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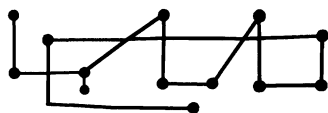
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“...HOW CREATION IS COMPOSED”: SPIRITUALITY IN THE MUSIC OF KARLHEINZ STOCKHAUSEN



GÜNTER PETERS

IN AN INTRODUCTORY LECTURE to his choral composition *Litanei 97*, Karlheinz Stockhausen outlined the three most important aims and orientations of his work:¹

1. to form the music in absolute *freedom*, independent of any exterior rules, regulations and restrictive forces, free from the limitations of musical styles and social ideologies;
2. to create, with every piece, something *new*, unique, unmistakable, original, something hitherto unheard of: an individual living being;
3. to be aware of “das *Geistig-Geistliche*.”² Stockhausen asserts, “It has been my deepest experience ever since I can think (approximately since I was three or four years old) that I will always let myself be guided—also in my work as a composer.”³

Photograph by Brigitte Friedrich, Cologne



KARLHEINZ STOCKHAUSEN, 1999

To let oneself be *freely guided* towards the *New*—this appears to be a contradiction in terms. It can, however, be viewed as a first indication of the religious in Stockhausen's music: Lactantius interpreted *religio* from *religare* as the reconnection of man with God.⁴ Stockhausen wants all his music to be understood as a continuous praising of God: Cicero derived the term *religion* from the Latin *relegere*, the careful worship of the gods.⁵ *New* music as a *praising reconnection* of the artist, who has *freed* himself from aesthetic conventions, social restrictions, and political ideologies, with divine creation—this could be taken as a formula to outline the relationship of religion and art in the music of Karlheinz Stockhausen.

The fact that Stockhausen's composition has continuously been nourished from the realm of the *Geistig-Geistliche* can be seen in the titles of a number of his pieces: *Choral* (1950), *Prozession* (1967), and *Mantra* (1970); *Inori*—the Japanese term for praying (1973); "Kreuzigung" (crucifixion), "Mission," and "Himmelfahrt" (ascension); episodes from *Michaels Reise um die Erde* (1978) from *Donnerstag*, "Pietà," an episode from *Dienstag* (1990/91); and, finally, "Fall" and "Reue,"⁶ scenes from *Freitag* (1994). All these compositions are, in their titles, unmistakably related to divine revelation and liturgy. Nevertheless, they free themselves from rules, regulations, and traditions in order to explore new ways to connect music with the divine and to translate the spiritual content, which is expressed in the titles, into music. Thus they are able to transcend their Christian and European context.

Other titles point towards a religious dimension within the autonomous musicality of their form: *Kreuzspiel* from 1951, for example, or *Festival* from *Michaels Heimkehr* (1980). Titles such as *Telemusik* (1966), *Hymnen* (1966/67), and *Trans* (1971) intentionally blur the boundaries between the political, the religious, and the purely musical.

Even when compositions bear names that stress the importance of abstract form, such as *Punkte* (1952/62) and *Kontra-Punkte* (1952/53), *Zeitmaße* (1955/56), *Gruppen* (1955/57), *Zyklus* (1959), *Carré* (1959–60), *Kontakte* (1958–60), and *Momente* (1962–64/69), they often reveal, at a closer examination, that they are governed by a force which forms and transcends space and time via the *Geistig-Geistliche*. In *Spiral* (1968), this principle of transcendence becomes clearly visible: it encourages the musicians to spiral up beyond their limits.

Nature, be it earthly, bodily, or cosmic, is being hinted at in compositions such as *Herbstmusik* (1974), *Musik im Bauch* (1975), *Sternklang* (1971), and *Sirius* (1975–77). *Ylem* is the title of a composition for nineteen musicians (1972)—"Ylem," a derivation from the Greek term *hylé* (ὕλη), is the term which the two physicists George Gamov and Ralph

Alpher gave to the essential material of the "big bang."⁷ Stockhausen transferred this "theory of the oscillating universe," which explodes every eighty billion years, into the realm of music, as "Phoenix-Musik," "which best succeeds when the players establish telepathic communication with one another."⁸

Astronomy is transformed into astrology. *Tierkreis* (1975/76) composes twelve melodies for the zodiac of human types. It gave Stockhausen the impetus for *Licht*, the cycle of the seven days.⁹

1. PRAYER OF A YOUNG MAN IN THE FURNACE

In the middle of the twentieth century, electronic sound generation became the medium in which the ideal of *freedom* and the aesthetics of the *new* could be radically realized. The electronic apparatus freed the composer from restrictions of the traditional music institutions and opened to him the world of sine waves and other elementary oscillations. With the initial material free at his disposal the composer both could and had to start from scratch with every work.

Whether the making of electronic music evolved from the *Geistig-Geistliche*, however, was strongly doubted both by musical and religious traditionalists in the early fifties. The music seemed to have been reduced to the merely physical and become alienated into the realm of the technical. How were the oscillations produced by sound engines supposed to get in contact with those vibrations that were radiating from the spiritual sphere? Priests and musicologists suspected Stockhausen's compositions to be works of the devil rather than works inspired by heavenly spirits, and they tried to ban electronic music from concert halls and churches.

