*, **Thirteenth Hour**: *COSMIC PULSES Electronic Music*; *KLANG*, **Fifth Hour**: *HARMONIEN* (HARMONIES) *for bass clarinet* and *HARMONIEN* *for flute*; *KLANG*, **Sixth Hour**: *SCHÖNHEIT* (BEAUTY) *for bass clarinet, flute and trumpet*.



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

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

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

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

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

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

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

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

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

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

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

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

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

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

Already the first compositions of “*Point Music*” such as KREUZSPIEL (CROSS-PLAY) in 1951, SPIEL (PLAY) *for orchestra* in 1952, and KONTRA-PUNKTE (COUNTER-POINTS) in 1952/53, brought Stockhausen international fame. Since then, his works have been attacked to the extreme by some and admired by others. Fundamental achievements in music since 1950 are indelibly imprinted through his compositions:

The “*Serial Music*”, the “*Point Music*”, the “*Electronic Music*”, the “*New Percussion Music*”, the “*Variable Music*”, the “*New Piano Music*”, the “*Space Music*”, “*Statistical Music*”, “*Aleatoric Music*”, “*Live Electronic Music*”; new syntheses of “*Music and Speech*”, of a “*Musical Theatre*”, of a “*Ritual Music*”, “*Scenic Music*”; the “*Group Composition*”, polyphonic “*Process Composition*”, “*Moment Composition*”, “*Formula Composition*” to the present “*Multi-Formula Composition*”; the integration of “found objects” (national anthems, folklore of all countries, short-wave events, “*sound scenes*”, etc.) into a “*World Music*” and a “*Universal Music*”; the synthesis of European, African, Latin American and Asian music into a “*Telemusic*”; the vertical “*Octophonic Music*”.

From the beginning until now, his work can be classified as “*Spiritual Music*”; this becomes more and more evident not only in the compositions with spiritual texts, but also in the other works via “*Overtone Music*”, “*Intuitive Music*”, “*Mantric Music*”, reaching “*Cosmic Music*” in STIMMUNG (TUNING), AUS DEN SIEBEN TAGEN (FROM THE SEVEN DAYS), MANTRA, STERNKLANG (STAR SOUND), INORI, ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE), SIRIUS, LICHT (LIGHT), KLANG (SOUND).

Stockhausen is the perfect example of the composer who – at nearly all world premières and in innumerable exemplary performances and recordings of his works world-wide – either personally conducted, or performed in or directed the performance as sound projectionist.

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

**35 compositions for orchestra**, such as FORMEL (FORMULA), SPIEL (PLAY), PUNKTE (POINTS), GRUPPEN (GROUPS) *for 3 orchestras*, MIXTUR (MIXTURE), STOP, HYMNEN (ANTHEMS), FRESCO, TRANS, YLEM, INORI, JUBILÄUM (JUBILEE), DONNERSTAGS-GRUSS (THURSDAY GREETING), MICHAELs REISE UM DIE ERDE (MICHAEL’S JOURNEY ROUND THE EARTH), SAMSTAGS-GRUSS (SATURDAY GREETING), LUZIFERs TANZ (LUCIFER’S DANCE), WILLKOMMEN (WELCOME), INVASION, KINDER-ORCHESTER vom FREITAG aus LICHT (CHILDREN’S ORCHESTRA of FRIDAY from LIGHT), ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS), LICHTER – WASSER (LIGHTS – WATERS), HOCH-ZEITEN (HIGH TIMES), FÜNF STERNZEICHEN (FIVE STAR SIGNS); MIXTUR 2003 (MIXTURE 2003), FÜNF WEITERE STERNZEICHEN (FIVE MORE STAR SIGNS);

**13 works with choir and orchestra**: CARRÉ *for 4 orchestras and 4 choirs*, MOMENTE (MOMENTS), STERNKLANG (STAR SOUND), ATMEN GIBT DAS LEBEN (BREATHING GIVES LIFE), FESTIVAL, LUZIFERs ABSCHIED (LUCIFER’S FAREWELL), EVAs ERSTGEBURT (EVE’S FIRST BIRTH-GIVING), EVAs ZWEITGEBURT (EVE’S SECOND BIRTH-GIVING), EVAs ZAUBER (EVE’S MAGIC), FRIEDENS-GRUSS (PEACE GREETING), INVASION – EXPLOSION mit ABSCHIED (with FAREWELL), KINDER-TUTTI (CHILDREN’S TUTTI), HOCH-ZEITEN (HIGH TIMES);

**ca. 275 works of electronic or electro-acoustic music**;

**Solo compositions for all instruments**, as for example KLAVIERSTÜCKE (PIANO PIECES) I—XIX, ZYKLUS (CYCLE), SOLO, SPIRAL, ARIES, LIBRA, AMOUR, IN FREUNDSCHAFT (IN FRIENDSHIP), TIERKREIS (ZODIAC), HARLEKIN (HARLEQUIN), EINGANG und FORMEL (ENTRANCE and FORMULA), PICCOLO, SAXOPHONE, TRAUM-FORMEL (DREAM FORMULA), NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE), OBERLIPPENTANZ (UPPER-LIP-DANCE), ZUNGENSPIZZENTANZ (TIP-OF-THE-TONGUE-DANCE), Xi, EVAs SPIEGEL (EVE’S MIRROR), SUSANI, SUSANI’S ECHO, ENTFÜHRUNG (ABDUCTION), FLAUTINA, YPSILON, PIETÀ, SIGNALE (SIGNALS), FREIA, BASSETSU, THINKI, VIBRA-ELUFA, NATÜRLICHE DAUERN (NATURAL DURATIONS), HIMMELS-TÜR (HEAVEN’S DOOR), HARMONIEN (HARMONIES);

**Chamber music for a great variety of instruments**, such as KREUZSPIEL (CROSS-PLAY), SCHLAGTRIO (PERCUSSIVE TRIO), KONTRA-PUNKTE (COUNTER-POINTS), ZEITMASZE (TIME-MEASURES), REFRAIN, KONTAKTE (CONTACTS), ADIEU, PROZESSION (PROCESSION), KURZWELLEN (SHORT-WAVES), STIMMUNG (TUNING), POLE, EXPO, HERBSTMUSIK (AUTUMN MUSIC), MUSIK IM BAUCH (MUSIC IN THE BELLY), KINDHEIT (CHILDHOOD), MONDEVA (MOON-EVE), EXAMEN (EXAMINATION), HALT, MISSION und HIMMELFAHRT

(MISSION and ASCENSION), DRACHENKAMPF (DRAGON-FIGHT), ARGUMENT, VISION, LUZIFERs TRAUM (LUCIFER'S DREAM), KATHINKAs GESANG als LUZIFERs REQUIEM (KATHINKA'S CHANT as LUCIFER'S REQUIEM), RECHTER AUGENBRAUENTANZ (RIGHT-EYEBROW-DANCE), LINKER AUGENTANZ (LEFT-EYE-DANCE), NASENFLÜGELTANZ (WINGS-OF-THE-NOSE-DANCE), OBERLIPPENTANZ (UPPER-LIP-DANCE), ZUNGENSPIZZENTANZ (TIP-OF-THE-TONGUE-DANCE), KINNTANZ (CHIN-DANCE), EVAs LIED (EVE'S SONG), WOCHENKREIS (CIRCLE OF THE WEEK), DIE 7 LIEDER DER TAGE (THE 7 SONGS OF THE DAYS), AVE, QUITT (EVEN), HELIKOPTER-STREICHQUARTETT (HELICOPTER STRING QUARTET), ROTARY Woodwind Quintet, BASSETSU-TRIO, DÜFTE – ZEICHEN (SCENTS – SIGNS), LICHT-BILDER (LIGHT-PICTURES), HIMMELFAHRT (ASCENSION), FREUDE (JOY), SCHÖNHEIT (BEAUTY) etc.;

Many of these works **last an entire evening**, such as MOMENTE (MOMENTS), HYMNEN (ANTHEMS), STIMMUNG (TUNING), FRESCO, MANTRA, STERNKLANG (STAR SOUND), ALPHABET for LIÈGE, INORI, SIRIUS, **DONNERSTAG aus LICHT** (THURSDAY from LIGHT), **SAMSTAG aus LICHT** (SATURDAY from LIGHT), **MONTAG aus LICHT** (MONDAY from LIGHT), GEBURTS-FEST (FESTIVAL OF BIRTH), **DIENSTAG aus LICHT** (TUESDAY from LIGHT), OKTOPHONIE (OCTOPHONY), **FREITAG aus LICHT** (FRIDAY from LIGHT), ELEKTRONISCHE MUSIK vom FREITAG (ELECTRONIC MUSIC of FRIDAY), ELEKTRONISCHE MUSIK mit TONSZENEN vom FREITAG (ELECTRONIC MUSIC with SOUND SCENES of FRIDAY), **MITTWOCH aus LICHT** (WEDNESDAY from LIGHT), ORCHESTER-FINALISTEN (ORCHESTRA FINALISTS), MICHAELION, HOCH-ZEITEN (HIGH-TIMES). **SONNTAG aus LICHT** (SUNDAY from LIGHT) should be performed on three consecutive days.

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

All works which were composed until 1969 (work numbers  $\frac{1}{II}$  to 29) are published by *Universal Edition* in Vienna, **with the exception** of ETUDE, Electronic STUDIES I and II, GESANG DER JÜNGLINGE, KONTAKTE, MOMENTE, and HYMNEN, which are published since 1993 by the *Stockhausen-Verlag*, as well as the renewed compositions 3x REFRAIN 2000, MIXTURE 2003, STOP and START. Starting with work number 30, all compositions are published by the *Stockhausen-Verlag*, Kettenberg 15, 51515 Kürten, Germany, and may be ordered directly.

Comprehensive **texts** written by Stockhausen about his works are published by the *Stockhausen-Verlag* in **TEXTE zur Musik** (TEXTS on Music), Volumes 1–17.

Stockhausen has conducted or – as sound projectionist – realised over 150 records of his own works. Since 1991, the *Stockhausen-Verlag* is releasing a **complete CD edition** of all recordings of Stockhausen's works, in whose interpretation and realisation he has personally taken part.

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

Numerous monographies about Stockhausen have been published in German, English, French, Spanish, Portuguese, and Italian. A comprehensive bibliography of publications about Stockhausen's work is included in **TEXTE zur Musik** (TEXTS on Music) Volume 6 (1988) and Volume 10 (1998).

## Selected honours:

- 1964 German gramophone critics award;
- 1966 } *SIMC* award for orchestral works (Italy);
- 1972 }
- 1968 Grand Art Prize for Music of the State of North Rhine-Westfalia;  
*Grand Prix du Disque* (France);  
Member of the *Free Academy of the Arts*, Hamburg;
- 1968 } *Edison Prize* (Holland);
- 1969 }
- 1971 }
- 1970 Member of the *Royal Swedish Academy*;
- 1973 Member of the *Academy of the Arts*, Berlin;
- 1974 Distinguished Service Cross, 1st class (Germany);
- 1977 Member of the *Philharmonic Academy* of Rome;
- 1979 Member of the *American Academy and Institute of Arts and Letters*;
- 1980 Member of the *European Academy of Science, Arts and Letters*;
- 1981 Prize of the Italian music critics for **DONNERSTAG aus LICHT** (THURSDAY from LIGHT);
- 1982 German gramophone prize (*German Phonograph Academy*);
- 1983 *Diapason d'or* (France) for **DONNERSTAG aus LICHT** (THURSDAY from LIGHT);
- 1985 *Commandeur dans l'Ordre des Arts et des Lettres* (France);
- 1986 *Ernst von Siemens Music Prize*;
- 1987 Honorary Member of the *Royal Academy of Music*, London;
- 1988 Honorary Citizen of the Kuerten community;
- 1989 Honorary Member of the *American Academy of Arts and Sciences*;
- 1990 *PRIX ARS ELECTRONICA*, Linz, Austria;
- 1991 Honorary Fellow of the *Royal Irish Academy of Music*;  
*Accademico Onorario* of the *Accademia Nazionale di Santa Caecilia*, Rome;  
Honorary Patron of *Sound Projects Weimar*;
- 1992 *UNESCO Picasso Medal*;  
Distinguished Service Medal of the German state North Rhine-Westfalia;  
*German Music Publishers Society Award* for the score **LUCIFER'S DANCE** (3rd scene of **SATURDAY** from **LIGHT**);
- 1993 Patron of the *European Flute Festival*;  
*Diapason d'or* for **PIANO PIECES I–XI** and **MICROPHONY I** and **II**;
- 1994 *German Music Publishers Society Award* for the score **COURSE OF THE YEARS** (Act 1 of **TUESDAY** from **LIGHT**);
- 1995 Honorary Member of the *German Society for Electro-Acoustic Music*;  
**BACH AWARD** of the city of Hamburg;
- 1996 Honorary doctorate (Dr. phil. h. c.) of the *Free University of Berlin*;  
Composer of Honour of the *European Cultural Capital* Copenhagen;  
*Edison Prize* (Holland) for **MANTRA**;  
Member of the *Free Academy of the Arts* Leipzig;  
Honorary Member of the *Leipzig Opera*;  
Cologne Culture Prize;



- 1997 *German Music Publishers Society Award* for the score **WORLD PARLIAMENT** (1st scene of **WEDNESDAY from LIGHT**);  
Honorary member of the music ensemble *LIM* (Laboratorio de Interpretación Musical), Madrid;
- 1999 Entry in the *Golden Book* of the city of Cologne;
- 2000 *German Music Publishers Society Award* for the score **EVE'S FIRST BIRTH-GIVING** (Act 1 of **MONDAY from LIGHT**);
- 2000 / 2001 The film **IN ABSENTIA** made by the *Quay Brothers* (England) to **concrete and electronic music by Karlheinz Stockhausen** won the *Golden Dove* (first prize) at the *International Festival for Animated Film* in Leipzig. More awards: *Special Jury Mention*, Montreal, *FCMM 2000*; *Special Jury Award*, Tampere 2000; *Special Mention*, *Golden Prague Awards 2001*; *Honorary Diploma Award*, Cracow 2001; *Best Animated Short Film*, *50th Melbourne International Film Festival 2001*; *Grand Prix*, Turku Finland 2001;
- 2001 *German Music Publishers Society Award* for the score **HELICOPTER STRING QUARTET** (3rd scene of **WEDNESDAY from LIGHT**);  
*Polar Music Prize* of the Royal Swedish Academy of the Arts (“*Karlheinz Stockhausen is being awarded the Polar Music Prize for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the forefront of musical development for fifty years.*”);
- 2002 *Honorary Patron* of the *Sonic Arts Network*, England;
- 2003 *German Music Publishers Society Award* for the score **MICHAELION** (4th scene of **WEDNESDAY from LIGHT**);
- 2004 Associated member of the *ACADEMIE ROYALE des sciences, des lettres & des beaux-arts* (Belgium);  
Honorary doctorate (Dr. phil. h. c.) of the *Queen's University* in Belfast;  
*German Music Publishers Society Award* for the score **STOP and START for 6 instrumental groups**;
- 2005 *German Music Publishers Society Award* for the score **HOCH-ZEITEN for choir** (5th scene of **SUNDAY from LIGHT**);
- 2006 Honorary member of the *Accademia Filarmonica di Bologna*;
- 2009 *German Music Publishers Society Award* for the score **MOMENTE (MOMENTS)** for solo soprano, 4 choir groups and 13 instrumentalists.
- 2013 *Royal Philharmonic Society (RPS) Award* for the staged world première of **MITTWOCH aus LICHT** (**WEDNESDAY from LIGHT**), produced by the *Birmingham Opera Company* in Birmingham on August 22<sup>nd</sup> 2012.

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

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

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

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

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

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

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

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

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

# Karlheinz Stockhausen

## List of Works

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*, 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 Kürten, Germany, and may be ordered directly (Kettenberg 15, 51515 Kuerten, Germany; Fax: +49 [0]2268-1813; [www.karlheinzstockhausen.org](http://www.karlheinzstockhausen.org) / [stockhausen-stiftung@t-online.de](mailto:stockhausen-stiftung@t-online.de)).

1 = numeration of the individually performable works.

