Introduction

STOP and START

for 6 instrumental groups

(duration circa 21 minutes)

About the title

STOP and START is a model for the *moment form*. Groups of sounds of changing densities are **stopped** by noises, and then – following each such interruption – differently comprised sound groups **start**.

The STOP-noises are usually soft moments for concentrated listening. They gradually become more rare, so that the fluency of the sound groups develops organically.

Near the end, a secret children's song sounds "like wind" in agitated, irregularly tremoloed dissonances above solemn bass tones.

STOP and always START again!

Origin

In 1965 I composed STOP *for Orchestra*. The instrumentation, choice of the pitches and timbres are determined by the conductor. In 1969, a *Paris Version* was made. It is published by *Universal Edition*, Vienna (Austria). I conducted the *London Version 1973* several times and recorded it with the *London Sinfonietta* (CD 4 of the *Stockhausen Complete Edition*). Since then, several other versions have been made.

For the *Stockhausen Courses Kürten 2002*, I wrote a **new score** entitled **STOP and START** *for 6 instrumental groups*:

I   synthesizer 1 and bass clarinet (S 1 + Bk),

II   synthesizer 2 and trombone (S 2 + Pos),

III   synthesizer 3 and basset-horn (S 3 + Bh),

IV   synthesizer 4 and saxophone (S 4 + Sax),

V   synthesizer 5 and trumpet (S 5 + Tp),

VI   synthesizer 6 and flute (S 6 + Fl)

TUTTI   = all.

In this score, all details have been written out.

Depending on the circumstances, it is possible to use **other** instruments than those indicated, if they have approximately the same register and are dynamically well-balanced.

Also the **number of instruments** can be increased, if the balance among the groups is maintained.

The world première took place on July 27th 2002 in the opening concert of the *Stockhausen Courses Kürten* with the following performers:

I   Antonio Pérez Abellán (S 1) + Rumi Sota-Klemm (Bk);

II   Benjamin Kobler (S 2) + Andrew Digby (Pos);

III   Marc Maes (S 3) + Michele Marelli (Bh);

IV   Josef Rebbe (S 4) + Julien Petit (Sax);

V   Frank Gutschmidt (S 5) + William Forman (Tp);

VI   Michael Pattmann (vibraphone, glockenspiel, and for the bass notes a sampler with keyboard) + Karin de Fleyt (Fl + alto flute)
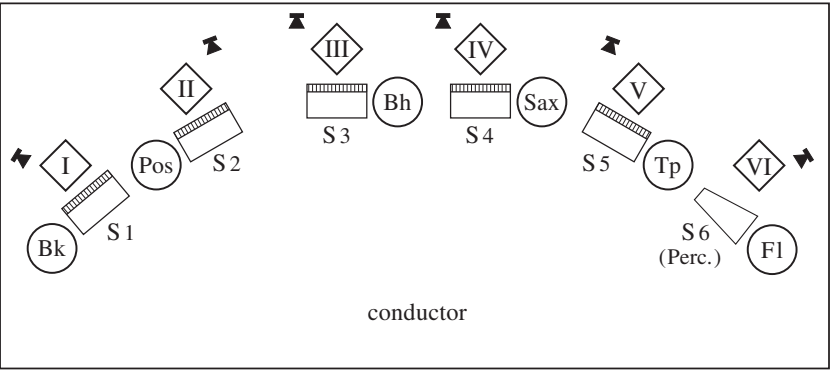
conducted by K. Stockhausen.

In group VI I substituted synthesizer 6 with percussion in order to include Michael Pattmann, who gave a percussion course; however, a sixth synthesizer would be better for the balance.

A recording of STOP and START has been released by the *Stockhausen-Verlag* on compact disc 64.

Performance Practice

Set-up

✠ = monitor loudspeakers

Sound Equipment

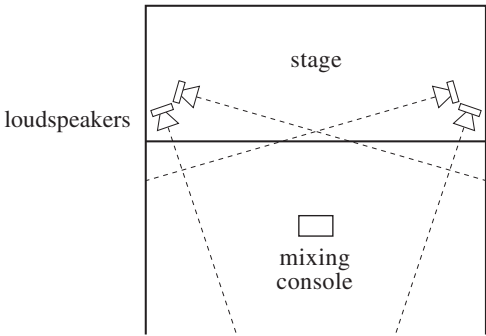Each synthesizer player has a **monitor loudspeaker** beside him, which should be powerful enough to enable a balance of all instruments in rehearsals and for performances in small halls. The monitor loudspeakers of these players should, if possible, sound equally loud when playing *pp* or *ff*. In addition, for performances in larger halls, all instruments must be amplified: the winds with 6 microphones, the percussion instruments with 3 microphones, and the synthesizers with leads to the mixing console in the hall. (For the world première, S 1 and S 3 each had two leads, and S 2, S 4, and S 5 each had one lead.)

All signals are circuited to a mixing console at the middle of the hall, where each has an individual fader and panorama potentiometer. There, they are mixed to stereo, dynamically balanced and projected over 2 x 2 loudspeakers which are at the left and right above the stage, circa 4.5 m high.

Configuration of the mixing console for the world première

Instr.	Bk	S 1	Pos	S 2	S 3	Bh	S 4	Sax	S 5	Tp	S 6, alternatively, percussion Tamt. Gong	Vib.	Samp.	Fl
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

Pan.

Rehearsal preceding the world première of START and STOP on July 27th 2002 at the *Sülztalhalle* in Kürten.