In a radio interview broadcast by Swiss Radio in 1998 on the occasion of Stockhausen's seventieth birthday, the composer made the following statement with regard to his compositions:

I composed the concrète *Etude* in 1952 in Paris in the Club d'Essai. In 1953 I went to the Studio of Electronic Music of West German Radio and produced the electronic compositions *Studie I* and *Studie II*. In both pieces I used scales which are not the traditional chromatic scales but new scales. After that I wanted very much to examine how music would sound if I used completely different scales for pitch and volume as well as for timbre and duration. *Gesang der Jünglinge* is composed with a whole series of different scales. In addition to that I wanted to go further into the connection of sound and noise, and therefore I began to produce a vast number of different "sound-families": colored noise, by filtering white noise;

impulses of many colors which I could produce with resonance, using an *abstimmbarer Anzeigeverstärker* together with a feedback-filter. I also prepared all kinds of vocal sound-colors, vowels, consonants, and semiconsonantal sounds—I was studying linguistics and phonetics at the University of Bonn at the time. And I made recordings of syllables and syllable-groups with a young boy, which was a very difficult undertaking. Every week I prepared soundtracks with different pitches, which the boy listened to via headphones and repeated in his singing. From these I chose the best, etc.

On the other hand, however, I wanted—which actually had already been the case in my former compositions—to create a music which would clearly express my relationship to God. There are no words in abstract music, and people, therefore, cannot easily hear that the proportions in my music have always been related to everything I learn from the nature of the stars and galaxies and, on the other hand, from the atoms and molecules, and the cells. Everything in my music is an extension of what I experience as Creation—how Creation is composed. When I composed *Gesang der Jünglinge*, being a Roman Catholic, I went to Mass every Sunday, and often during morning Mass to Communion, and after every mass the congregation prayed the “Song of the Youths.” It is natural, then, that I composed this text from the *Gotteslob* hymnal/prayer-book: all works, the heavens, the heavenly hosts, all manifestations of nature praise God; everything is an exaltation of God in many variations. The special fascination of the “Song of the Three Youths in the Fiery Furnace” from the Third Book of Daniel resulted from the fact that I myself felt like a young man in the furnace at that time. Everything I did was aggressively turned down and damned by the music journalists and musicologists of the time. There was a professor Blume, chairman of the German Musicological Society, who in a large text wrote that Stockhausen was laying the ax to the roots of music and was destroying all of occidental music. Therefore, I felt so like the young men in the furnace, and I could only pray that St. Michael would come and pull me out of the blazing fires. That was how the work came into being. It was to have been much longer than it eventually turned out. However, the day of the first performance was set, I was not finished with the piece and had to make an ending after the thirteen minutes I had composed. Today it sounds as if the end was intended to be as it is. Nevertheless, I would have liked to compose all the cantos of the *Gesang der Jünglinge*. Well, after that something else came along which was also very nice to work on. Soon I had begun to compose *Kontakte—Gruppen* was already fin-

ished—and later *Carré* and many other pieces which in different ways all compose the praise of God.¹⁰

With *Gesang der Jünglinge*, Stockhausen wanted to free the language of words from its discursive fixation and transfer it into the unlimited universe of sound vibrations. Out of this continuum, new music should be composed as “the language of higher-developed beings: the ultimate language.”¹¹ (See Example 1.)

Everything in nature, moving and living in its own rhythm, is a vibration of the genius of God. Language, which gives names to things, is in itself a vibration—a voice relating itself to the vibrations of nature. In music, human vibrations form the vibrations of nature in a way which transcends the functions of rational language. The artist organizes the vibrations of mind and matter so that they become new proportionate forms, freed from the limitations of usability, perfect and living in themselves. The language of words and the electronically generated sound are being raised into the spiritual world. Stockhausen once remarked on his composition *Gesang der Jünglinge*, “That was my first public prayer in the form of music.”¹² With this piece he also intended to free the act of praying from the traces of archaic fear of the gods. Via the medium of music the prayer develops from being a mere act of begging for mercy into “Thanking and praising, lauding and admiring, a fascinated confession: I enjoy working with you, God, you are the absolute genius!”¹³ In his later composition *Inori*, adorations for one or two dancer-mimes and orchestra (1974), Stockhausen recomposed the sign-language of praying, on the basis of chromatic scales of prayer gestures, into a highly differentiated bodily music.¹⁴ (See Example 2.)

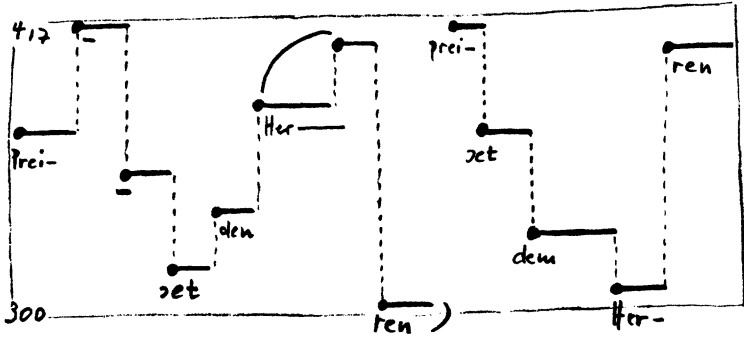
2. MOMENTS OF LOVE, OR TEXTUAL CHOICE AND AUTOBIOGRAPHY

In his compositions, Stockhausen generated a highly complex realm of language. It ranges from his own poems, short prose, and libretto texts to the *Konkrete Poesie* of Helmut Heissenbüttel¹⁵ and Japanese *haiku*, from biblical texts to *objets trouvés* and to the spiraling up of timbres within the vowel-square.¹⁶ From the beginning, Stockhausen, who studied phonetics and linguistics under the supervision of Werner Meyer-Eppler in Bonn, worked according to the “Principles of the International Phonetic Association,” which had been established in 1949.