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

① = **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*).

U. E. = *Universal 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 podia** 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.









1		1950	No. $\frac{1}{11}$	<b>CHÖRE FÜR DORIS</b> (CHORUSES FOR DORIS) for a <i>cappella</i> choir ( <b>cond.</b> )	[9'21"] U. E.
2	◇ 1 ①	1950	No. $\frac{1}{10}$	<b>DREI LIEDER</b> (THREE SONGS) for alto voice and chamber orchestra ( <b>cond.</b> ) (fl. / 2 cl. / bsn. / tp. / trb. / 2 perc. / piano / elec. harpsichord / strings)	[19'26"] U. E.
3		1950	No. $\frac{1}{9}$	<b>CHORAL</b> (CHORALE) for a <i>cappella</i> choir ( <b>cond.</b> )	[4'05"] U. E.
4	②	1951	No. $\frac{1}{8}$	<b>SONATINE</b> (SONATINA) for violin and piano	[10'32"] U. E.
5	③	1951	No. $\frac{1}{7}$	<b>KREUZSPIEL</b> (CROSS-PLAY) for oboe, bass clarinet, piano, 3 percussionists ( <b>cond.</b> ) (4 micr., 2 x 2 loudsp., mixing console / sound proj.)	[11'29"] U. E.
6	◇ 2 ④	1951	No. $\frac{1}{6}$	<b>FORMEL</b> (FORMULA) for orchestra (28 players / <b>cond.</b> ) (3 ob. / 3 cl. / 3 bsn. / 3 hn. / 6 vl. / 3 vc. / 3 db. / vibr. / celesta / piano / harp)	[12'57"] U. E.
7		1952	No. $\frac{1}{5}$	<b>ETUDE</b> <i>Concrete Music</i> (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[3'15"] St.
8	◇ 3	1952	No. $\frac{1}{4}$	<b>SPIEL</b> (PLAY) for orchestra ( <b>cond.</b> )	[16'01"] U. E.
9	⑤	1952	No. $\frac{1}{3}$	<b>SCHLAGTRIO</b> (PERCUSSIVE TRIO) for piano and 2 x 3 timpani (2 micr., 2 x 2 loudsp., mixing console / sound proj.)	[15'15"] U. E.
10	◇ 4	1952/ 1962	No. $\frac{1}{2}$	<b>PUNKTE</b> (POINTS) for orchestra (with corrections until 1993) ( <b>cond.</b> ) (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.)	[ca. 27'] U. E.
11	⑥	1952 to 53	No. 1	<b>KONTRA-PUNKTE</b> (COUNTER-POINTS) for 10 instruments ( <b>cond.</b> ) (fl. / cl. / bass cl. / bsn. / tp. / trb. / piano / harp / vl. / vc.)	[14'13"] U. E.
12–15	⑦	1952	No. 2	<b>KLAVIERSTÜCKE I–IV</b> (PIANO PIECES I–IV)	[ca. 8'] U. E.
16		1953	No. 3/I	<b>STUDIE I</b> (STUDY I) Electronic Music (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[9'42"] St.
17		1954	No. 3/II	<b>STUDIE II</b> (STUDY II) Electronic Music (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[3'20"] St.

18–23	⑧	1954 to 55	No. 4	<b>KLAVIERSTÜCKE V–X</b> (PIANO PIECES V–X) (IX and X were finished in 1961)	[ca. 73'] U. E.
24	⑨	1955 to 56	No. 5	<b>ZEITMASZE</b> (TIME-MEASURES) for 5 wood-winds ( <b>cond.</b> ) (fl. / ob. / Engl. hn. / cl. / bsn.)	[14'47''] U. E.
25	◇5	1955 to 57	No. 6	<b>GRUPPEN</b> (GROUPS) for 3 orchestras ( <b>3 cond.</b> ) (microphone amplification: piano, guitar / sound proj.)	[24'25''] U. E.
26	⑩	1956	No. 7	<b>KLAVIERSTÜCK XI</b> (PIANO PIECE XI)	[ca. 14'] U. E.
27		1955 to 56	No. 8	<b>GESANG DER JÜNGLICHE</b> (SONG OF THE YOUTHS) Electronic Music (4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)	[13'14''] St.
28	⑪	1959	No. 9	<b>ZYKLUS</b> (CYCLE) for a percussionist (4 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 12' or ca. 15'] U. E.
29	◇6	1959 to 60	No. 10	<b>CARRÉ</b> for 4 orchestras and 4 choirs ( <b>4 cond.</b> ) (16 micr. for choirs, 4 micr. for cymbalum, harp, harpsichord, 4 x 2 loudsp., mixing console / sound proj.)	[ca. 36'] U. E.
30	⑫	1959	No. 11	<b>REFRAIN</b> for 3 players (piano / vibr. / celesta or synth.) (8 micr., 2 x 2 loudsp., mixing console / sound proj.)	[circa 12'] U. E.
31	⑬	2000	No. 11 $\frac{1}{2}$	<b>3x REFRAIN 2000</b> for piano with 3 wood blocks, sampler-celesta with 3 antique cymbals, vibraphone with 3 cowbells and glockenspiel, sound projectionist (3 transmitters, 3 micr., 2 sampler outputs, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 61'] St.
32		1958 to 60	No. 12	<b>KONTAKTE</b> (CONTACTS) for electronic sounds (4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)	[35'30''] St.
33	⑭	1958 to 60	No. 12 $\frac{1}{2}$	<b>KONTAKTE</b> (CONTACTS) for electronic sounds, piano and percussion (4-track tape rec., 12 micr., 4 x 2 loudsp., 2 monitor loudsp., mixing console / sound proj.)	[35'30''] St.
34		1961	No. 12 $\frac{2}{3}$	<b>ORIGINALE</b> (ORIGINALS) <i>Musical Theatre</i> with KONTAKTE	[ca. 90'] St.
35	◇7A	1962 to 64 (finished in '69)	No. 13	<b>MOMENTE</b> (MOMENTS) for solo soprano, 4 choir groups and 13 instrumentalists ( <b>cond.</b> ) (4 tp. / 4 trb. / 2 electr. organs or synth. / 3 perc.) (5 transmitters, 5 loudsp., mixing console / sound proj.)	[113'] St.

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*** [113'] St.  
to 69 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.)

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. /*** [26'50''] St.  
to 69 ***...for love is stonger than death.***  
(Moment  $\dot{I}$  (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.)
- 38  1962 No. 13 1972.3 ***des Nachts... / By night...*** [14'06'' + 6'14''] St.  
to 69 (Duration-Moments with the *Organ-Moment*  $\dot{I}$  (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.)
- 39  1962 No. 13 1972.4 ***Klangmomente / Sound-Moments*** [11'09''] St.  
to 69 (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.)
- 40  1962 No. 13 1972.5 ***Du, den meine Seele liebet... / You, whom my soul loves...*** [25'32''] St.  
to 69 (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.)
- 41  1962 No. 13 1972.6 ***Oh daß du mir gleich einem Bruder wärest... /*** [7'15''] St.  
to 69 ***O that you were as a brother...***  
(Moment  $\dot{I}$  (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.)
- 42  1962 No. 13 1972.7 ***Betmoment / Prayer-Moment*** [13'52''] St.  
to 69 (Moment  $\dot{I}$ )  
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.)

43		1963	No. 14	<b>PLUS-MINUS</b> 2 x 7 pages for realisation	[duration undefined] U.E.
44	⑮	1964	No. 15	<b>MIKROPHONIE I</b> (MICROPHONY I) for 6 players with tam-tam, 2 microphones, 2 filters with potentiometers (4 x 2 loudsp.)	[ca. 28'] U. E.
45	8A	1964	No. 16	<b>MIXTUR</b> (MIXTURE) for orchestra, 4 sine-wave generators and 4 ring modulators ( <b>cond.</b> ) (undefined number of microphones; the rest of the equipment as in Work No. 16 $\frac{1}{2}$ MIXTURE for small orchestra)	[ca. 27'] U. E.
46	8B ⑮	1964 / 1967	No. 16 $\frac{1}{2}$	<b>MIXTUR</b> (MIXTURE) <b>for small orchestra (cond.)</b> (fl. / ob. / cl. / bsn. / tp. / 2 hn. / trb. / 3 perc. / 8 vl. / 4 vla. / 2 vc. / 2 db. / 4 generator players / 4 sound mixers) (4 sine-wave generators, 4 ring modulators 27 micr., 11 loudsp., mixing console / sound proj.)	[27'] U. E.
47	8C ⑰	2003	Nr. 16 $\frac{2}{3}$	<b>MIXTUR 2003</b> for 5 instrumental groups, 4 sine-wave generator players, 4 sound mixers with 4 ring modulators, sound projectionist ( <b>cond.</b> ) (instrumentation and sound equipment as in Work No. 16 $\frac{1}{2}$ )	[27'] St.
48	⑱	1965	No. 17	<b>MIKROPHONIE II</b> (MICROPHONY II) for 12 singers, Hammond organ or synthesizer, 4 ring modulators, tape ( <b>cond.</b> , <b>timer</b> ) (2-track tape rec., 4 x 3 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 15'] U. E.
49	9A	1965	No. 18	<b>STOP</b> for orchestra ( <b>cond.</b> ) (undefined number of microphones; the rest of the equipment as in STOP "Paris Version")	[ca. 20'] U. E.
50	9B ⑲	1969	No. 18 $\frac{1}{2}$	<b>STOP</b> "Paris Version" (19 players, <b>cond.</b> ) for example: I ob. / piano / synth.; II synth. / tp. / vc.; III vibra. + tam-tam / bass cl. / elec. cello; IV Engl. hn. / synth. / bsn.; V cl. / vl. / harp / trb.; VI fl. / elec. bsn. / hn. (19 micr., 2 x 2 loudsp., 5 monitor loudsp., mixing console / sound proj.)	[20'36"] U. E.
51	9C ⑳	2001	No. 18 $\frac{2}{3}$	<b>STOP und START</b> (STOP and START) for 6 instrumental groups ( <b>cond.</b> ) 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.)	[21'30"] St.
52	㉑	1965 / 1966	No. 19	<b>SOLO</b> for melody instrument with feedback (special electro-acoustic apparatus, 4 assistants / 4 x 2 loudsp., mixing console / sound proj.)	[10 $\frac{1}{2}$ ' or 12 $\frac{3}{4}$ ' or 15 $\frac{1}{2}$ ' or 17' or 20'] U. E.



53		1966	No. 20	<b>TELEMUSIK</b> (TELEMUSIC) Electronic Music (8-track or 2-track tape rec. / 5 x 2 or 4 x 2 loudsp., mixing console / sound proj.)	[ 17' 30" ] score U. E. tape St.
54	(22)	1966	No. 21	<b>ADIEU</b> for woodwind quintet ( <b>cond.</b> )	[ 16' 13" ] U. E.
55		1966 to 67	No. 22	<b>HYMNEN</b> (ANTHEMS) Electronic and Concrete Music (4-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)	[ 114' ] St.
56	(23)	1966 to 67 (presently withdrawn)	No. 22 $\frac{1}{2}$	<b>HYMNEN</b> (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.)	[ ca. 126' ] St.
57	10	1969	No. 22 $\frac{2}{3}$	<b>HYMNEN</b> ( <i>Dritte Region</i> ) / ANTHEMS ( <i>Third Region</i> ) Electronic Music with orchestra ( <b>cond.</b> ) (4-track tape rec., 28 micr., 12 loudsp., mixing console / sound proj.)	[ ca. 42' ] St.
58	(24)	1967	No. 23	<b>PROZESSION</b> (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.)	[ ca. 37' ] U. E.
59	(25)	1968	No. 24	<b>STIMMUNG</b> (TUNING) for 6 vocalists (sound equipment as in <b>STIMMUNG</b> "Paris Version")	[ ca. 70' ] U. E.
60		1968	No. 24 $\frac{1}{2}$	<b>STIMMUNG</b> (TUNING) "Paris Version" (6 micr., 6 loudsp., mixing console / sound proj.)	[ ca. 70' ] U. E.
61	(26)	1968	No. 25	<b>KURZWELLEN</b> (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.)	[ ca. 55' ] U. E.
	(27)	1968	No. 26	<b>AUS DEN SIEBEN TAGEN</b> (FROM THE SEVEN DAYS) 15 text compositions for intuitive music (individually performable)	U. E.
62				1. <b>RICHTIGE DAUERN</b> (RIGHT DURATIONS) for ca. 4 players	
63				2. <b>UNBEGRENZT</b> (UNLIMITED) for ensemble	
64				3. <b>VERBINDUNG</b> (CONNECTION) for ensemble	
65				4. <b>TREFFPUNKT</b> (MEETING POINT) for ensemble	
66				5. <b>NACHTMUSIK</b> (NIGHT MUSIC) for ensemble	
67				6. <b>ABWÄRTS</b> (DOWNWARDS) for ensemble	
68				7. <b>AUFWÄRTS</b> (UPWARDS) for ensemble	
69				8. <b>OBEN UND UNTEN</b> (HIGH AND LOW) theatre piece for man, woman, child, 4 instrumentalists	
70				9. <b>INTENSITÄT</b> (INTENSITY) for ensemble	
71				10. <b>SETZ DIE SEGEL ZUR SONNE</b> (SET SAIL FOR THE SUN) for ensemble	
72				11. <b>KOMMUNION</b> (COMMUNION) for ensemble	
73				12. <b>LITANEI</b> (LITANY) for speaker or choir	
74				13. <b>ES</b> (IT) for ensemble	
75				14. <b>GOLDSTAUB</b> (GOLD DUST) for ensemble	
76				15. <b>ANKUNFT</b> (ARRIVAL) for speaker or speech-choir	

May be performed  
only by a special  
ensemble; all works  
without **conductor**;  
all with electro-  
acoustic equipment.  
Durations variable.  
Existent 7 CD edition:  
circa 7 hours.

77	②⑧	1968	No. 27	<b>SPIRAL</b> for a soloist with short-wave receiver (3 micr., 2 x 2 loudsp., mixing console / sound proj.)	[integral ca. 135', sections 15'–25'] U. E.
78	②⑨	1968/ 1969	No. 28	<b>Dr. K-SEXTETT</b> for flute, violoncello, tubular bells and vibraphone, bass clarinet, viola, piano	[2'32''] U. E.
79	①①	1969	No. 29	<b>FRESCO</b> for 4 orchestra groups (4 cond.)	[ca. 5 hours] U. E.

All of the following works are published by the *Stockhausen-Verlag*.

80	③⑩	1969 to 1970	No. 30	<b>POLE</b> (POLES) for 2 players / singers with 2 short-wave receivers (2 micr., 2 x 4 loudsp., mixing console / sound proj.)	[integral at least ca. 65', sections at least ca. 22']
81	③①	1969 to 1970	No. 31	<b>EXPO</b> for 3 players / singers with 3 short-wave receivers (3 micr., 3 x 2 loudsp., mixing console / sound proj.)	[integral at least ca. 70', sections at least 25']
82	③②	1970	No. 32	<b>MANTRA</b> for 2 pianists with <i>wood blocks</i> and <i>antique cymbales</i> (2 sine-wave generators, 2 ring modulators, 2-track tape rec., 6 micr., 2 x 2 loudsp., mixing console / sound proj.)	[65'–72']
83	③③	1968 to 70	No. 33	<b>FÜR KOMMENDE ZEITEN</b> (FOR TIMES TO COME) 17 texts for intuitive music (individually performable)	<div style="border: 1px solid black; padding: 5px; width: fit-content;"> May be performed only by a special ensemble; all works without <b>conductor</b>; all with electro- acoustic equipment. Durations variable. </div>
84				1. ÜBEREINSTIMMUNG (UNANIMITY) for ensemble	
85				2. VERLÄNGERUNG (ELONGATION)	
86				3. VERKÜRZUNG (SHORTENING)	
87				4. ÜBER DIE GRENZE (ACROSS THE BOUNDARY) for small ensemble	
88				5. KOMMUNIKATION (COMMUNICATION) for small ensemble	
89				6. INTERVALL (INTERVAL) piano duet for 4 hands	
90				7. AUSSERHALB (OUTSIDE) for small ensemble	
91				8. INNERHALB (INSIDE) for small ensemble	
92				9. ANHALT (HALT) for small ensemble	
93				10. SCHWINGUNG (VIBRATION) for ensemble	
94				11. SPEKTREN (SPECTRA) for small ensemble	
95				12. WELLEN (WAVES) for ensemble	
96				13. ZUGVOGEL (BIRD OF PASSAGE) for ensemble	
97				14. VORAHNUNG (PRESENTIMENT) for 4–7 interpreters	
98				15. JAPAN for ensemble	
99				16. WACH (AWAKE) for ensemble	
100	①②			17. CEYLON for small ensemble .....	[22'47'']
100	③④	1971	No. 34	<b>STERNKLANG</b> (STAR SOUND) Park Music for 5 groups (21 singers and instrumentalists) (21 micr., ca. 10 synthesizers, 22 loudsp., 5 mixers / 5 sound proj.)	[ca. 150']

101	◊13	1971	No. 35	<b>TRANS</b> for orchestra ( <b>cond.</b> ) and tape (2-track or 8-track tape rec., 19 micr., 13 loudsp., mixing console / sound proj.)	[ca. 27']
102	③5	1972	No. 36	<b>ALPHABET</b> for Liège 13 Musical Scenes for soloists and duets (all with electro-acoustic equipment)	(not yet available)
103	③6	1972	No. 36 $\frac{1}{2}$	<b>AM HIMMEL WANDRE ICH</b> (IN THE SKY I AM WALKING) American Indian songs for 2 voices (2 micr., 4 loudsp., mixing console / sound proj.)	[51'30"]
104	◊14 ③7	1972	No. 37	<b>YLEM</b> 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.)	[ca. 26']
105	◊15	1973 to 74	No. 38	<b>INORI</b> Adorations for one or two soloists and <b>large</b> orchestra ( <b>cond.</b> ) (To date, the <i>soloists</i> were <i>dancer-mimes</i> ) (12 micr., 4 x 2 loudsp., mixing console / sound proj.) or (notated in the same score):  <b>INORI</b> Adorations for one or two soloists and <b>small</b> orchestra ( <b>cond.</b> ) (33 instr.: 2 fl. / 2 ob. / 2 clar. [2nd also E <sup>b</sup> 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.)	[ca. 70']
106	③8	1973 to 1974	No. 38	<b>INORI</b> may also be performed by one or two (or more) <i>dancer-mimes</i> and <b>tape</b> (2 x 2 loudsp., CD player, mixing console / sound proj.)	[ca. 70']
107	③9	1974	No. 38 $\frac{1}{2}$	<b>VORTRAG ÜBER HU</b> (LECTURE ON HU) for a singer <i>Musical Analysis of INORI</i> (for example in connection with a performance of INORI) (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 83' or shorter]
108	◊16	1974/ 1977	No. 39	<b>ATMEN GIBT DAS LEBEN</b> (BREATHING GIVES LIFE) Choir Opera with orchestra (or tape) (orchestra with <b>cond.</b> ) (in case tape of orchestra is used: 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 53']
109	④0	1974	No. 40	<b>HERBSTMUSIK</b> (AUTUMN MUSIC) <i>Musical Theatre</i> for 4 players (16 micr., 4 x 2 loudsp., mixing console / sound proj.)	[ca. 50']
110	④1	1974	No. 40 $\frac{1}{2}$	<b>LAUB UND REGEN</b> (LEAVES and RAIN) final duet of AUTUMN MUSIC for clarinet and viola (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 11']

111	④2	1975	No. 41	<b>MUSIK IM BAUCH</b> (MUSIC IN THE BELLY) for 6 percussionists and music boxes (ca. 14 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ 38' ]
112	④3	1974/ 1975	No. 41 $\frac{1}{2}$	<b>TIERKREIS</b> (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	[ ca. 26' ]
	④4	1974/ 1975	No. 41 $\frac{2}{3}$ - $\frac{6}{7}$	<b>TIERKREIS</b> (ZODIAC) for voice and chordal instrument <b>individual editions for</b> high soprano or high tenor soprano or tenor mezzosoprano or alto or low tenor baritone bass	[ each ca. 26' ]
113					
114					
115					
116					
117					
118	④5	1974/ 1977	No. 41 $\frac{7}{8}$	<b>TIERKREIS</b> (ZODIAC) for chamber orchestra (poss. <b>cond.</b> ) (clarinet, horn, bassoon, strings)	[ ca. 24' ]
119	④6	1974/81	No. 41 $\frac{8}{9}$	<b>TIERKREIS</b> (ZODIAC) for clarinet and piano	[ ca. 24' ]
120	④7	1974/ 1983	No. 41 $\frac{9}{10}$	<b>TIERKREIS</b> (ZODIAC) <i>Trio -Version</i> for clarinet, flute and piccolo, trumpet and piano (3 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ ca. 29' ]
121	④8	1974/ 2003	Nr. 41 $\frac{10}{11}$	<b>TIERKREIS</b> <i>Version 2003</i> for tenor or soprano and chordal instrument (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ ca. 30' ]
122	◇17	1974/ 2004	Nr. 41 $\frac{11}{12}$	<b>FÜNF STERNZEICHEN</b> (FIVE STAR SIGNS) for orchestra ( <b>cond.</b> ) (VIRGO, LIBRA, SCORPIO, SAGITTARIUS, CAPRICORN)	[ ca. 11' ]
123	◇18	1974/ 2007	Nr. 41 $\frac{12}{13}$	<b>FÜNF WEITERE STERNZEICHEN</b> (FIVE MORE STAR SIGNS) for orchestra ( <b>cond.</b> ) (AQUARIUS, PISCES, ARIES, TAURUS, GEMINI)	[ ca. 20' ]
124	④9	1974/ 2007	1. ex 41 $\frac{12}{13}$	<b>TAURUS</b> for bassoon	[ ca. 4' ]
125	⑤0	1974/ 2007	2. ex 41 $\frac{12}{13}$	<b>TAURUS-QUINTETT</b> (TAURUS QUINTET) for tuba, trumpet, bassoon, horn, trombone	[ ca. 4' ]
126	⑤1	1975	No. 42	<b>HARLEKIN</b> (HARLEQUIN) for clarinet	[ ca. 45' ]
127	⑤2	1975	No. 42 $\frac{1}{2}$	<b>DER KLEINE HARLEKIN</b> (THE LITTLE HARLEQUIN) for clarinet	[ ca. 9' ]



128	⑤3	1975 to 77	No. 43	<b>SIRIUS</b> Electronic music and trumpet, soprano, bass clarinet, bass (8-track tape rec., 4 transmitters, 5 micr., 8 loudsp., mixing console / sound proj.)  It is possible to perform <b>only</b> the 8-track electronic music:	[96']
129		1. ex 43		<i>Spring Version</i>	[ca. 96']
130		2. ex 43		<i>Summer Version</i>	[ca. 96']
131		3. ex 43		<i>Autumn Version</i>	[ca. 96']
132		4. ex 43		<i>Winter Version</i> (8-track tape rec., 8 loudsp., mixing console / sound proj.)	[ca. 96']
133	⑤4	1977/ 1980	No. 43 $\frac{1}{2}$	<b>ARIES</b> for trumpet and electronic music (8-track tape rec. [poss. 2-track tape rec.], 1 transmitter, 8 loudsp. [poss. 2 x 2 loudsp.], mixing console / sound proj.)	[15']
134	⑤5	1977	No. 43 $\frac{2}{3}$	<b>LIBRA</b> for bass clarinet and electronic music (8-track tape rec. [poss. 2-track tape rec.], 1 transmitter, 2 micr., 8 loudsp. [poss. 2 x 2 loudsp.], mixing console / sound proj.)	[33']
135	⑤6	1977	No. 43 $\frac{3}{4}$	<b>CAPRICORN</b> for bass and electronic music (8-track tape rec. [poss. 2-track tape rec.], 1 transmitter, 8 loudsp. [poss. 2 x 2 loudsp.], mixing console / sound proj.)	[28'30"]
136	⑤7	1976	No. 44	<b>AMOUR</b> 5 pieces for clarinet	[ca. 26']
137	⑤8	1976/ 1981	No. 44 $\frac{1}{2}$	<b>AMOUR</b> for flute	[ca. 29']
138	⑤9	1976/ 1998	Nr. 44 $\frac{2}{3}$	<b>VIER STERNE</b> (FOUR STARS) from <b>AMOUR</b> for violoncello	[ca. 12']
139	⑥0	1976/ 2003	Nr. 44 $\frac{3}{4}$	<b>AMOUR</b> for saxophone	[ca. 29']
140	①9	1977	No. 45	<b>JUBILÄUM</b> (JUBILEE) for orchestra ( <b>cond.</b> ) (10 micr., 6 loudsp., mixing console / sound proj.)	[15']
		1977		<b>IN FREUNDSCHAFT</b> (IN FRIENDSHIP) <b>individual editions for</b>	[ca. 15']
141	⑥1		No. 46	clarinet	
142	⑥2		No. 46 $\frac{1}{2}$	flute	
143	⑥3		No. 46 $\frac{2}{3}$	oboe	
144	⑥4		No. 46 $\frac{3}{4}$	bassoon	
145	⑥5		No. 46 $\frac{4}{5}$	basset-horn or bass clarinet	
146	⑥6		No. 46 $\frac{5}{6}$	violin	
147	⑥7		No. 46 $\frac{6}{7}$	viola	
148	⑥8		No. 46 $\frac{7}{8}$	violoncello	
149	⑥9		No. 46 $\frac{7}{8}$ <i>ossia</i>	double-bass	
150	⑦0		No. 46 $\frac{9}{10}$	saxophone	
151	⑦1		No. 46 $\frac{10}{11}$	trumpet in E <sup>b</sup> with fourth-attachment	
152	⑦2		No. 46 $\frac{11}{12}$	horn	
153	⑦3		No. 46 $\frac{12}{13}$	trombone	
154	⑦4		No. 46 $\frac{13}{14}$	tuba	
155	⑦5		No. 46 $\frac{14}{15}$	recorder	








156	1978	<b>KADENZEN</b> (CADENZAS) for the Mozart Clarinet Concerto
157, 158	1984/ 1985	<b>KADENZEN</b> (CADENZAS) for the Mozart Flute Concertos in G and D
159	1984	<b>KADENZ</b> (CADENZA) for the Leopold Mozart Trumpet Concerto
160	1983/ 1985	<b>KADENZEN</b> (CADENZAS) for the Haydn Trumpet Concerto

1977 – 2003

**LICHT** (LIGHT)  
**The Seven Days of the Week**  
for

[ca. 29 hours]

solo voices, solo instruments, solo dancers /  
choirs, orchestras, ballet and mimes /  
electronic and concrete music

161	 	1977/ 1991	No. 47	<b>JAHRESLAUF</b> (COURSE OF THE YEARS) (Act 1 of <b>TUESDAY</b> from <b>LIGHT</b> ) for tenor, bass / 4 dancer-mimes / actor-singer, 3 mimes, little girl, beautiful woman / modern orchestra (14 instr.), tape / sound projectionist <b>or</b> for tenor, bass / modern orchestra (14 instr.), tape / sound projectionist <i>(modern orchestra: 3 synth. players / 3 piccolo flutes /            3 soprano saxophones / electr. cembalo or synthesizer / guitar /            3 percussionists)</i> (7 transmitters, 7 micr., 2-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)	[ca. 61']
162	 	1977	No. 47 $\frac{1}{2}$	<b>DER JAHRESLAUF</b> (THE COURSE OF THE YEARS) for modern orchestra, tape, sound projectionist (14 instruments and same equipment as No. 47, 3 transmitters)	[ca. 46']
163		1977	1. ex 47	<b>PICCOLO</b> (from COURSE OF THE YEARS) solo for piccolo flute	[ca. 3']
164		1977	1. ex 47 <i>ossia</i>	<b>PICCOLO</b> (from COURSE OF THE YEARS) for soprano saxophone and bongo	[ca. 3']
165			2. ex 47	<b>SAXOPHONE</b> (from COURSE OF THE YEARS) for soprano saxophone and bongo <b>or</b> as solo for soprano saxophone	[ca. 6']

166	1978 to 80	No. 48 – 50	<b>DONNERSTAG aus LICHT</b> (THURSDAY from LIGHT) 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 <b>MICHAELs JUGEND</b> (MICHAEL'S YOUTH) KINDHEIT (CHILDHOOD) MONDEVA (MOON-EVE) EXAMEN (EXAMINATION) Act 2 <b>MICHAELs REISE UM DIE ERDE</b> (MICHAEL'S JOURNEY ROUND THE EARTH) Act 3 <b>MICHAELs HEIMKEHR</b> (MICHAEL'S HOME-COMING) FESTIVAL VISION DONNERSTAGS-ABSCHIED (THURSDAY FAREWELL)	[ca. 240']
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**Individual editions of THURSDAY from LIGHT:**

167	21	81	1978	No. 48	<b>MICHAELs REISE UM DIE ERDE</b> (MICHAEL'S JOURNEY ROUND THE EARTH) with trumpet and orchestra ( <b>cond.</b> ) (Act 2 of THURSDAY from LIGHT) (4 transmitters, 37 micr., 6 x 2 loudsp., mixing console / sound proj.)	[ca. 50']
168	82			1. ex 48	<b>EINGANG und FORMEL</b> (ENTRANCE and FORMULA) (from MICHAEL'S JOURNEY) for trumpet (transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 2'30"]
169	83			2. ex 48	<b>HALT</b> (from MICHAEL'S JOURNEY) for trumpet and double-bass (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 15']
170	84			3. ex 48	<b>KREUZIGUNG</b> (CRUCIFIXION) (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.)	[ca. 18']
171	85			4. ex 48	<b>MISSION und HIMMELFAHRT</b> (MISSION and ASCENSION) (from MICHAEL'S JOURNEY) for trumpet and basset-horn (2 transmitters, 1 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 18']
172	22A	86	1978	No. 48 $\frac{1}{2}$	<b>DONNERSTAGS-GRUSS</b> (MICHAELs-GRUSS) THURSDAY GREETING (MICHAEL'S GREETING) for 8 brass instruments, piano, 3 percussionists ( <b>cond.</b> )	[ca. 11']
173	22B	87		1. ex 48 $\frac{1}{2}$	<b>MICHAELs-RUF</b> (MICHAEL'S CALL) for variable ensemble (8 parts) ( <b>cond.</b> )	[ca. 2']

174	(88)		2. ex 48 $\frac{1}{2}$	<b>MICHAELS-RUF</b> (MICHAEL'S CALL) Version for 4 trumpets	[ ca. 2' ]
175	(89)	1978/ 1984	No. 48 $\frac{2}{3}$	<b>Solisten-Version MICHAELS REISE</b> ( <i>Soloists' Version</i> 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.)	[ ca. 48' ]
176	(90)	1978 to 79	No. 49	<b>MICHAELS JUGEND</b> (MICHAEL'S YOUTH) (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.)	[ ca. 64' ]
177		1979	ex 49	<b>UNSICHTBARE CHÖRE</b> (INVISIBLE CHOIRS) of THURSDAY from LIGHT for 16-channel recording of <i>a cappella</i> 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.)	[ 50' ]
178	(91)	1979	No. 49 $\frac{1}{2}$	<b>KINDHEIT</b> (CHILDHOOD) (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.)	[ ca. 29' ]
179	(92)	1980	1. ex 49 $\frac{1}{2}$	<b>TANZE LUZEFA!</b> (DANCE LUCEFA!) (from MICHAEL'S YOUTH) for basset-horn or bass clarinet (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ 6' ]
180	(93)		2. ex 49 $\frac{1}{2}$	<b>BIJOU</b> (from MICHAEL'S YOUTH) for alto flute, bass clarinet and tape (2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[ 15' ]
181	(94)	1978/ 1979	No. 49 $\frac{2}{3}$	<b>MONDEVA</b> (MOON-EVE) (scene of MICHAEL'S YOUTH) for tenor and basset-horn <i>ad lib.</i> : 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.)	[ 13' ]
182	(95)	1979	No. 49 $\frac{3}{4}$	<b>EXAMEN</b> (EXAMINATION) (scene of MICHAEL'S YOUTH) for tenor, trumpet, dancer / piano, basset-horn <i>ad lib.</i> : "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.)	[ 22' ]