In his piece *Stimmung*, two aspects are especially noteworthy. First, all fifty-one models of the serial composition are derived from the order and the transitions within the vowel-sequence, from [u] to [i] via [a] or [œ].

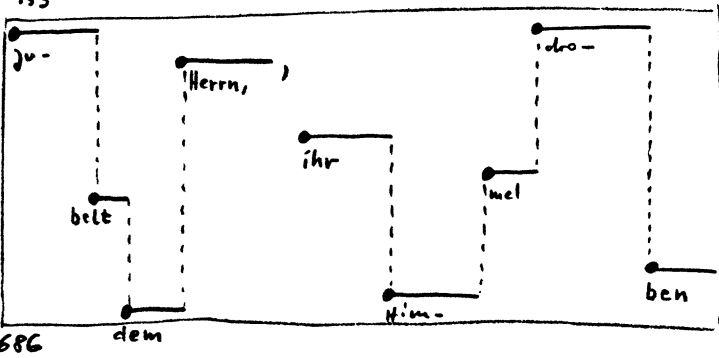
XVI 1)

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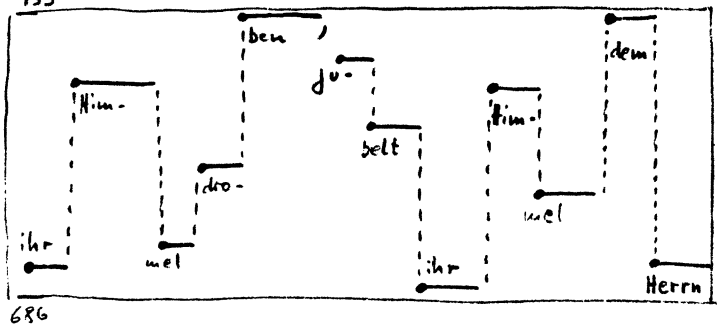
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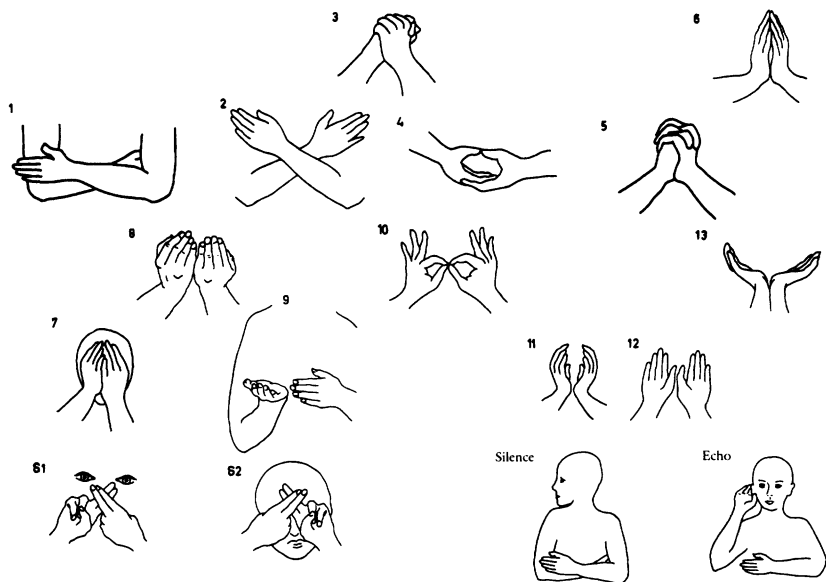


XVII 2)

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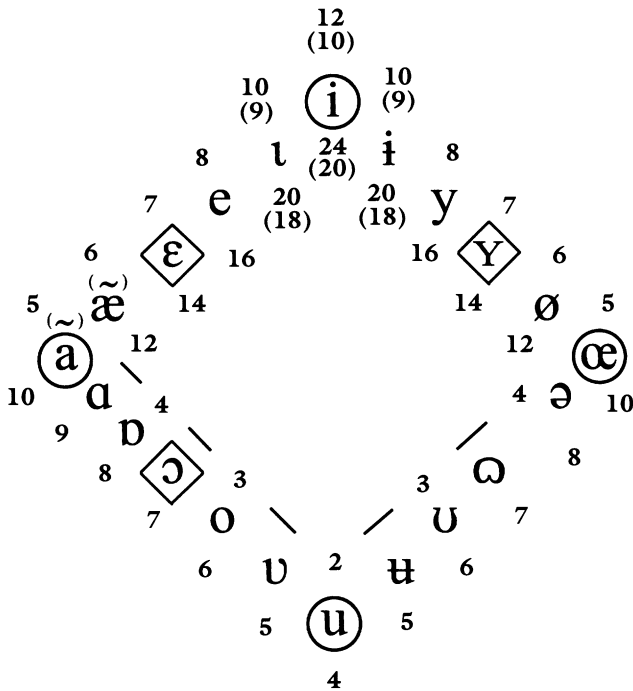
EXAMPLE 1: *GESANG DER JÜNGLICHE* (1955–56), SECTION B,
VOCAL MODELS XVI AND XVII (VERSE 2B)



EXAMPLE 2: SCALE OF PRAYER GESTURES FROM *INORI* (1974)

Second, the overtone-singing is repeatedly stirred up by “magic names” and by the invocation of the seven days of the week—words sung by a soloist which then have to be integrated by the ensemble (see Example 3).