183	⑨6	1979/ 1983	ex 49 $\frac{3}{4}$	<b>KLAVIERSTÜCK XII</b> (PIANO PIECE XII) EXAMINATION of <b>THURSDAY from LIGHT</b> as piano solo (1 transmitter, 2 micr., 2 x 2 loudsp., mixing console / sound proj.)	[22']
184	◊23A	1980	No. 50	<b>MICHAELs HEIMKEHR</b> (MICHAEL'S HOME-COMING) (Act 3 of <b>THURSDAY from LIGHT</b> ) for tenor, soprano, bass / trumpet, basset-horn, trombone / 2 soprano saxophones / elec. organ or synthesizer / 3 dancer-mimes / old woman / choir and orchestra ( <b>cond.</b> ) / tapes (9 transmitters, 15 micr., 8-track tape rec., 2-track tape rec., 10 x 2 loudsp., mixing console / sound proj.)	[78']
185	◊23B	1980	No. 50 $\frac{1}{2}$	<b>FESTIVAL</b> (scene of MICHAEL'S HOME-COMING) for tenor, soprano, bass / trumpet, basset-horn, trombone / 2 soprano saxophones / elec. organ (or synth.) / 3 dancer-mimes / old woman / choir and orchestra ( <b>cond.</b> ) / tapes (same equipment as No. 50)	[50']
186	⑨7	1980	1. ex 50 $\frac{1}{2}$	<b>DRACHENKAMPF</b> (DRAGON FIGHT) (from MICHAEL'S HOME-COMING) for trumpet, trombone, elec. organ or synthesizer / 2 dancers ( <i>ad lib.</i> ) / 1 percussionist ( <i>ad lib.</i> ) (2 transmitters, 3 micr., 2 x 2 loudsp., mixing console / sound proj.)	[13']
187	⑨8	1980	2. ex 50 $\frac{1}{2}$	<b>KNABENDUETT</b> (BOYS' DUET) (from MICHAEL'S HOME-COMING) for 2 soprano saxophones or other instruments	[4']
188	⑨9	1980	3. ex 50 $\frac{1}{2}$	<b>ARGUMENT</b> (from MICHAEL'S HOME-COMING) for tenor, bass, elec. organ or synthesizer / <i>ad lib.</i> : trumpet, trombone, 1 percussionist (2 or 4 transmitters, 3 micr., 4 x 2 loudsp., mixing console / sound proj.)	[11']
189	⑩0	1980	No. 50 $\frac{2}{3}$	<b>VISION</b> (scene of MICHAEL'S HOME-COMING) for tenor, trumpeter, dancer / Hammond organ or synthesizer / tape / <i>ad lib.</i> : shadow plays (2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[28']
190	⑩1	1980	No. 50 $\frac{3}{4}$	<b>DONNERSTAGS-ABSCHIED</b> (MICHAELS-ABSCHIED) <b>THURSDAY FAREWELL</b> (MICHAEL'S FAREWELL) for 5 trumpets (or 1 trumpet in 5-track recording) (poss. 1 tp. <i>live</i> with transmitter, 4-track tape with 4 tp., 2 x 2 or 4 x 2 loudsp., mixing console / sound proj.)	[11' – 30'] variable



191	1981 to 83	No. 51 – 54	<b>SAMSTAG aus LICHT</b> (SATURDAY from LIGHT) 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 GESANG als LUZIFERs REQUIEM (KATHINKA'S CHANT as LUCIFER'S REQUIEM)  3rd scene LUZIFERs TANZ (LUCIFER'S DANCE)  4th scene LUZIFERs ABSCHIED (LUCIFER'S FAREWELL)	[ca. 185']
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**Individual editions of SATURDAY from LIGHT:**

192	(102)	1981	No. 51	<b>LUZIFERs TRAUM</b> oder <b>KLAVIERSTÜCK XIII</b> (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.)	[36']
193	(103)	1981	No. 51 $\frac{1}{2}$	<b>KLAVIERSTÜCK XIII</b> (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.)	[36']
194	(104)	1981	No. 51 $\frac{2}{3}$	<b>TRAUM-FORMEL</b> (DREAM-FORMULA) for basset-horn (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[9']
195	(105)	1982 to 83	No. 52	<b>KATHINKAs GESANG als LUZIFERs REQUIEM</b> (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.) <b>or as flute solo</b> (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[33']
196	(106)	1983	No. 52 $\frac{1}{2}$	<b>KATHINKAs GESANG als LUZIFERs REQUIEM</b> (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.)	[33']
197	(107)		No. 52 $\frac{2}{3}$	<b>KATHINKAs GESANG als LUZIFERs REQUIEM</b> (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.)	[33']  not yet premièred

198	24	1983	No. 53	<b>LUZIFERS TANZ</b> (LUCIFER'S DANCE) (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.)	[ ca. 50' ]
199	108		1. ex 53	<b>LINKER AUGENBRAUENTANZ</b> (LEFT-EYEBROW-DANCE) for flutes and basset-horn(s) / percussionist / synthesizer player	not yet premièred
200	109	1983 / 2003	2. ex 53	<b>RECHTER AUGENBRAUENTANZ</b> (RIGHT-EYEBROW-DANCE) for clarinets, bass clarinet(s) / percussionist / synthesizer player (ca. 8 micr., 2 x 2 loudsp., mixing console / sound proj.)	[ ca. 35' ]
201	110	1983 / 1990	3. ex 53	<b>LINKER AUGENTANZ</b> (LEFT-EYE-DANCE) for saxophones / percussionist / synthesizer player	[ ca. 20' ]
202	111		4. ex 53	<b>RECHTER AUGENTANZ</b> (RIGHT-EYE-DANCE) for oboes, English horns, bassoons / percussionist / synthesizer player	not yet premièred
203	112		5. ex 53	<b>LINKER BACKENTANZ</b> (LEFT-CHEEK-DANCE) for trumpets and trombones / percussionist / synthesizer player	not yet premièred
204	113		6. ex 53	<b>RECHTER BACKENTANZ</b> (RIGHT-CHEEK-DANCE) for trumpets and trombones / percussionist / synthesizer player	not yet premièred
205	114		7. ex 53	<b>NASENFLÜGELTANZ</b> (WINGS-OF-THE-NOSE-DANCE) for percussionist and synthesizer player <b>or as percussion solo</b> (5 or more micr., 2 x 2 loudsp., mixing console / sound proj.)	[ ca. 7'30" ]
206	115	1983	8. ex 53	<b>OBERLIPPENTANZ</b> (PROTEST) / 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.) <b>or as solo for piccolo trumpet</b> (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ 14'30" ]
207	116	1983	9. ex 53	<b>ZUNGENSPITZENTANZ</b> (TIP-OF-THE-TONGUE-DANCE) for piccolo flute / dancer ( <i>ad lib.</i> ) / 2 euphoniums or synthesizer / percussionist ( <i>ad lib.</i> ) (1 transmitter, 5 micr., 2 x 2 loudsp., mixing console / sound proj.) <b>or as piccolo solo</b> (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ ca. 9' ]

208	117	1983/ 1989	10. ex 53	<b>KINNTANZ</b> (CHIN-DANCE) [ca. 10'] <i>Version for</i> euphonium, percussionist, synthesizer player (1 transmitter, 6 micr., 2 x 2 loudsp., mixing console / sound proj.) <b>or</b> <i>Version for</i> not yet premiered euphonium, percussionist / alto trombones, tenor horns (baritones), tubas (1 transmitter, 6 micr., 2 x 2 loudsp., mixing console / sound proj.)
209	25	1984	No. 53 $\frac{1}{2}$	<b>SAMSTAGS-GRUSS</b> (LUZIFER-GRUSS) [ca. 8'] SATURDAY GREETING (LUCIFER'S GREETING) for 26 brass instruments and 2 percussionists
210	26	1982	No. 54	<b>LUZIFERs ABSCHIED</b> (LUCIFER'S FAREWELL) [58'] (4th scene of SATURDAY from LIGHT) for men's chorus, organ, 7 trombones ( <i>live</i> or tape) ( <b>cond.</b> ) (26 transmitters plus 4 micr. <b>or</b> 30 micr., 5 x 2 loudsp., mixing console / sound proj.)
211		1984 to 88	No. 55 – 59	<b>MONTAG aus LICHT</b> (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 <i>live</i> ), 21 actresses (only in staged performances), children's choir, girls' choir, modern orchestra (3 synthesizer players, 1 percussionist, tape) / conductor, sound projectionist  MONTAGS-GRUSS (MONDAY GREETING) Act I <b>EVAs ERSTGEBURT</b> (EVE'S FIRST BIRTH-GIVING) IN HOFFNUNG (EXPECTING) HEINZELMÄNNCHEN GEBURTS-ARIEN (BIRTH-ARIAS) KNABENGESCHREI (BOYS' HULLABALOO) LUZIFERs ZORN (LUCIFER'S FURY) DAS GROSSE GEWEINE (THE GREAT WEeping) 2. Akt <b>EVAs ZWEITGEBURT</b> (EVE'S SECOND BIRTH-GIVING) MÄDCHENPROZESSION (GIRLS' PROCESSION) BEFRUCHTUNG MIT KLAVIERSTÜCK (CONCEPTION WITH PIANO PIECE) WIEDERGEBOURT (RE-BIRTH) EVAs LIED (EVE'S SONG) 3. Akt <b>EVAs ZAUBER</b> (EVE'S MAGIC) BOTSCHAFT (MESSAGE) DER KINDERFÄNGER (THE PIED PIPER) ENTFÜHRUNG (ABDUCTION) MONTAGS-ABSCHIED (MONDAY FAREWELL)

**Individual editions of MONDAY from LIGHT:**

212	(118)	1986/ 1988	No. 55	<b>MONTAGS-GRUSS</b> (EVA-GRUSS) <b>MONDAY GREETING</b> (EVE'S GREETING) for multiple basset-horn and elec. keyboard instruments (performance with <b>basset-horn</b> <i>live</i> and tape, or <b>tape only</b> ) (perhaps 1 transmitter, 8-track tape rec., 5 or 4 loudsp., mixing console / sound proj.)	[34']
213	(119)	1986	1. ex 55	<b>Xi</b> for a melody instrument with micro-tones (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[6' or 9']
214	(120)		2. ex 55	<b>Xi</b> <i>Version for basset-horn</i> (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[9']
215	(121)		3. ex 55	<b>Xi</b> <i>Version for alto flute or flute</i> (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[6']
216	27A	1987	No. 56	<b>EVA's ERSTGEBURT</b> (EVE'S FIRST BIRTH-GIVING) (Act 1 of <b>MONDAY from LIGHT</b> ) for 3 sopranos, 3 tenors, bass / actor / choir (8-track tape or <i>live</i> ), <i>staged</i> : 21 actresses / children's choir / modern orchestra (3 synthesizer players, 1 perc., tape) ( <b>cond.</b> ) (16 transmitters, 8 micr., 8-track tape rec., 12 loudsp., mixing console / sound proj.)	[93']
217			ex 56	<b>GEBURTS-FEST</b> (FESTIVAL OF BIRTH) Choir Music with Sound Scenes of <b>MONDAY from LICHT</b> Version of EVE'S FIRST BIRTH-GIVING for choir <i>a cappella</i> and tape ( <b>cond.</b> ) (4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[68'30]

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

218				<b>QUELLE DES LEBENS</b> (SPRING OF LIFE) Choir Music with Sound Scenes Version of <b>EXPECTING – HEINZELMÄNNCHEN – BIRTH-ARIAS</b> for choir <i>a cappella</i> and tape ( <b>cond.</b> ) (4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[38'30]
219				<b>KINDERSPIEL</b> (CHILD'S PLAY) Choir Music with Sound Scenes Version of <b>BOYS' HULLABALOO</b> for choir <i>a cappella</i> and tape ( <b>cond.</b> ) (4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[19']
220				<b>TRAUER MIT HUMOR</b> (LAMENT WITH HUMOR) Choir Music with Sound Scenes Version of <b>THE GREAT WEEPING</b> for choir <i>a cappella</i> and tape ( <b>cond.</b> ) (4-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 11'30]

221	◊ 27B		No. 56 $\frac{1}{2}$ (+ $\frac{2}{3}$ )	<b>IN HOFFNUNG</b> (EXPECTING) (Scene of EVE'S FIRST BIRTH-GIVING) with HEINZELMÄNNCHEN for 3 sopranos / choir (8-track tape or <i>live</i> ), <i>staged</i> : 21 actresses / modern orchestra (3 synth. players, 1 percussionist, 8-track tape) ( <b>cond.</b> ) (4 transmitters, 12 micr. or 4 micr. and 8-track tape rec., 8 or 12 loudsp., mixing console, sound proj.)	[27']
222	Ⓢ 122	1989	ex 56 $\frac{1}{2}$	<b>FLAUTINA</b> Solo for flute with piccolo and alto flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[6']
223	◊ 27C	Ⓢ 123	1987	No. 56 $\frac{3}{4}$ <b>GEBURTS-ARIEN</b> (BIRTH-ARIAS) (Scene of EVE'S FIRST BIRTH-GIVING) for 3 sopranos, 3 tenors / choir (tape or <i>live</i> ) / 1 synthesizer player, 8-track tape (possibly <b>cond.</b> ) (6 transmitters, 8 micr. <i>ad lib.</i> , 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)	[17']
The 2 BIRTH-ARIAS may also be performed individually:					
224	Ⓢ 124		1. ex 56 $\frac{3}{4}$	<b>Erste GEBURTS-ARIE</b> (First BIRTH-ARIA) for 3 sopranos / choir (tape or <i>live</i> ) / 1 synth. player, 8-track tape (possibly <b>cond.</b> ) (3 transmitters, 8 micr. <i>ad lib.</i> , 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)	[9']
225	Ⓢ 125		2. ex 56 $\frac{3}{4}$	<b>Zweite GEBURTS-ARIE</b> (Second BIRTH-ARIA) for 3 tenors, 3 sopranos / choir (tape or <i>live</i> ) / 1 synth. player, 8-track tape (possibly <b>cond.</b> ) (6 transmitters, 8 micr. <i>ad lib.</i> , 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.) <b>or</b> for 3 tenors, tape, synthesizer (3 transmitters, 8-track tape rec., 8 loudsp., mixing console / sound proj.)	[9']
226	◊ 27D		No. 56 $\frac{4}{5}$ (+ $\frac{5}{6}$ )	<b>KNABENGESCHREI</b> (BOYS' HULLABALOO) (Scene of EVE'S FIRST BIRTH-GIVING) with LUCIFER'S FURY for 3 sopranos, bass / actor / choir (tape or <i>live</i> ), children's choir / modern orchestra (3 synth. players, 1 perc., 8-track tape) ( <b>cond.</b> ) (16 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)	[22']



227	126		ex 56 $\frac{5}{6}$	<b>LUZIFERs ZORN</b> (LUCIFER'S FURY) for bass, actor / synthesizer player / tape (2 transmitters, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[26']
228	27E 127		No. 56 $\frac{6}{7}$	<b>DAS GROSSE GEWEINE</b> (THE GREAT WEEPING) (Scene of EVE'S FIRST BIRTH-GIVING) for 3 sopranos, bass / choir (tape or <i>live</i> ) ( <b>cond.</b> ) / modern orchestra (3 synth. players, 1 perc., tape) (5 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)	[10'30"]
229	28A	1984 to 1987	No. 57	<b>EVA's ZWEITGEBURT</b> (EVE'S SECOND BIRTH-GIVING) (Act 2 of <b>MONDAY from LIGHT</b> ) for 7 solo boy singers / basset-horn, 3 basset-teases (2 basset-horns and 1 vocal basset-horn) / piano / choir (tape or <i>live</i> ), <i>staged</i> : 21 actresses / girls' choir / modern orchestra (3 synth. players, 1 perc., tape) ( <b>cond.</b> ) (13 transmitters, 16 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)	[66']
230			ex 57	<i>A cappella version of</i> <b>MÄDCHENPROZESSION</b> (GIRLS' PROCESSION) for girls' choir <i>a cappella</i> and piano (1 transmitter, 8 or possibly 12 micr., 2 x 2 loudsp., mixing console / sound proj.)	[19']
231	28B		No. 57 $\frac{1}{2}$ (+ $\frac{2}{3}$ )	<b>MÄDCHENPROZESSION</b> (GIRLS' PROCESSION) and <b>CONCEPTION</b> with PIANO PIECE – RE-BIRTH (3 scenes of EVE'S SECOND BIRTH-GIVING) for girls' choir, piano / choir (tape or <i>live</i> ) ( <b>cond.</b> ) / modern orchestra (3 synth. players, 1 perc., tape) (1 or 10 transmitters, 8 micr., [+ 16 or 8 if choir sings <i>live</i> ], 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)	[22'30"]
232	128	1984	ex 57 $\frac{2}{3}$	<b>KLAVIERSTÜCK XIV</b> (PIANO PIECE XIV) BIRTHDAY-FORMULA of <b>MONDAY from LIGHT</b> as piano solo (1 transmitter, 2 micr., 2 x 2 loudsp., mixing console / sound proj.)	[6']
233	28C 129	1986	No. 57 $\frac{3}{4}$	<b>EVA's LIED</b> (EVE'S SONG) (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) / <i>ad lib.</i> : women's choir (12 transmitters, 6 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.)	[43'30"]

234	(130)	1986	1. ex 57 $\frac{3}{4}$	<b>DIE 7 LIEDER DER TAGE</b> (THE 7 SONGS OF THE DAYS) [9'] for voice (also child's voice) or voice and chordal instrument or for melody instrument or melody instrument and chordal instrument edition in the original register and higher register (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
235	(131)	1986/ 1988	2. ex 57 $\frac{3}{4}$	<b>WOCHENKREIS</b> (CIRCLE OF THE WEEK) [25'30"] Duet for basset-horn and synthesizer player (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
236	29A	1984 to 86	No. 58	<b>EVA's ZAUBER</b> (EVE'S MAGIC) [57'] (Act 3 of <b>MONDAY</b> from <b>LIGHT</b> ) for basset-horn, alto flute with piccolo / choir ( <b>cond.</b> ), 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.)
237	29B	1984/ 1985	No. 58 $\frac{1}{2}$	<b>BOTSCHAFT</b> (MESSAGE) [27'] (scene from EVE'S MAGIC) for basset-horn, alto flute / choir ( <b>cond.</b> ) / modern orchestra (3 synth. players, 1 perc., tape) (12 transmitters, 14 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.) <b>or</b> for basset-horn, alto flute / choir ( <b>cond.</b> ) / tape (2 transmitters, 8 micr., 8-track tape rec., 8 or 12 loudsp., mixing console / sound proj.) <b>or</b> (132) for basset-horn, alto flute ( <b>without choir</b> ) / 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.)
238	(133)		No. 58 $\frac{1}{2}$ <i>ossia</i>	<b>AVE</b> (from EVE'S MAGIC) [23'30"] for basset-horn and alto flute (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)
239	(134)	1984	1. ex 58 $\frac{1}{2}$	<b>EVA's SPIEGEL</b> (EVE'S MIRROR) [4'] (from EVE'S MAGIC) for basset-horn (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
240	(135)	1984	2. ex 58 $\frac{1}{2}$	<b>SUSANI</b> (from EVE'S MAGIC) [7'] for basset-horn (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)
241	(136)	1985	3. ex 58 $\frac{1}{2}$	<b>SUSANI'S ECHO</b> (from EVE'S MAGIC) [7'] for alto flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)

242	◊ <sup>29D</sup>	1986	No. 58 $\frac{2}{3}$	<b>DER KINDERFÄNGER</b> (THE PIED PIPER) (scene from EVE'S MAGIC) with <b>ABDUCTION</b> for alto flute with piccolo / children's choir / modern orchestra (3 synth. players, 1 perc., tape) / <i>ad lib.</i> : basset-horn (2 transmitters, 6 micr., 8-track tape rec., 8 loudsp., mixing console / sound proj.)	[30'30'']
	(137)		No. 58 $\frac{2}{3}$ <i>ossia</i>	<b>DER KINDERFÄNGER</b> (THE PIED PIPER) for alto flute with piccolo / 2 synthesizer players, percussionist, tape (4 transmitters, 8-track tape rec., 4 monitor loudsp., 8 loudsp., mixing console / sound proj.) <b>or as</b> <b>solo</b> for alto flute with piccolo and tape (1 transmitter, 8-track [poss. 2-track] tape rec., 8 [poss. 2 x 2] loudsp., mixing console / sound proj.)	[circa 32']
	(138)				
243	(139)		1. ex 58 $\frac{2}{3}$	<b>ENTFÜHRUNG</b> (ABDUCTION) (from EVE'S MAGIC) as <b>solo</b> for piccolo flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[12']
244	(140)		1. ex 58 $\frac{2}{3}$ <i>ossia</i>	<b>ENTFÜHRUNG</b> (ABDUCTION) (aus EVAs ZAUBER) for soprano saxophone and electronic and concrete music <b>or as solo</b> for soprano saxophone (1 transmitter, 2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[14']
245		1986/ 1988	No. 59	<b>MONTAGS-ABSCHIED</b> (EVA-ABSCHIED) MONDAY FAREWELL (EVE'S FAREWELL) for piccolo flute, multiple soprano voice and elec. keyboard instruments (performance with <b>8-track tape</b> only) (8-track tape rec., 7 or 4 loudsp., mixing console / sound proj.)	[28']
246	(141)	1989/ 2003	1. ex 59	<b>QUITT</b> (EVEN) for 3 players (for example for alto flute, clarinet, piccolo-trumpet) (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 7']
247	(142)	1989	2. ex 59	<b>YPSILON</b> for a melody instrument (with micro-tones) (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 9']
248	(143)		3. ex 59	<b>YPSILON</b> <i>Version for basset-horn</i> (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[9']
249	(144)		4. ex 59	<b>YPSILON</b> <i>Version for flute</i> (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[9']

250            1977/    No. 47/    **DIENSTAG aus LICHT** (TUESDAY from LIGHT)            [ca. 156']  
                  1987    No. 60 – 61    Opera in a greeting and two acts with farewell  
                  to 91                            for 17 musical performers  
                  (see 1977,                            (3 solo voices, 10 solo instrumentalists,  
                  Work No. 47                            4 dancer-mimes), actors, mimes,  
                  and No. 47  $\frac{1}{2}$ )                            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  $\frac{1}{2}$  [1977])

251     1987/    No. 60    **DIENSTAGS-GRUSS** (TUESDAY GREETING)            [21']  
                  1988                            (WELCOME with PEACE GREETING)  
                                             for soprano / 9 trumpets, 9 trombones, 2 synthesizer players /  
                                             choir, conductor and co-conductor  
                                             (1 transmitter, 8 micr., mixing console / sound proj.)

252      1988    1. ex 60    **WILLKOMMEN** (WELCOME)            [1'25"]  
                                             for trumpets, trombones, 2 synthesizer players (cond.)

253                1989    2. ex 60    **SUKAT** for basset-horn and alto flute            [8']  
                                             (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)

(see 161)            1977/    No. 47    **JAHRESLAUF vom DIENSTAG**            [ca. 61']  
                  1991                            (COURSE OF THE YEARS of TUESDAY)  
                  (see 1977,                            (Act 1 of TUESDAY from LIGHT)  
                  Work No. 47                            for tenor, bass / 4 dancer-mimes /  
                  and No. 47  $\frac{1}{2}$ )                            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)

254      1990/    No. 61    **INVASION – EXPLOSION mit ABSCHIED**            [74']  
                  1991                            (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)

255		1990/ 1991	1. ex 61	<b>OKTOPHONIE</b> (OCTOPHONY) Electronic Music of <b>TUESDAY</b> from <b>LIGHT</b> (8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)	[69']
256	(148)	1992	2. ex 61	<b>SIGNALE zur INVASION</b> (SIGNALS to INVASION) for trombone and electronic music (1 transmitter, 8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.) <b>or as trombone solo</b>	[ca. 19' or 30' or 52']  [ca. 25']
257	(149)	1990/ 1991	No. 61 $\frac{1}{2}$	<b>PIETÀ</b> 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.) <b>or</b> for flugelhorn and electronic music (1 transmitter, 8-track [poss. 2-track] tape rec., 8 x 2 loudsp. [poss. 2 x 2], mixing console / sound proj.)	[27'45"]   [27'45"]
258		1991	No. 61 $\frac{2}{3}$	<b>DIENSTAGS-ABSCHIED</b> (TUESDAY FAREWELL) for choir ( <b>cond.</b> ), 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.)	[23']
259	(150)		ex 61 $\frac{2}{3}$	<b>SYNTHI-FOU</b> (KLAVIERSTÜCK XV) (PIANO PIECE XV) for a player of electronic keyboard instruments and electronic music (8-track tape, 8 x 2 loudsp., mixing console / sound proj.)	[23']



260	1991 to 94	No. 62 – 64	<b>FREITAG aus LICHT</b> (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	[ca. 290']
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FREITAGS-GRUSS (FRIDAY GREETING)

FREITAG-VERSUCHUNG (FRIDAY TEMPTATION)

FREITAGS-ABSCHIED (FRIDAY FAREWELL)

#### Individual editions of FRIDAY from LIGHT:

261	1991 / 1992 / 1994	No. 62	<b>FREITAGS-GRUSS</b> (FRIDAY GREETING) and <b>FREITAGS-ABSCHIED</b> (FRIDAY FAREWELL) Electronic Music of FRIDAY (GREETING and FAREWELL together are entitled <b>WELTRAUM</b> [OUTER SPACE]) (8-track tape rec., 8 loudsp., mixing console / sound proj.)	[ca. 68'30"] [ca. 78'] [ca. 146']
262	1992 / 1999	No. 63	<b>PAARE vom FREITAG</b> (COUPLES of FRIDAY) with soprano, bass, electronic instruments ( <b>tape</b> ) (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 65']
263	1992 / 1994	No. 62 + 63	<b>ELEKTRONISCHE MUSIK mit TONSZENEN</b> vom <b>FREITAG aus LICHT</b> (ELECTRONIC MUSIC with SOUND SCENES of FRIDAY from LIGHT) with 12 soprano and bass voices, electronic instruments (24-track tape rec., 12 loudsp., mixing console / sound proj.)	[ca. 145']
264	(151) 1995	No. 63 $\frac{1}{2}$	<b>KLAVIERSTÜCK XVI</b> (PIANO PIECE XVI) for tape, stringed piano, electronic keyboards <i>ad lib.</i> , sound projectionist 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)	[ca. 7']
265	1992 / 1999	Nr. 63 $\frac{2}{3}$	<b>TWO COUPLES</b> Electronic and Concrete Music (2-track tape rec. / 2 x 2 loudsp., mixing console / sound proj.)	[21']

266	◊32A	1991 to 94	No. 64	<b>FREITAG - VERSUCHUNG</b> (FRIDAY TEMPTATION) 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 ( <i>ad lib.</i> 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)	[ca. 145']
267	Ⓢ152	1994	1. ex 64	<b>ANTRAG</b> (PROPOSAL) 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)	[12'30"]
268	◊32B Ⓢ153	1994	2. ex 64	<b>KINDER-ORCHESTER</b> (CHILDREN'S ORCHESTRA) (for example 16 instruments) and soprano (also as <b>cond.</b> ), 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)	[6']
269	Ⓢ154	1994	3. ex 64	<b>KINDER-CHOR</b> (CHILDREN'S CHOIR) (for example 24 voices) and bass (also as <b>cond.</b> ), 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)	[9'30"]
270	◊32C Ⓢ155	1994	4. ex 64	<b>KINDER-TUTTI</b> (CHILDREN'S TUTTI) for children's orchestra, children's choir / soprano (also as <b>cond.</b> ), 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)	[7']
271	Ⓢ156	1994	5. ex 64	<b>ZUSTIMMUNG</b> (CONSENT) 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)	[9']
272	Ⓢ157	1994	6. ex 64	<b>FALL</b> 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)	[18']

273	(158)	1994	7. ex 64	<b>KINDER-KRIEG</b> (CHILDREN'S WAR) for children's choir (possibly <b>cond.</b> ) / a synthesizer player / electronic music / sound projectionist (ca. 8 micr., 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)	[12']
274	(159)	1994 / 1999	7½ ex 64	<b>KOMET</b> (COMET) as <b>PIANO PIECE XVII</b> for electronic keyboard, electronic and concrete music, sound projectionist (poss. 1 transmitter, 4 [or 4 x 2] loudsp., 8-track or 2-track tape rec., mixing console)	[ca. 15']
275	(160)	1994 / 1999	7⅔ ex 64	<b>KOMET</b> (COMET) Version for a percussionist, electronic and concrete music, sound projectionist (1 or more micr., 4 [or 4 x 2] loudsp., 8-track or 2-track tape rec., mixing console)	[ca. 15']
276	(161)	1994	8. ex 64	<b>REUE</b> (REPENTANCE) for soprano, flute, basset-horn / electronic music / sound projectionist (3 transmitters, 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)	[10']
277	(162)	1991	9. ex 64	<b>ELUFA</b> for basset-horn, flute / electronic music <i>ad lib.</i> (2 transmitters, 8 [or 2 x 2] loudsp., perhaps 8-track or 2-track tape rec. <i>ad lib.</i> , mixing console / sound proj.)	[7' 30"]
278	(163)	1991	9½ ex 64	<b>FREIA</b> for flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[7']
279	(164)	1991	9⅔ ex 64	<b>FREIA</b> for basset-horn (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[7']
280	(165)	2003	9¾ ex 64	<b>VIBRA-ELUFA</b> for vibraphone (2 micr., 2 x 2 loudsp., mixing console / sound proj.)	[7']
281	(166)	1994	10. ex 64	<b>CHOR-SPIRALE</b> (CHOIR SPIRAL) for 12 choir singers (3 S, 3 A, 6 B) / electronic music / sound projectionist (12 transmitters or ca. 6 micr., 8 [or 2 x 2] loudsp., 8-track or 2-track tape rec., mixing console)	[8']

282	1995 to 97	No. 65 – 71	<b>MITTWOCH aus LICHT</b> (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)	[ca. 267']
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#### Individual editions of WEDNESDAY from LIGHT

283	①67	1998	No. 65	<b>MITTWOCHS-GRUSS</b> (WEDNESDAY GREETING) Electronic Music (8-track tape rec., 4 x 2 loudsp., mixing console / sound proj.)	[54']
284		1995	No. 66	<b>WELT-PARLAMENT</b> (WORLD PARLIAMENT) (1st scene of WEDNESDAY from LIGHT) for choir <i>a cappella</i> (with singing conductor) (34 micr., plus 15 transmitters when staged, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 40']
285	①68	1995	No. 67	<b>LICHT-RUF</b> (CALL from LIGHT) for trumpet, basset-horn, trombone or other instruments (for example, as an <i>interval signal</i> on tape)	[5 x 22" or more often]
286	33 ①69	1995 / 1996	No. 68	<b>ORCHESTER-FINALISTEN</b> (ORCHESTRA FINALISTS) (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)	[2 x 45', staged 46']