However, Stockhausen also repeatedly used religious texts for his compositions. For his early work *Choral* he wrote a text which already features the figure of the first mother, who later, in the cycle *Licht*, plays such an important role as Eve. *Gesang der Jünglinge* is based on an apocryphal part of the Book of Daniel, and in the *Unsichtbare Chöre* that is part of *Donnerstag* from *Licht*, Stockhausen also set to music apocryphal verses of the Old Testament: Judgment Day (from the Ascent of Moses), The End of Time (from the Apocalypse of Baruch), and Hymn (from Leviticus), partially in Hebrew and partially in German translation. In his most autobiographical work,¹⁷ Stockhausen also chose a biblical text: *Momente*, composed for solo soprano, four choir groups, and thirteen instrumentalists (1962–64), is based on the Song of Solomon (in Martin Luther’s translation). This religious love poem is reflected in a letter written by Mary Bauermeister. His love for Mary Bauermeister, a painter and sculptor from Cologne, forms the basis for *Momente*. Stockhausen, being

EXAMPLE 3: VOWEL-DIAMOND, FROM *STIMMUNG* (1968)

a husband and father, was deeply affected and shaken by his feelings for Bauermeister (the consequences eventually caused him to leave the Roman Catholic church).

In *Momente*, Stockhausen transforms his love and the conflict which he sees himself being exposed to into music. The three main parameters of the composition are related to the three participants in the love- and marriage-dilemma: The letter “D,” the initial of the first name of Stockhausen’s wife, Doris, is assigned to the proportions of *duration* in the piece. These proportions are characterized by polyphony, syncopated irregularity, and the pitches of electronic organs and female voices. “M,” for Mary, stands for the *melodic* proportions, in which tones and sounds of the soprano solo, the trumpets, and the trombones are equally mixed. Finally, the homophonic noises of the percussion and the male voices dominate the musical cells that are given the letter “K,” taken from the first name of the composer himself and indicating the dimension of *Klang* (timbre). In various, serially determined mixtures, these three

main characteristics of the music amalgamate into a sequence of complex "Moments" that, by means of "Einschübe" (inserts) from the preceding or following Moments, are more or less riddled and intertwined. In a letter to the author, the composer asserts that "K" also represents "the mystical person of theosophy."¹⁸ Together with the first two letters of *Mary*, the first two letters of *Karlheinz* form the word *Kama*, the name of the Indian god of love. The intention of the composition is to unify the music of love with the sphere of religion—the Song of Solomon itself has this two-fold character—and to take this dimension beyond the Judeo-Christian context. Another textual element of the composition serves the same purpose: The choir sings exclamations in the language of the Trobriand Islands in New Guinea. However, these words remain incomprehensible for the audience and, thus, they provide transitions between the comprehensible texts of the German, English, French, and Italian parts on the one hand and the invented onomatopoeic words and purely phonetic nonsense syllables on the other hand. A utopian continuum of musical language is being announced.

Moments of Indetermination, characterized by the letter "I," open, interrupt, and close the work (Stockhausen often uses the term "IRR" for *irregular* or *indeterminate* in his scores). The final Moment is named "Moment of Prayer": individual nonsense syllables, repeatedly uttered in an uneven, medium-speed rhythm, are supposed to resemble the "murmelndes Beten einer Volksmenge" (murmuring prayer of a crowd). Originally, Stockhausen even thought that *Momente* could end in a dance of all participants—a musical and religious ritual of joy. In its entirety, the music of the opera-cycle *Licht* should be understood, according to Stockhausen, as a spiritual "dance of humor."¹⁹

Momente has three distinctive mottos. At the very beginning of the introductory part (in the 1972 version—in the 1998 version it opens the second part, after the intermission) "I(k)," the solo soprano sings, "Hört die Momente—Musik der Liebe, damit sich in uns allen die Liebe erneuere—die Liebe, die das ganze Universum zusammenhält" (Hear the Moments—music of Love, so that Love may renew itself in all of us—the Love which holds together the entire Universe). The heading of this first, elaborately composed moment itself is "Denn die Liebe ist stärker als der Tod" (for Love is stronger than Death)—citing a verse from the Song of Songs and intensifying it: In the Lutheran Bible, the verse reads, "Denn die Liebe ist stark wie der Tod."²⁰ The text then continues, according to the Zurich Edition of the Bible, "Denn stark wie der Tod ist die Liebe, / Leidenschaft hart wie die Unterwelt; / ihre Gluten sind Feuersgluten, / ihre Flammen wie Flammen des Herrn."²¹ The fire of erotic love for God connects *Momente* with *Gesang der Jünglinge*. The third motto is a quotation from William Blake (See Example 4), which