287	(170)	1995 / 1996	1. ex 68	<b>OBOE</b> from ORCHESTRA FINALISTS for oboe and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 5'15" ]
288	(171)	1995 / 1996	2. ex 68	<b>VIOLONCELLO</b> from ORCHESTRA FINALISTS for violoncello and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 3'23" ]
289	(172)	1995 / 1996	3. ex 68	<b>KLARINETTE</b> (CLARINET) from ORCHESTRA FINALISTS for clarinet and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 2'59" ]
290	(173)	1995 / 1996	4. ex 68	<b>FAGOTT</b> (BASSOON) from ORCHESTRA FINALISTS for bassoon and electronic music (2 micr., 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 3'50" ]
291	(174)	1995 / 1996	5. ex 68	<b>VIOLINE</b> (VIOLIN) from ORCHESTRA FINALISTS for violin and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 3'20" ]
292	(175)	1995 / 1996	6. ex 68	<b>TUBA</b> from ORCHESTRA FINALISTS for tuba and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 4'21" ]
293	(176)	1995 / 1996	7. ex 68	<b>FLÖTE</b> (FLUTE) from ORCHESTRA FINALISTS for flute and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 5'13" ]
294	(177)	1995 / 1996	8. ex 68	<b>POSAUNE</b> (TROMBONE) from ORCHESTRA FINALISTS for trombone and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 4'12" ]
295	(178)	1995 / 1996	9. ex 68	<b>VIOLA</b> from ORCHESTRA FINALISTS for viola and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 4'33" ]
296	(179)	1995 / 1996	10. ex 68	<b>TROMPETE</b> (TRUMPET) from ORCHESTRA FINALISTS for trumpet and electronic music (1 transmitter, 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 4'25" ]
297	(180)	1995 / 1996	11. ex 68	<b>KONTRABASS</b> (DOUBLE-BASS) from ORCHESTRA FINALISTS for double-bass, a gong hitter and electronic music (3 micr., 8-track [ poss. 2-track ] tape rec., 8 x 2 loudsp. [ poss. 2 x 2 ], mixing console / sound proj.)	[ 8'21" ]



298	(181)	1992/ 1993	No. 69	<b>HELIKOPTER-STREICHQUARTETT</b> (HELICOPTER STRING QUARTET) (3rd scene of <b>WEDNESDAY</b> from <b>LIGHT</b> )  (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])	[ca. 31']
299	(182)	1997	No. 70	<b>MICHAELION</b> (4th scene of <b>WEDNESDAY</b> from <b>LIGHT</b> ) <b>PRESIDENCY – LUCICAMEL – OPERATOR</b>  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) ( <i>staged</i> : small loudsp. in niches and on balconies, 7 video cameras, 7 video screens)	[ca. 60']
300	(183)	1997	1. ex 70	<b>THINKI</b> for flute  (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 4'30"]
301	(184)	1997	2. ex 70	<b>BASSETSU</b> for basset-horn  (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 5'30"]
302	(185)	1997	3. ex 70	<b>BASSETSU-TRIO</b> for basset-horn, trumpet, trombone  (3 transmitters, 2 x 2 or 4 x 2 loudsp. mixing console / sound proj.)	[ca. 26']
303	(186)	1997	4. ex 70	<b>MENSCHEN, HÖRT</b> (MANKIND, HEAR) (of <b>WEDNESDAY</b> from <b>LIGHT</b> ) for vocal sextet (2 S, A, T, 2 B)  (6 transmitters, 6 or 2 x 2 loudsp., mixing console / sound proj.)	[ca. 16']
304	(187)	1997	5. ex 70	<b>KAMEL-TANZ</b> (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.)	[ca. 5']
305	(188)	1997	No. 70 $\frac{1}{2}$	<b>ROTARY</b> Woodwind Quintet	[ca. 8']
306	(189)	1996	No. 71	<b>MITTWOCHS-ABSCHIED</b> (WEDNESDAY FAREWELL) Electronic and Concrete Music  (8-track tape rec., 8 x 2 loudsp., mixing console / sound proj.)	[44']
307	(190)	1992/ 2002	No. 72	<b>EUROPA-GRUSS</b> (EUROPE GREETING) for wind instruments (and synthesizers <i>ad lib.</i> )	[ca. 12'30"]
308	(191)	1995	No. 73	<b>TRUMPETENT</b> for 4 trumpeters  (4 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 16']
309	(192)	2004	No. 73 $\frac{1}{2}$	<b>MITTWOCH-FORMEL</b> (WEDNESDAY FORMULA) with 3 percussionists (METAL – WOOD – SKIN) (2 x 2 loudsp., ca. 9 micr., mixing console / sound proj. )	[23'35"]

310	(193)	2004	No. 73 $\frac{2}{3}$	<b>KLAVIERSTÜCK XVIII</b> (MITTWOCH-FORMEL) / PIANO PIECE XVIII (WEDNESDAY FORMULA) for electronic piano (2 x 2 Lautspr., 2 Mikr., Mischpult / Klangr. )	[12'12'']
311		1997	No. 74	<b>LITANEI 97</b> for choir and conductor	[ca. 23']
312		1998 to 2003	Nr. 75–80	<b>SONNTAG aus LICHT</b> (SUNDAY from LIGHT) 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	[ca. 278']

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

- 1st day LICHTER – WASSER (LIGHTS – WATERS) (no intermission)  
ENGEL-PROZESSIONEN (ANGEL PROCESSIONS) [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 }  
SUNDAY FAREWELL [35'].

#### Individual editions of SUNDAY from LIGHT:

313	34	1998/99	No. 75	<b>LICHTER – WASSER</b> (SONNTAGS-GRUSS) LIGHTS – WATERS (SUNDAY GREETING) (1st scene of SUNDAY from LIGHT) for soprano, tenor, and orchestra with synthesizer ( <b>cond.</b> ) (2 transmitters, 29 micr., 4 x 2 loudsp., mixing console / sound proj.)	[ca. 51']
314		2000	No. 76	<b>ENGEL-PROZESSIONEN</b> (ANGEL PROCESSIONS) (2nd scene of SUNDAY from LIGHT) for choir <i>a cappella</i> ( <b>cond.</b> )	[ca. 40']
315	(194)	2002 / 2003	Nr. 77	<b>LICHT-BILDER</b> (LIGHT-PICTURES) (3rd scene of SUNDAY from LIGHT) for basset-horn, flute with ring-modulation, tenor, trumpet with ring-modulation, synthesizer, light-picture ( <i>ad. lib.</i> ) (4 transmitters, 4 x 2 loudsp., mixing console / sound proj.)	[ca. 42']
316	(195)	2002	No. 78	<b>DÜFTE – ZEICHEN</b> (SCENTS – SIGNS) (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.)	[ca. 57']

317	(196)	2002	1. ex 78	<b>CUCHULAINN</b> (MONDAY SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) for soprano, with synthesizer (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[4'13"]
318	(197)	2002	2. ex 78	<b>KYPHI</b> (TUESDAY SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) for tenor and bass, with synthesizer (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[5'04"]
319	(198)	2002	3. ex 78	<b>MASTIX / MASTIC</b> (WEDNESDAY SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) for soprano, tenor and baritone, with synthesizer (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[4'10"]
320	(199)	2002	4. ex 78	<b>ROSA MYSTICA</b> (THURSDAY SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) for tenor, with synthesizer (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[7'28"]
321	(200)	2002	5. ex 78	<b>TATE YUNANAKA</b> (FRIDAY SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) for soprano and baritone, with synthesizer (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[4'27"]
322	(201)	2002	6. ex 78	<b>UD</b> (SATURDAY SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) for bass, with synthesizer (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[4'17"]
323	(202)	2002	7. ex 78	<b>WEIHRAUCH / FRANKINCENSE</b> (SUNDAY SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) for soprano and tenor, with synthesizer (2 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[8'16"]
324	(203)	2002	8. ex 78	<b>KNABEN-DUFT</b> (BOY SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) Solo for alto, with synthesizer and vocal sextet ( <i>live</i> or tape) (1 [or 7] transmitter(s), 8-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[7'01"]
325	(204)	2002	9. ex 78	<b>HIMMELS-DUFT</b> (HEAVEN'S SCENT) (from SCENTS – SIGNS of <b>SUNDAY from LIGHT</b> ) Duet for boy's voice and alto, with synthesizer, vocal sextet <b>or</b> Duet for boy's voice and alto with tape (8 transmitters, 2 x 2 loudsp., mixing console / sound proj. <b>or</b> 2 transmitters, 8-track tape rec., CD player, 2 x 2 loudsp., mixing console / sound proj.)	[7'34"]
326	35	2001 / 2002	No. 79	<b>HOCH-ZEITEN</b> (HIGH-TIMES) (5th scene of <b>SUNDAY from LIGHT</b> ) for choir and orchestra ( <b>2 cond.</b> ) (33 + 41 micr., 2 x 5 loudsp., 2 mixing consoles / 2 sound proj.)	[ca. 2 x 35']



	2004 to 2007	No. 81 – 101	<b>KLANG</b> (SOUND) <i>The 24 Hours of the Day</i>	
329	(207)	2004/ 2005	No. 81 <b>KLANG – 1<sup>st</sup> Hour</b> <b>HIMMELFAHRT</b> (ASCENSION) for organ or synthesizer, soprano and tenor (2 transmitters, 7 microphones, 2 x 2 loudsp., mixing console / sound proj.)	[37']
330	(208)	2005	No. 82 <b>KLANG – 2<sup>nd</sup> Hour</b> <b>FREUDE</b> (JOY) for two harps (2 transmitters, 4 microphones, 2 x 2 loudsp., mixing console / sound proj.)	[41']
331–354	(209)	2005/ 2006	No. 83 <b>KLANG – 3<sup>rd</sup> Hour</b> <b>NATÜRLICHE DAUERN 1–24 /</b> (NATURAL DURATIONS 1–24) for piano (1 transmitter, 2 microphones, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 140']
355	(210)	2005	No. 84 <b>KLANG – 4<sup>th</sup> Hour</b> <b>HIMMELS-TÜR</b> (HEAVEN'S DOOR) for a percussionist and a little girl (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 28']
356		2006	Nr. 84 <i>extra</i> <b>24 TÜRIN</b> for door, rin and speaker [2 versions: German and English] (2-track tape rec., 2 x 2 loudsp., mixing console / sound proj.)	[ca. 13']
357	(211)	2006	No. 85.1 <b>KLANG – 5<sup>th</sup> Hour</b> <b>HARMONIEN</b> (HARMONIES) for bass clarinet (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 15']
358	(212)	2006	No. 85.2 <b>KLANG – 5<sup>th</sup> Hour</b> <b>HARMONIEN</b> (HARMONIES) for flute (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 15']
359	(213)	2006 Nr. 85.2 <i>extra</i>	<b>KATIKATI</b> for flute	not yet premiered [ca. 4']
360	(214)	2006	No. 85.3 <b>KLANG – 5<sup>th</sup> Hour</b> <b>HARMONIEN</b> (HARMONIES) for trumpet (1 transmitter, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 16']
361	(214)	2006	No. 86 <b>KLANG – 6<sup>th</sup> Hour</b> <b>SCHÖNHEIT</b> (BEAUTY) for bass clarinet, flute and trumpet (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 28']
362	(216)	2007	No. 87 <b>KLANG – 7<sup>th</sup> Hour</b> <b>BALANCE</b> for bass clarinet, English horn, flute (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 32']
363	(217)	2007	No. 88 <b>KLANG – 8<sup>th</sup> Hour</b> <b>GLÜCK</b> (BLISS) for bassoon, English horn, oboe (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 30']
364	(218)	2007	No. 89 <b>KLANG – 9<sup>th</sup> Hour</b> <b>HOFFNUNG</b> (HOPE) for violoncello, viola, violin (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[32'30"]
365	(219)	2007	No. 90 <b>KLANG – 10<sup>th</sup> Hour</b> <b>GLANZ</b> (BRILLIANCE) for bassoon, viola, clarinet, oboe, trumpet, trombone, tuba (7 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 38']

366	(220)	2007	No. 91	<b>KLANG – 11<sup>th</sup> Hour</b> <b>TREUE</b> (FIDELITY) for bass clarinet, basset-horn, E <sup>b</sup> clarinet (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 30']
367	(221)	2007	No. 92	<b>KLANG – 12<sup>th</sup> Hour</b> <b>ERWACHEN</b> (AWAKENING) for violoncello, trumpet, soprano saxophone (3 transmitters, 2 x 2 loudsp., mixing console / sound proj.)	[ca. 30']
368		2006 / 2007	No. 93	<b>KLANG – 13<sup>th</sup> Hour</b> <b>COSMIC PULSES</b> Electronic Music (8-track tape rec., 8 x 2 loudsp. , mixing console / sound proj.)	[32']
369	(222)	2007	No. 94	<b>KLANG – 14<sup>th</sup> Hour</b> <b>HAVONA</b> 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.)	[24'10"]
370	(223)	2007	No. 95	<b>KLANG – 15<sup>th</sup> Hour</b> <b>ORVONTON</b> 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.)	[24'06"]
371	(224)	2007	No. 96	<b>KLANG – 16<sup>th</sup> Hour</b> <b>UVERSA</b> 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.)	[22'40"]
372	(225)	2007	No. 97	<b>KLANG – 17<sup>th</sup> Hour</b> <b>NEBADON</b> 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.)	[21'42"]
373	(226)	2007	No. 98	<b>KLANG – 18. Stunde</b> <b>JERUSEM</b> 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.)	[21']
374	(227)	2007	No. 99	<b>KLANG – 19<sup>th</sup> Hour</b> <b>URANTIA</b> 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.)	[19'45"]
375	(228)	2007	No. 100	<b>KLANG – 20<sup>th</sup> Hour</b> <b>EDENTIA</b> 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.)	[18'44"]
376	(229)	2007	Nr. 101	<b>KLANG – 21<sup>th</sup> Hour</b> <b>PARADIES</b> (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.)	[18'02']



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Edition with **booklet in English** (128 pages) / Edition with **booklet in German** (128 pages)
- ⑩ HYMNEN *Electronic and Concrete Music*  
HYMNEN *Electronic and Concrete Music with soloists* (Aloys Kontarsky, Alfred Alings, Rolf Gehlhaar, Johannes G. Fritsch, Harald Bojé, K. Stockhausen) (**4 CDs**)

- ⑪ PROZESSION / PROCESSION *Version with tam-tam, electrochord, electronium, piano, filters and potentiometers*  
 CEYLON *for electronium, camel bells with triangles and synthesizer, modulated piano, tam-tam, Kandy drum* (*Intuitive Music* from the cycle FOR TIMES TO COME)
- ⑫ STIMMUNG / TUNING *for 6 vocalists – Paris Version* (recordings from 1969 and 1982) (2 CDs)
- ⑬ KURZWELLEN / SHORT-WAVES *for 6 players*
- ⑭ AUS DEN SIEBEN TAGEN / FROM THE SEVEN DAYS *Intuitive Music* (15 recordings on 7 CDs)  
 Edition with **booklet in English** (124 pages) / Edition with **booklet in German** (124 pages)
- ⑮ SPIRAL *for a soloist* (2 versions) } Péter Eötvös, Harald Bojé  
 POLE / POLES *for 2*
- ⑯ MANTRA *for two pianists* (Alfons and Aloys Kontarsky)
- ⑰.1 FÜR KOMMENDE ZEITEN / FOR TIMES TO COME *Intuitive Music* (Ensemble for Intuitive Music Weimar)  
 (SHORTENING – AWAKE – HALT – PRESENTIMENT – INSIDE – WAVES)
- ⑱ STERNKLANG / STAR SOUND *Park Music for five groups* (2 CDs)
- ⑲ TRANS *for orchestra* (world première and studio recording)
- ⑳ AM HIMMEL WANDRE ICH / IN THE SKY I AM WALKING *American Indian songs for 2 voices*  
 (Helga Hamm-Albrecht, Karl O. Barkey)
- ㉑ YLEM *for 19 players* (2 versions)
- ㉒ INORI *Adorations for one or two soloists and orchestra*
- ㉓ ATMEN GIBT DAS LEBEN / BREATHING GIVES LIFE *Choir Opera with orchestra*
- ㉔ TIERKREIS / ZODIAC *for music boxes*  
 MUSIK IM BAUCH / MUSIC IN THE BELLY *for 6 percussionists and music boxes*  
 (Les Percussions de Strasbourg)
- ㉕ HARLEKIN / HARLEQUIN *for clarinet*  
 DER KLEINE HARLEKIN / THE LITTLE HARLEQUIN *for clarinet* } Suzanne Stephens
- ㉖ SIRIUS *electronic music and trumpet, soprano, bass clarinet, bass* (2 CDs)
- ㉗ IN FREUNDSCHAFT / IN FRIENDSHIP *for clarinet*  
 TRAUM-FORMEL / DREAM-FORMULA *for basset-horn* } Suzanne Stephens  
 AMOUR *for clarinet*
- ㉘ *Music for flute, piccolo flute, alto flute with Kathinka Pasveer* (2 CDs)  
 IN FREUNDSCHAFT / IN FRIENDSHIP *for flute*  
 PICCOLO *for piccolo flute*  
 AMOUR *for flute*  
 SUSANI'S ECHO *for alto flute*  
 Xi *Version for flute*  
 ZUNGENSPIZZENTANZ / TIP-OF-THE-TONGUE-DANCE *for piccolo flute*  
 FLAUTINA *for flute with piccolo flute and alto flute*  
 YPSILON *Version for flute*  
 KATHINKA'S GESANG / KATHINKA'S 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*

- 32) **Music for clarinet, bass clarinet, basset-horn with Suzanne Stephens (3 CDs)**  
 LAUB und REGEN / LEAVES and RAIN *for clarinet and viola*  
 TIERKREIS / ZODIAC *for clarinet and piano*  
 LIBRA *for bass clarinet and electronic music*  
 IN FREUNDSCHAFT / IN FRIENDSHIP *for basset-horn*  
 TANZE LUZEFA! / DANCE LUCEFA! *for basset-horn*  
 BIJOU *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*  
 EVAs 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*
- 33) ARIES *for trumpet and electronic music* (Markus Stockhausen)  
 PIANO PIECE XIII (LUCIFER'S DREAM *as piano solo*) (Majella Stockhausen)
- 34) **SAMSTAG aus LICHT / SATURDAY from LIGHT Opera (4 CDs)**
- 35) 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*
- 36) **MONTAG aus LICHT / MONDAY from LIGHT Opera (5 CDs)**
- 37) 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*)
- 38) GEBURTS-ARIEN / 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*
- 39) **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)
- 40) **DIENSTAG aus LICHT / TUESDAY from LIGHT Opera (2 CDs)**  
 Edition with **booklet in English** (200 pages)  
 Edition with **booklet in German** (200 pages)
- 41) OKTOPHONIE / OCTOPHONY *Electronic Music* of **TUESDAY from LIGHT**
- 42) SYNTHI-FOU (or PIANO PIECE XV) *for a synthesizer player and electronic music*  
 DIENSTAGS-ABSCHIED (TUESDAY FAREWELL) *for a synthesizer player, choir and electronic music*  
 Sounds of SYNTHI-FOU with Simon Stockhausen (2 CDs)
- 43) **Music for trumpet, piccolo trumpet, flugelhorn with Markus Stockhausen (2 CDs)**  
 EINGANG und FORMEL / ENTRANCE and FORMULA *for trumpet*  
 EXAMEN / EXAMINATION *for tenor, trumpet, basset-horn, piano, soprano, bass, 2 speaker-mimes*  
 DRACHENKAMPF / DRAGON FIGHT *for trumpet, trombone, percussion and a synthesizer player*  
 OBERLIPPENTANZ / UPPER-LIP-DANCE *for piccolo trumpet*  
 PIETÀ-Solo *for flugelhorn and electronic music*  
 PIETÀ-Duo *for flugelhorn, soprano and electronic music*

- 44) **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*
- 45) 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)
- 46) SPIRAL *for a soloist with short-wave receiver: integral version with Michael Vetter* (2 CDs)
- 47) HYMNEN / ANTHEMS (Third Region) *Electronic Music with orchestra*
- 48) PAARE vom FREITAG / COUPLES of FRIDAY *with soprano, bass, electronic instruments*
- 49) ELECTRONIC MUSIC with SOUND SCENES of FRIDAY from LIGHT (2 CDs)
- 50) FREITAG aus LICHT / FRIDAY from LIGHT **Opera** (4 CDs)
- 51) WELT-PARLAMENT / WORLD PARLIAMENT *for choir a cappella*  
 (1st scene of WEDNESDAY from LIGHT)
- 52) ORCHESTER-FINALISTEN / ORCHESTRA FINALISTS *for orchestra and electronic music*  
 (2nd scene of WEDNESDAY from LIGHT)
- 53) HELIKOPTER-STREICHQUARTETT / HELICOPTER STRING QUARTET  
 (3rd scene of WEDNESDAY from LIGHT) *world première and studio recording* (Arditti-Quartett) (2 CDs)  
**Stockhausen moderates the world première in English.**
- 54) MICHAELION (4th scene of WEDNESDAY from LIGHT)  
 for choir / bass with short-wave receiver / flute, basset-horn, trumpet, trombone /  
 a synthesizer player, tape / 2 dancers / sound projectionist
- 55) BASSETSU-TRIO *for basset-horn, trumpet and trombone* of WEDNESDAY from LIGHT  
 MITTWOCHS-ABSCHIED / WEDNESDAY FAREWELL *Electronic and Concrete Music*
- 56) PIANO PIECES I–XIV with Ellen Corver (3 CDs)  
**Stockhausen explains the sound playback in English and German.**
- 57) **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*
- 58) LICHTER – WASSER (SONNTAGS-GRUSS) / LIGHTS – WATERS (SUNDAY GREETING)  
 (1st scene of SUNDAY from LIGHT) *for soprano, tenor, orchestra with synthesizer*
- 59) RECHTER AUGENBRAUENTANZ / RIGHT-EYEBROW-DANCE  
*for clarinets, bass clarinets, percussionist, synthesizer player*  
 CAPRICORN *for bass and electronic music* (Nicholas Isherwood)
- 60) ARIES *for trumpet and electronic music*  
 IN FREUNDSCHAFT *for trumpet*  
 HALT *for trumpet and double-bass*  
 PIETÀ *for flugelhorn and soprano*
- 61) 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)

- ⑥2 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.)**
- ⑥2 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.)**
- ⑥3 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*
- ⑥4 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)*
- ⑥5 10 Scenes of FRIDAY from LIGHT (2 CDs)
- ⑥6 MITTWOCHS-GRUSS / WEDNESDAY GREETING *Electronic Music of WEDNESDAY from LIGHT*
- ⑥7 ENGEL-PROZESSIONEN / ANGEL PROCESSIONS (2nd scene of SUNDAY from LIGHT)  
*for choir a cappella*  
*Pianissimo TUTTI-Chor / TUTTI choir of ANGEL PROCESSIONS (2 CDs)*
- ⑥8 LICHT-BILDER / LICHT PICTURES (3rd scene of SUNDAY from LIGHT)  
*for tenor, trumpet with ringmodulation, basset-horn, flute with ring modulation, synthesizer (2 CDs)*
- ⑥9 DÜFTE – ZEICHEN / SCENTS – SIGNS (4th scene of SUNDAY from LIGHT)  
*for 7 vocalists, boy's voice, synthesizer*
- ⑦0 9 SCENTS OF THE WEEK (from SCENTS – SIGNS) *for 7 vocalists, boy's voice, synthesizer*
- ⑦1 HOCH-ZEITEN / HIGH-TIMES *for choir (3 CDs: 5 individual groups and the tutti choir for study purposes)*
- ⑦2 HOCH-ZEITEN / HIGH-TIMES *for orchestra (3 CDs: 5 individual groups and the tutti orchestra for study purposes)*
- ⑦3 HOCH-ZEITEN / HIGH-TIMES *for orchestra and choir*  
 (5th scene of SUNDAY from LIGHT)
- ⑦4 SONNTAGS-ABSCHIED / SUNDAY FAREWELL *Electronic Music (5 synthesizers)*  
 5 simultaneous click-tracks for SUNDAY FAREWELL
- ⑦5 STRAHLEN / RAYS *for a percussionist and 10-track recording*
- ⑦6 *Electronic Music of SIRIUS in 4 versions (8 CDs: SPRING Version, SUMMER Version, AUTUMN Version, WINTER Version)*
- ⑦7 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*
- ⑦8 **Music for saxophone with Julien Petit**  
 AMOUR *for saxophone – SAXOPHONE for saxophone and bongo*  
 PICCOLO *for saxophone with geisha bell – IN FRIENDSHIP for saxophone*  
 KNABENDUETT / BOYS' DUET *for two soprano saxophones*  
 ENTFÜHRUNG / ABDUCTION *for saxophone, electronic and concrete music*



- 79 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)*
- 80 MOMENTE / MOMENTS *for solo soprano, 4 choir groups and 13 instrumentalists (2 CDs)*  
*Version 1998* (conductor: Rupert Huber)
- 81 PUNKTE / POINTS *for orchestra* (recording 2004, conductor: Péter Eötvös)  
**Introduction by Stockhausen to PUNKTE** (in German and English)
- 82 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)  
 TRUMPE<sup>T</sup>ENT *for 4 trumpeters*
- 83 HIMMELFAHRT / ASCENSION *Version for synthesizer, soprano and tenor*  
**First Hour** from **KLANG**  
 Timbres of the synthesizer player (Antonio Pérez Abellán)
- 84 FREUDE / JOY *for 2 harps* (Marianne Smit, Esther Kooi)  
**Second Hour** from **KLANG**
- 85 NATÜRLICHE DAUERN / NATURAL DURATIONS *for piano (2 CDs)*  
**Third Hour** from **KLANG**  
 (Frank Gutschmidt, Benjamin Kobler, Antonio Pérez Abellán)
- 86 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)
- 87 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**
- 88 BALANCE *for bass clarinet, English horn, flute – Seventh Hour* from **KLANG**  
 GLÜCK *for bassoon, English horn, oboe – Eighth Hour* from **KLANG**
- 89 HOFFNUNG / HOPE *for violoncello, viola, violin – Ninth Hour* from **KLANG**  
 GLANZ / BRILLIANCE *for bassoon, viola, clarinet, oboe, trumpet, trombone, tuba – Tenth Hour* from **KLANG**
- 90 TREUE / FIDELETY *for bass clarinet, basset-horn, E<sup>b</sup> clarinet – Eleventh Hour* from **KLANG**  
 ERWACHEN / AWAKENING *for violoncello, trumpet, soprano saxophone – Twelfth Hour* from **KLANG**
- 91 COSMIC PULSES *Electronic Music – Thirteenth Hour* from **KLANG**



- 92 HAVONA *Electronic Music* – HAVONA *for bass and electronic music*  
**Fourteenth Hour** from **KLANG**
- 93 ORVONTON *Electronic Music* – ORVONTON *for baritone and electronic music*  
**Fünfteenth Hour** from **KLANG**
- 94 UVERSA *Electronic Music* – UVERSA *for basset-horn and electronic music*  
**Sixteenth Hour** from **KLANG**
- 95 NEBADON *Electronic Music* – NEBADON *for horn and electronic music*  
**Seventeenth Hour** from **KLANG**
- 96 JERUSEM *Electronic Music* – JERUSEM *for tenor and electronic music*  
**Eighteenth Hour** from **KLANG**
- 97 URANTIA *Electronic Music* – URANTIA *for soprano and electronic music*  
**Nineteenth Hour** from **KLANG**
- 98 EDENTIA *Electronic Music* – EDENTIA *for soprano saxophone and electronic music*  
**Twentieth Hour** from **KLANG**
- 99 PARADIES (PARADISE) *Electronic Music* – PARADIES *for flute and electronic music*  
**Twenty-First Hour** from **KLANG**
- 100 JUBILÄUM *for orchestra*  
TIERKREIS *for orchestra*  
TIERKREIS *for the carillon of the Cologne Town Hall*
- 101 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*
- 102 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*
- 103 POLE (POLES) *for 2: integral version* with **Michael Vetter** and **Natascha Nikeprelevic**
- 104 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

## Special Edition

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*.

### Text-CD ①

- |   |  |         |
|---|--|---------|
| 1 | Orientierung / Orientation 1952–53, Lecture          | [47'33] |
| 2 | Elektronische Musik / Electronic Music 1953, Lecture | [31'27] |

### Text-CD ②

- |   |  |         |
|---|--|---------|
| 1 | Punktueller Musik / Point Music, Lecture 1952              | [38'51] |
| 2 | Gruppen-Komposition / Group Composition 1952, Lecture 1955 | [35'09] |

### Text-CD ③

- |   |  |         |
|---|--|---------|
| 1 | Klangkomposition / Klang (Sound) Composition 1953, Lecture | [77'00] |
|---|--|---------|

### Text-CD ④

- |   |  |         |
|---|--|---------|
| 1 | Statistische Form (von Webern zu Debussy) /<br>Statistical Form (from Webern to Debussy), Lecture 1954 | [38'00] |
| 2 | ZEITMASZE (1955/56), Lecture   | [34'00] |

### Text-CD ⑤

- |   |  |         |
|---|--|---------|
| 1 | GESANG DER JÜNGLICHE 1955, Lecture                 | [32'00] |
| 2 | Musik und Sprache / Music and Speech, Lecture 1957 | [43'00] |

### Text-CD ⑥

- |   |  |         |
|---|--|---------|
| 1 | Elektronische und instrumentale Musik<br>Electronic and Instrumental Music 1958, Lecture | [73'00] |
|---|--|---------|

### Text-CD ⑦ (2 CDs)

- |   |  |         |
|---|--|---------|
| 1 | MUSIK im RAUM / MUSIC in SPACE 1958, Lecture | [78'30] |
|---|--|---------|

### Text-CD ⑧ (2 CDs)

- |   |  |         |
|---|--|---------|
| 1 | MUSIK und GRAPHIK / MUSIC and GRAPHICS 1959, Lecture | [64'00] |
|---|--|---------|

### Text-CD ⑨ (2 CDs)

- |   |   |                    |
|---|---|--------------------|
| 1 | MOMENTFORM (Unendliche Form) /<br>MOMENT FORM (Unending Form), Lecture 1960 | [45'00]<br>[45'00] |
|---|---|--------------------|

### Text-CD ⑩

- |   |   |         |
|---|---|---------|
| 1 | ERfindung und ENTdeckung /<br>Invention and Discovery, Lecture 1961 | [50'05] |
|---|---|---------|

### Text-CD ⑪

- |   |   |         |
|---|---|---------|
| 1 | Einheit der musikalischen Zeit /<br>Unity of Musical Time, Lecture 1961 | [78'30] |
|---|---|---------|

### Text-CD ⑫ (2 CDs)

- |   |   |         |
|---|---|---------|
| 1 | Kadenzrhythmik im Werk Mozarts /<br>Cadential rhythm in the works of Mozart, Lecture 1961 | [43'00] |
|---|---|---------|

<b>Text-CD</b> (13)	(2 CDs)	[78'30]
1	Vier Kriterien der Elektronischen Musik / Four Criteria of Electronic Music, Lecture 1963	[37'00]
<b>Text-CD</b> (14)		[64'00]
1	MIKROPHONIE I / MICROPHONY I, Lecture 1964	
2	MICROPHONIE I / MICROPHONY II, Lecture 1965	
<b>Text-CD</b> (15)		[73'00]
1	Elektronische Musik und Automatik / Electronic Music and Automatic, Lecture 1965	
<b>Text-CD</b> (16)		[78'00]
1	TELEMUSIK / TELEMUSIC, Lecture 1966	
<b>Text-CD</b> (17)	(2 CDs)	[78'30]
1	HYMNEN / ANTHEMS, Lecture 1967	[50'00]
<b>Text-CD</b> (18)		[55'00]
1	Live-Electronic Music, Lecture 1968	
<b>Text-CD</b> (19)		[55'00]
1	MOMENTE / MOMENTS, Lecture 1963	[22'12]
2	1st Interview 1972	[09'28]
3	2nd Interview 1972	[15'38]
<b>Text-CD</b> (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	
<b>Text-CD</b> (21)		[70'00]
1	World Fair Expo '70 in Osaka: 2 Interviews 1970	
2	KURZWELLEN / SHORT WAVES at the spherical auditorium in Osaka.	
<b>Text-CD</b> (22)		[76'00]
1	"...Ich werde die Töne" / "...I become the tones", Interview 1971	
2	ZUGVOGEL / BIRD OF PASSAGE <i>for Ensemble</i> from FOR TIMES TO COME (1970)	
3	"7 Tage Elektronische Musik" / "7 Days of Electronic Music", Interview 1972	
<b>Text-CD</b> (23)	(3 CDs)	
1	Zu Beethovens späte Streichquartette, Interview 1977	[55'40]
	On Beethoven's Late String Quartets	[49'00]
2	Opus 1970: Stockhoven – Beethausen	[55'30]
	KURZWELLEN mit Beethoven / SHORT WAVES with Beethoven	
<b>Text-CD</b> (24)	(3 CDs)	
1	Zuhören ist eine Kunst / Listening is an Art	[73'30]
	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*

(Paperback, 240 pages, in English, Pan Books Ltd., London, 1974)

**Hermann Conen:** *Formel-Komposition – Zu Karlheinz Stockhausens 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 Stockhausens 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

Vol. 3: Texte zur Musik 1963–1970

Vol. 4: Texte zur Musik 1970–1977

Vol. 5 / Vol. 6: Texte zur Musik 1977–1984

**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;

Vol. 10: Astronische Musik – Echos von Echos.