M **257** $\frac{3}{4}$ $\text{♩} = 60$ **Seite 2b** **(T)**

258 **EINSCHUB** **M_(d) 2**

*in jeder Gruppe gibt 1 Sängerin Einzelzeile
Nicht die Sopran, jedes Chores singen synchron*

mp

alle Einzelübren
synchron

I hoch **II** hoch **III** mittel **IV** tief

S **A** **S** **A** **S** **A** **S** **A**

he who Kis-ses the joy
he who Kis-ses the joy
he who Kis-ses the joy
he who Kis-ses the joy
he who Kis-ses the joy
he who Kis-ses the joy
he who Kis-ses the joy
he who Kis-ses the joy

the joy as it flies
the joy as it flies
the joy as it flies
the joy as it flies
the joy as it flies
the joy as it flies
the joy as it flies
the joy as it flies

as it flies
as it flies
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lives in
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lives in
lives in

6 **11**

1 **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **100**

he who Ki-sses the joy as it flies lives in E-ter-ni-ty's sun-

mp

Solo Soprano

Chorus Soprano

Chorus Tenor

12

EXAMPLE 4: MOMENTE (1962-64/69), $M(d)_2$ INSERT IN MOMENT M (1998 VERSION)

Stockhausen took from the Prelude of the book *Man's Emerging Mind*, by N. J. Berrill.²² It reads, "He who kisses the joy as it flies, / Lives in Eternity's sunrise."

Love, composed into a moment of fulfillment, anticipates eternity within time. On eternity, Meister Eckhart remarked, "daß Dasein und Jungsein bei ihr eins sind" (in it, existence and youth are one).²³ In *Momentform*, musical time can eternally rejuvenate itself.

3. "ASTRONIC MUSIC"

When asked by the French Association Éthique & Politique, "Do you believe in the existence of God?" Stockhausen replied, "God is the 'I' of all universes."²⁴ When the music critic Heinz Josef Herbort, writing for the weekly newspaper *Die Zeit*, wanted to know from Stockhausen whether God also had musical talents, he answered, "Yes, yes. God is the greatest musician of all time, the greatest composer."²⁵ Stockhausen's cosmic view of God is entirely based on a theology of Creation. The derivation of his method of composing from the process of God's creation in the cosmos has led some people to accuse Stockhausen of being hubristic, and he has often received malicious press from music critics. Ideological criticism itself, however, turns into ideology if it rashly reduces Stockhausen's conception to a dated aesthetics of genius. Rather, it should be asked whether "creation" isn't exactly the term which would allow theology, natural science, and art theory to enter a dialogue.²⁶ With his work *Licht*, Stockhausen aims in this direction in saying, "Being only a minor assistant of the greatest composer, I hope to compose my work in a satisfactory way: 'God willing.'"²⁷

Even Martin Luther, in spite of his reservations regarding the possibility of knowing God through nature,²⁸ speaks of the cooperation of man in the process of creation. The passiveness that lies in Luther's assessment of the *cooperatio homini*—he demands passive acceptance of that which God creates for man²⁹—easily correlates to Stockhausen's view of the composer as an "Übersetzer" (interpreter), a "Radioapparat" (radio apparatus).³⁰ In the angelology, the archangel Michael, whom Stockhausen venerates as his patron saint, is assigned the role of interpreter between God and man.³¹ In the current discourse on the theology of Creation the thoughts of Jürgen Moltmann³² seem to be most similar to Stockhausen's beliefs. Moltmann rehabilitates the theology of Creation, which seemed to be obsolete for a long time, and expounds it in the context of world religions. His argumentation is pneumatologic, oriented toward the creative energies of the Holy Ghost, and thus it opens new possibilities for a dialogue with the natural sciences. As Moltmann

argues, "It follows that the triune God also unremittently breathes the Spirit into his creation. Everything that is, exists and lives in the unceasing inflow of the energies and potentialities of the cosmic Spirit."³³ As spirit, the transcendental God is omnipresent in the material structure of the physical world. From the point of view of the theology of Creation there is neither uninspired matter nor immaterial spirit: "there is only *informed* matter. But the different kinds of information which determine the systems of life and matter must be given the name 'spirit.' In human beings they arrive at consciousness in a creaturely way."³⁴ Although the open system of the cosmos is the subject of rational scientific research, it can still be considered "corresponding to God."³⁵ This can be viewed as a reason the artist can consider himself to be an "assistant"³⁶ to God: "because it is effected through God the Spirit, and exists in God the Spirit, it also moves and evolves in the energies and powers of the divine Spirit."³⁷

Moltmann's theology of Creation and Stockhausen's creationist aesthetics are very much related to each other. Nevertheless, even though they both use the same terminology, this does not necessarily mean that there is a direct influence from either side. Without the constant influx of the energies of the cosmic spirit (in a Moltmannian sense) no artist can create anything unique and no work of art can truly begin to live. For example, in the intuitive music of *Es* from the cycle *Aus den sieben Tagen* (1968), the main issue is "to create a tone form that is completely new to all of us, full of tenderness and full of energy, full of surprises."³⁸ Stockhausen speaks of "cosmic rays"³⁹ that enter the rational process of composition from an incalculable dimension: "if, in the best moments, I use all my craftsmanship as a constructor, it is necessary that something from an unknown world enter my construction. You could certainly call this 'something' cosmic rays, since we have only very few words for this meta-physical world. So, if someone called me a mystic, I would happily agree with him. Mysticism is that which begins where reason ceases to provide explanations. When reason reaches the limits of that which is analyzable and explicable, this is where the mystic starts. For me as a musician, this is home. That is where I want to go."⁴⁰

As a composer, Stockhausen is constantly searching for God,⁴¹ and his quest for God leads him deeply into admiration for the cosmos, as it appears in the most recent theories and observations of natural science. With this, in spite of the avant-garde position of his musical language, he follows a tradition which is as old as art itself and which found its expression, for example, in the physico-theological poetry of the early Enlightenment. There the issue was to harmonize Newton's New Science with the Biblical images of creation. Physico-theological poets modernized these images and praised God in a scientifically and artistically elaborated

form. With reference to a line from the programmatic poem “Die Welt” in the first volume of the collection *Irdisches Vergnügen in Gott* by Barthold Heinrich Brockes, which I have cited in my book *Die Kunst der Natur*, Stockhausen replied to me in a letter: “Through the ear, our mind reads the digits of His power”: I am practicing this especially now in my studies of our solar system with its nine planets, sixty-one moons, and their rotation around themselves and around the sun: complicated music!”⁴² At present, Stockhausen is working on the opera *Sonntag*. In the first scene of this work, called *Lichter-Wasser*, he composes the solar system as musical space.⁴³ From a contemporary perspective, the relevance of Pythagoras, Boethius (*De institutione Musicae* I, 27), and Kepler (*Harmonices mundi* III) concerning the harmony of the spheres and the music of the planets is reinforced by Stockhausen’s composition. According to these theories, the universe is organized by mathematical proportions. The tones of the planetary orbits combine into scales—following those laws of proportionality that also form the basis of music (*Musica theorica—practica; Musica mundana, humana, instrumentalis*).⁴⁴ Stockhausen’s concept of “Weltmusik” relates more to this *musica mundana* than to that which today is fashionably called “World Music.” At the same time, his understanding of the *Geistig-Geistliche* transcends the biblical notion of God as the Creator and the Christian doctrine of salvation, encompassing the cultures, myths, and religions of the world.⁴⁵ Risking a close touch to esotericism and New Age philosophy, Stockhausen argues for a new form of religiosity. Speaking from the perspective of a musician, he asserts, “the next step is the untangling of the particular religions. A new orientation has to occur, which embraces all of humanity and in which no one feels excluded and fought against by others simply because he or she thinks differently or has a different sense of life. A new religiosity has to be established. I believe that, for example, the pure, abstract arts acquire a new purpose in this development—to connect man with the mysterious vibration structures of the entire cosmos. Therefore it can be said that if one sees, grasps, and understands the deeper meaning of a musical work of art, one will eventually become a humble admirer of God. One will become aware of the intelligence of the universe that pulsates through everything. And one will also realize that the composer is a servant, an assistant to the universal God who creates such a wonderful work of art.”⁴⁶ Saying this, it must be noted that Stockhausen, in his compositions, always finds ways to ensure that the humble posture of admiration for God in the process of listening does not turn into bigoted false piety. This is achieved through a certain bizarreness of the imagery in the music, but most importantly through a variety of elements of humor and comic relief in the musical situations. A good example illus-

trating this strategy is the choral opera *Atmen gibt das Leben* (1974/77). In this work, Stockhausen probably went furthest in mixing different textual sources and different world cultures. He uses Japanese *haiku* poetry, Socrates, Meister Eckhart, and the Gospel according to St. Thomas, together with his own casually phrased texts on the incarnation of Christ and on ghostly aspects of particle physics. In this way, the Grand Unification Theories (GUT),⁴⁷ which bring together particle physics and cosmology by the use of common equations, are extended to a *geistig-geistliche* phantasmagoria about the universe (see Example 5).

4 [47] Lehrend das Publikum anschauen, mit rechter Hand Daumen- und Zeigefinger spitze aneinander als Kreis vor sich in die Luft halten, die anderen Finger gespreizt; auf jeder 1. Taktzeit mit der schnell zum offenen linken Hand eine andere Geste ruhehaft in der Luft machen.

53 *stehende, knabenhafte Stimme* *glänzt* *r.H. schnelle horizontale Bewegung* *r.H. nach am Körper* *r.H. kurzer Stütz* *stärker nach vorn*

Publikum drehen *sansa vibrierte* *Ein A Um* *Stahl reg fu-* *von of scieu da* *Mu-mu-mu-* *ons one ord* *schafft theils für tra-verse* *ki-ki-zur* *lo-la-das*