**TEXTE zur MUSIK 1991–1998** Vol. 11 to 14 (*Stockhausen Foundation for Music*, 2014, mainly in German):

Vol. 11: Nachsätze: Zu KREUZSPIEL (1951) bis LIBRA (1977) – Werktreue –  
Ergänzendes zu LICHT

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)

**Karlheinz Stockhausen bei den Internationalen Ferienkursen für Neue Musik in Darmstadt 1951–1996 /**  
Karlheinz Stockhausen at the International Vacation Courses for New Music in Darmstadt 1951–1996  
documents and letters  
(646 bound pages, in German, 105 black-and-white photographs, hard cover, *Stockhausen Foundation for Music*, 2001)

**Karlheinz Stockhausen: Kompositorische Grundlagen Neuer Musik.**

**Sechs Seminare für die Darmstädter Ferienkurse 1970**

(304 bound pages in German, hard cover, 91 illustrations, sketches in colour, *Stockhausen Foundation for Music*, 2009)

**Gedenkschrift für Stockhausen**

(246 bound pages with texts in German, English, French, Dutch, Italian,  
hard cover in colour, many illustrations, *Stockhausen Foundation for Music*, 2008)

**Karlheinz Stockhausen: GESANG DER JÜNGLINGE Facsimile Edition 2001**

(special edition of all the sketches in colour, 308 bound pages, hard cover)

**Karlheinz Stockhausen: *The Art, to Listen* – A musical analysis of the composition IN FRIENDSHIP (in English)**

(24 pages in English with numerous musical examples)

**Karlheinz Stockhausen: *Introduction to MANTRA* (in English)**

(16 pages in English with numerous musical examples and a postcard with the *MANTRA formula* in colour)

**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 sketch( **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;

Programme book of the *Stockhausen Courses Kuerten 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2013*.

#### 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'âge d'homme, Paris, 1988);

Paul Dirmeikis: *Le Souffle du Temps – Quodlibet pour Karlheinz Stockhausen* (in French, Editions Teolo Martius, 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 Rignoni: *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);
- Mya Tannenbaum: *Stockhausen, Intervista sul genio musicale* (in Italian, Laterza & Figli, Bari, 1985).
- Markus Wirtz: *Licht – Die szenische Musik von Karlheinz Stockhausen. Eine Einführung* (in German, Pfau-Verlag, Saarbrücken, 2000);
- Karl H. Wörner: *Karlheinz Stockhausen, Werk + Wollen* (in German, Musikverlag P. J. Tonger, Rodenkirchen, 1963; English edition [translated by Bill Hopkins], Faber + Faber, London, 1973).

## 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<sup>1</sup>

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

duration of film,  
producer, archive number



1.	1965	<b>MOMENTE</b> (Gérard Patris) (M. Arroyo, K. Stockhausen, WDR-Chor, <i>Musique Vivante</i> , Aloys and Alfons Kontarsky) English French German	16 mm and BetaSP	45'51'' INA / WDR 4456-1 black-and-white
2.	1966	<b>MIKROPHONIE I</b> (Sylvain Dhomme) (Alfred Alings, Harald Bojé, Johannes Fritsch, Aloys Kontarsky, Hugh Davies, Stockhausen) French	35 mm, 16 mm and BetaSP	27'12'' INA / WDR 4380 Colour
3.	1969	<b>Stockhausen in den Höhlen von Jeita</b> (Anne-Marie Deshayes) (Stockhausen in the caves of Jeita) (HYMNEN, KURZWELLEN, SPIRAL, STIMMUNG) English French German	35 mm, 16 mm and U-Matic	45' and 57' MIDEM – Colour
4.	1969	<b>WORKSHOP: the same trade as Mozart</b> (Interview on Electronic Music. Performance of intuitive music AUS DEN SIEBEN TAGEN) English	16 mm	55' BBC Archive – black-and-white
5.	1970	<b>STOCKHOVEN-BEETHAUSEN OPUS 1970</b> (Hans G. Helms) (KURZWELLEN with Beethoven) German	16 mm and U-Matic	49'16'' WDR 8474 (8483) – black-and-white
6.	1971	<b>Ich werde die Töne – die Weltschau des Karlheinz Stockhausen</b> (I become the tones – the world-view of Karlheinz Stockhausen) German	16 mm and U-Matic	30'44'' WDR 9181 – black-and-white
7.	1971	<b>Musical Forming</b> (Lecture I) (Allied Artists, Robert Slotover) english	16 mm and U-Matic	135' AA – Colour and black-and-white
8.	1971	<b>MIKROPHONIE I</b> (Lecture II) English	16 mm and U-Matic	58' AA – Colour and black-and-white
9.	1971	<b>Moment-Forming and Integration</b> (Lecture III) (MOMENTE) English	16 mm and U-Matic	99' AA – Colour and black-and-white
10.	1971	<b>Intuitive Music</b> (Lecture IV) English	16 mm and U-Matic	60' AA – Colour and black-and-white
11.	1971	<b>Questions and Answers on Intuitive Music</b> English	16 mm and U-Matic	35' AA – Colour and black-and-white
12.	1971	<b>Four Criteria of Electronic Music</b> (Lecture V) (KONTAKTE) English	16 mm and U-Matic	105' AA – Colour and black-and-white
13.	1971	<b>Questions and Answers on Four Criteria of Electronic Music</b> English	16 mm and U-Matic	40' AA – Colour and black-and-white
14.	1971	<b>TELEMUSIC</b> (Lecture VI) English	16 mm and U-Matic	60' AA – Colour and black-and-white
15.	1971	<b>MANTRA</b> (Lecture VII) English	16 mm and U-Matic	120' AA – Colour and black-and-white

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	<b>Questions and Answers on MANTRA</b> English	16 mm and U-Matic	60'	AA – Colour and black-and-white
17.	1971	<b>MANTRA – Ein Probenbericht</b> / A rehearsal reportage (Aloys and Alfons Kontarsky) German	MAZ	56'23"	SWR 0001112 / PN 0302007 – Colour
18.	1971	<b>MANTRA</b> English, French, German, Spanish, Arabic	16 mm	56'23"	Inter Nationes – Colour
19.	1972	<b>ALPHABET POUR LIÈGE</b> French	16 mm and U-Matic	42'	RTBF – Colour
20.	1973	<b>TRANS...und so weiter</b> (Gérard Patris) (TRANS, MIKROPHONIE I, REFRAIN, HYMNEN, AM HIMMEL WANDRE ICH, CEYLON) German	16 mm and BetaSP	58'43"	ZDF – Colour
21.	1973	<b>FULL HOUSE: YLEM</b> (K. Stockhausen, <i>London Sinfonietta</i> ) English	U-Matic	60'	BBC – Colour
22.	1974	<b>INORI</b> (K. Stockhausen, <i>Sinfonieorchester des SWF</i> , Elizabeth Clarke, Alain Louafi, Bernhard Wosien) German	MAZ and U-Matic	70'	SWR 87 / PN 200 350 – Colour
23.	1974	<b>INORI</b> <sup>1</sup> German	MAZ and U-Matic	82'30"	ZDF – Colour
24.	1975	<b>INORI</b> (with spoken introduction by Stockhausen) (K. Stockhausen, <i>Sinfonieorchester der RAI Rom</i> , Alain Louafi) Italian	16 mm	ca. 75'	RAI – Colour
25.	1979	<b>MICHAELs REISE UM DIE ERDE</b> (K. Stockhausen, Markus Stockhausen, <i>Sinfonieorchester der RAI Rom</i> ) Italian	16 mm	ca. 50'	RAI – Colour
26.	1979	<b>Introduction à la Musique Contemporaine No. 6:</b> <b>Musique et Récit</b> (Michel Fano) (Stockhausen conducts the <i>Ensemble Intercontemporain</i> Paris with KREUZSPIEL and KONTRA-PUNKTE gives introductions to these works) French	BetaSP	ca. 60'	INA – Colour
27.	1980	<b>Omnibus: Tuning in with Stockhausen and the Sing Circle</b> (MOMENTE, MIKROPHONIE II, KONTAKTE, GESANG DER JÜNGLINGE, MANTRA, KURZWELLEN, HYMNEN, AUS DEN 7 TAGEN, STERNKLANG) English	16 mm	ca. 50'	BBC – Colour
28.	1981	<b>“Notenschlüssel”: Stockhausen und seine Werke</b> (“Clef”: Stockhausen and his works) (MANTRA, INORI, ALPHABET POUR LIÈGE, KONTAKTE) German	MAZ and U-Matic	44'27"	SWR 0003564 – Colour
29.	1984	<b>SAMSTAG aus LICHT:</b> <b>Karlheinz Stockhausens zweiter Schöpfungstag</b> (Karlheinz Stockhausen's second day of creation) German	U-Matic	29'45"	WDR – Colour
30.	1984	<b>SAMSTAG aus LICHT: Das Menschheitstheater des Karlheinz Stockhausen:</b> <b>Der zweite Tag</b> (Karlheinz Stockhausen's theatre of humanity - The second day) German	U-Matic	29'53"	WDR 0126 309 – Colour

1 The same version as film no. 22, but supplemented with excerpts of VORTRAG ÜBER HU (LECTURE ON HU).

31.	1984	<b>Das Welttheater des Karlheinz Stockhausen</b> (SAMSTAG aus LICHT) (The world theatre of Karlheinz Stockhausen – SATURDAY from LIGHT) German	MAZ	60'42'' WDR 0127207 – Colour
32.	1984	<b>HYMNEN mit Solisten und Orchester</b> Stockhausen conducts the <i>Radio-Orchester Budapest</i> (with interview) Hungarian / German	U-Matic	ca. 125' Magyar Televizio – Colour
33.	1985	<b>KATHINKAs GESANG de Karlheinz Stockhausen</b> French	U-Matic	33'21'' I.R.C.A.M. – Colour
34.	1985	<b>DONNERSTAG aus LICHT in Covent Garden</b> ("Saturday Review" with Peter Heyworth) English	16 mm	20' BBC – Colour
35.	1987	<b>Musikalische Visionen / Musical Visions</b> (Stockhausen talks with Mogens Andersen) English	U-Matic	60' DR – TV – Colour
36.	1988	<b>Stockhausen – LICHTWERKE / LIGHT WORKS</b> (Henning Lohner) (MOMENTE, HYMNEN, STIMMUNG, and especially: <b>MONTAG aus LICHT</b> ) German	MAZ and U-Matic	ca. 55' St. – Colour
37.	1988	<b>Stockhausen in Mailand</b> ( <i>Musikwerkstatt</i> first part) ( <b>MONTAG aus LICHT</b> ) German	U-Matic	60' ZDF – Colour
38.	1988	<b>Wer Ohren hat zu hören, der höre!</b> (He who has ears to hear, let him hear) Hommage à K. Stockhausen on the occasion of his 60th birthday ( <b>MONTAG aus LICHT</b> ) German	U-Matic	60' WDR 0155950 – Colour
39.	1990	<b>Stockhausen in Straßburg</b> (GRUPPEN for 3 orchestras, <i>Südwestfunk Symphony Orchestra</i> ) German	U-Matic	35'55'' SWR 0022020 – Colour
40.	1990	<b>MICHAELs REISE UM DIE ERDE</b> <i>Soloists' Version</i> German	U-Matic	30' WDR 0184344 – Colour
41.	1990	<b>EXAMEN vom DONNERSTAG aus LICHT</b> (José Montes-Baquer) (with introduction by Stockhausen) German	U-Matic	36'57'' WDR 0188355 – Colour
42.	1994	<b>Musikreport: Stockhausen MIKROPHONIE-Gong</b> (Robert Paiste in Kürten) German	U-Matic	30' SWR – Colour
43.	1995	<b>HELIKOPTER-STREICHQUARTETT</b> (Frank Scheffer) German/English	16 mm and BetaSP	76' Allegri Films – Colour
44.	1996	<b>Access to all areas: The New Technology</b> (Interview at the <i>Studio for Electronic Music</i> of the WDR during the realisation of the electronic music of FRIDAY from LIGHT) English	BetaSP	60' ABC – Colour
45.	1996	<b>LICHT– Das Welttheater des Karlheinz Stockhausen</b> (The creation of FREITAG aus LICHT at the <i>Leipzig Opera</i> ) German	BetaSP	44'15'' WDR – Colour
46.	1998	<b>INORI in Amsterdam</b> ( <i>Niederländisches Radio Kammerorchester</i> 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** 67'  
 (Stockhausen talks with Laure Adler im *Cité de la Musique*, Paris, **Société National de Télévision** – Colour  
 where INORI with *Ensemble Intercontemporain* is performed.)  
 French BetaSP
48. 1998 **Metropolis** – (Die Zeit TV, Sendung 8. 8. 1998) ca. 30'  
 (Interview with Felix Schmidt on the occasion of Stockhausen's 70th birthday in Stuttgart, **AVE** – Colour  
 where rehearsals of *MICHAELION* take place.)  
 German BetaSP
49. 1998 **Stockhausen Courses Kuerten 1998** ca. 75 Hours  
 (All concerts and composition seminars) **St.** – Colour  
 English Hi-8
50. 1999 **Stockhausen Courses Kuerten 1999** ca. 75 Hours  
 (All concerts and composition seminars) **St.** – Colour  
 English Hi-8
51. 2000 **Music Masters: Karlheinz Stockhausen** 60'  
 (Stockhausen in rehearsals during the *Stockhausen Courses Kuerten 2000* **BBC** – Colour  
 [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)  
 English BetaSP
52. 2000 **Stockhausen Courses Kuerten 2000** ca. 75 Hours  
 (All concerts and composition seminars) **St.** – Colour  
 English Hi-8
53. 2000 **IN ABSENTIA** 21'  
 (Film by the *Brothers Quay* to the music *TWO COUPLES* by Stockhausen) **BBC** – Colour  
 16 mm
54. 2001 **Stockhausen Courses Kuerten 2001, 2002, 2003, 2004, 2005, 2006, 2007** ca. 525 Hours  
 to (All concerts and composition seminars) **St.** – Colour  
 2007 English Hi-8 / DVCAM
55. 2007 **TECHSTUFF** ca. 30'  
 (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  
Elsternwich 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 Nationes**  
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 Televizio**  
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  
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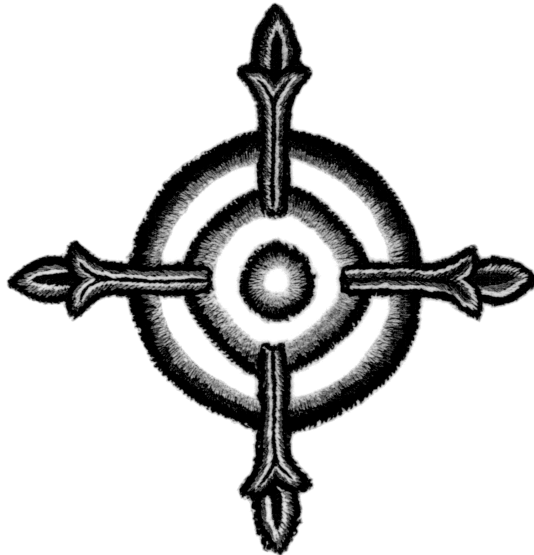
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# KARLHEINZ STOCKHAUSEN

## Composer

Wednesday, August 22<sup>nd</sup> 1928 – Wednesday, December 5<sup>th</sup> 2007



*“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 25<sup>th</sup> 2007)