VI *sansa sond.* **VII** *Vi* *Vc* *ist Haufen* *mf* *bis Tacet (ca 107 sec.)*

die zu Anfang beschriebene Fingerhaltung bleibt immer

r.H. gendlinig: *nach ein Stück* *nach ein Stück* *weit vom Körper weg* *halb geflickert* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* *360* *361* *362* *363* *364* *365* *366* *367* *368* *369* *370* *371* *372* *373* *374* *375* *376* *377* *378* *379* *380* *381* *382* *383* *384* *385* *386* *387* *388* *389* *390* *391* *392* *393* *394* *395* *396* *397* *398* *399* *400* *401* *402* *403* *404* *405* *406* *407* *408* *409* *410* *411* *412* *413* *414* *415* *416* *417* *418* *419* *420* *421* *422* *423* *424* *425* *426* *427* *428* *429* *430* *431* *432* *433* *434* *435* *436* *437* *438* *439* *440* *441* *442* *443* *444* *445* *446* *447* *448* *449* *450* *451* *452* *453* *454* *455* *456* *457* *458* *459* *460* *461* *462* *463* *464* *465* *466* *467* *468* *469* *470* *471* *472* *473* *474* *475* *476* *477* *478* *479* *480* *481* *482* *483* *484* *485* *486* *487* *488* *489* *490* *491* *492* *493* *494* *495* *496* *497* *498* *499* *500* *501* *502* *503* 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*836* *837* *838* *839* *840* *841* *842* *843* *844* *845* *846* *847* *848* *849* *850* *851* *852* *853* *854* *855* *856* *857* *858* *859* *860* *861* *862* *863* *864* *865* *866* *867* *868* *869* *870* *871* *872* *873* *874* *875* *876* *877* *878* *879* *880* *881* *882* *883* *884* *885* *886* *887* *888* *889* *890* *891* *892* *893* *894* *895* *896* *897* *898* *899* *900* *901* *902* *903* *904* *905* *906* *907* *908* *909* *910* *911* *912* *913* *914* *915* *916* *917* *918* *919* *920* *921* *922* *923* *924* *925* *926* *927* *928* *929* *930* *931* *932* *933* *934* *935* *936* *937* *938* *939* *940* *941* *942* *943* *944* *945* *946* *947* *948* *949* *950* *951* *952* *953* *954* *955* *956* *957* *958* *959* *960* *961* *962* *963* *964* *965* *966* *967* *968* *969* *970* *971* *972* *973* *974* *975* *976* *977* *978* *979* *980* *981* *982* *983* *984* *985* *986* *987* *988* *989* *990* *991* *992* *993* *994* *995* *996* *997* *998* *999* *1000*

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man: HUMAN means “man who is aware of God.” In the choral opera God’s voice penetrates the musical “hide-and-seek” of the elementary particles by calling out his name. However, the hissing sounds, with which the bass-magician later enchants the chorus, could also come from Lucifer, the angel negating the creation of man, whose quarrel with Michael and Eve runs through the opera cycle *Licht*.

“And during this life of two-millionths of a second, / a muon can make a distant journey.”⁴⁹ Stockhausen is impressed, both as a composer and as an observer of Creation, by the fact that in a microcosmically small amount of time a vibrating particle of matter, for example, a myon-neutrino, can travel extraordinarily long distances through the universe. The knowledge that a moment in physical space-time contains such mysteries as the cosmic travels of ghostly elementary particles opens up new spaces for the composition of time. Stockhausen envisages composing (after the Week) the Day, and finally the Second, in order to explore the inner life of time in music.⁵⁰ Time is being brought into verticality, as a moment so rich and full that it might last eternally. In this, however, the religious dimension of Stockhausen’s understanding of time becomes visible: time, in itself, contains a point of eternity. From the richness and fullness of this point an entire work of art, a musical cosmos, can be unfolded. In his epoch-making essay “. . . wie die Zeit vergeht . . .” (1956),⁵¹ Stockhausen laid out the theoretical basis for the understanding of all musical parameters—proportions of duration, aspects of rhythm, as well as pitch, timbre, and dynamics—as *Zeitproportionen* (proportions of time). The progression from serial to formula composition, which Stockhausen realized in *Mantra*, draws the conclusions from the continuous refinement and development of this basic assumption. In the context of our examination it is important to keep in mind the affinity of this assumption with theological and cosmological concepts: The universe unfolds its (Einsteinian) space-time according to mathematical equations which are valid in the smallest particles of matter and in the largest clusters of galaxies. Through his Spirit, God is present in the whole creation and in the very structures of matter. Stockhausen creates his musical world as an aesthetic extension of this morphologic and energetic universe. He starts from a formula which, matrix-like, incorporates all preconditions of the work. *Mantra* combines both the cosmological and the religious aspect. Stockhausen composed it like a galaxy;⁵² its title shows the closeness of the composition to a prayer: A ‘Mantra’ is in itself a meaningless sound, which causes inner vibrations that lead to concentration and self-knowledge.⁵³ In the same way a meditation unfolds on a Mantra, Stockhausen’s piano composition is made up of a formula of thirteen tones (see Example 6)—very different from a variation cycle in

The image shows a handwritten musical score for 'Mantra' (1970) by Stockhausen. It consists of two systems of staves, each with a treble and bass clef. The score is annotated with various musical notations and handwritten notes in German. The first system is marked 'LANGSAM' (slow) and includes annotations such as 'regelmäßige Repetition' (regular repetition), 'Akzent am Ende' (accent at the end), 'normal', 'Verschlag-Gruppe um Zentren herum' (displacement group around centers), 'Tremolo', and 'Ankord (belent)'. The second system includes annotations like 'Akzent am Anfang' (accent at the beginning), 'Verbindung' (connection), 'Staccato', 'chromatische - scala - kann für unregelmäßige Repetition "morsen" (chromatic scale can be for irregular repetition "morse")', 'Kern für Triller' (core for trill), 'sfz (fp) - einschwing' (sfz (fp) - settling in), and 'Arpeggio-Verbindung' (arpeggio connection). The score is signed 'Stockhausen' at the bottom right.

EXAMPLE 6: THE FORMULA OF MANTRA (1970)

the traditional sense. *Mantra* and *Inori* are compositions in which Stockhausen developed the method of formula composition.⁵⁴ His composition of the signs of the zodiac in *Tierkreis*, and especially *Sirius* as an opera of the four seasons, finally lead him to the project of composing the seven days of the week; the entire, extremely rich musical world of the opera cycle *Licht* is derived from one triple-layered "super-formula" (Example 7).

In *Licht*, Stockhausen creates a musical phantasmagoria of the seven days of the week. Without the intention of telling a coherent story, he forms the cycle as an *agon*—one could almost say a *Psychomachia*—of Lucifer, Michael, and Eve, concerning mankind and the question of whether it is good that the way towards spiritual perfection leads through birth and death. The composer venerates Michael as his patron saint.⁵⁵ He says that it is "the ultimate destiny of every man to become a singing and playing angel: a *Homo Angelicus*."⁵⁶ Stockhausen sees himself as *Huma*, the "divine bird"⁵⁷—virtually composing a theosophical journey through space and time in *Sirius*. It would certainly be necessary to consider in more detail here Jakob Lorber, from whose writings Stockhausen quotes in "Verkündigung," the final part of *Sirius*. There are interesting parallels and antitheses between Stockhausen's and Lorber's youth. In the title *Sirius*, however, one can also detect the Semitic root "sir,"

[illegible]

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EXAMPLE 7: THE SUPERFORMULA OF LIGHT

meaning “song”:⁵⁸ in *Donnerstag*, Mondeva (Moon-Eve) appears as the bird-like demon “Sirisu,” a siren from Sirius. A traveler from the stellar system of Sirius is also featured in Voltaire’s philosophical tale “Micromégas” (1752). This text, with its cosmological view of the relativity of proportions, can be regarded as an interesting analogy to Stockhausen’s formula composition since *Mantra*.

In the scenic arrangement of the seven days of the week in *Licht*, Stockhausen uses a variety of material from angelology, astrology, theosophy, and anthroposophy,⁵⁹ as well as from the realm of myths, fairy tales, and legends. He does this neither with the intention of creating a doctrinal system of musical drama nor of appearing as preacher of a new religion. Stockhausen shares a fascination for mysticism, magic, and theosophy with other key artists of the twentieth century,⁶⁰ with Scriabin and Schoenberg, and Kandinsky, Klee, Malewitsch, and Beuys—it is a fermentation of abstraction, which all these artists viewed as spiritualization and universalization. Theosophical speculation opens up new space for musical imagination; through it beauty acquires a certain moment of “strangeness,” without which it could not open itself to the *Geistig-Geistliche*.⁶¹ The starting point for Stockhausen’s search for scenic images in *Licht*, however, always remains the pure music of the “triple-formula,” which he sketched out during a stay in Japan in 1978. This formula must be understood as the basis for all interactions between the three cosmic forces—Michael, Lucifer, and Eve. They are pre-configured there in detail, down to the single tones. Stockhausen defined his own conception of “formula” in an introductory text to the first performance of *Michaels Reise um die Erde* in Donaueschingen in 1978: “The formula is more than a leitmotif or a psychological profile, more than a theme that can be developed further or a generative series: the FORMULA is the matrix and plan of the micro- and the macro-form, while, at the same time, it is the psychic shape and the image of the vibrations of a supra-mental manifestation.”⁶² All characteristics of the scenic world are to be understood as genuinely musical: the descending and rising, falling and climbing tendencies in the melodic structure of the formulas, the re-inforcing or weakening forces of their articulation, the relationship of moment and cyclic structures, the independence of the limbs and their relationship within the organic whole, the possibilities of expanding and compressing, of inversion and penetration, of echoes, scales, and improvisations, of pure and colored silence. However, they can and should be read as signs of a game that cosmic forces, incorporated in the protagonists of the opera cycle, play about man and the development of his spiritual consciousness: “Each of the three melodies is composed according to the character traits of its spirit. MICHAEL’s melody descends. EVE’s mel-

ody is rising—falling—rising, LUCIFER's melody leaps twice and falls after each leap."⁶³

One example of the spiritual dimension in Stockhausen's scenic composition of *Licht* must suffice here. In *Festival*, the first scene of the third act of *Donnerstag*, Michael, after childhood and youth and a journey around the earth, returns back to Heaven. He is being awaited there with a number of gifts. At first, he receives three plants and three compositions of light. The third gift is a globe. Out of this globe, however, jumps Lucifer, who refuses to allow Michael to put the globe back into God's lap. What follows is the fight with the dragon, known from the Revelation of St. John. In it, the trombone player, resembling the devil, acts as step-dancing torero (see Example 8): Stockhausen does not set up a sterile play of legends. Instead, he mixes cultural codes, he breaks up traditional images and, thus, makes room for the development of new things.⁶⁴

4. "LOVE" ON THE AGENDA OF *WELT-PARLAMENT*

Goethe once ironically stated that in the ethical and moral world he was a monotheist, as a natural scientist he was a pantheist, and as an artist he was a polytheist. In Stockhausen's case, one could say that as an artist he is (1) a monotheist, (2) a pantheist, and (3) a polytheist as well:

1. As Stockhausen claims, "the pure musicality leads [us] to feel" that God, the "I" of the universe, requires of man the overcoming of the material aspects of life, the spiritualization and the striving towards a higher spiritual consciousness.⁶⁵ The musician is religious insofar as he begins his work "with the most basic exercises of meditation" in order gradually to become a "receiver," a "radio-apparatus" for the meta-consciousness of the universe.⁶⁶
2. God is visible in all creative processes of nature. The artist attempts to follow God's model in that he tries to create the living organisms of new works by using the "generative code of music"⁶⁷ of his formulas.
3. In a variety of imaginative mythologies, the pure idea of God is inherent in the cultures of the world. The creative fantasy of the artist as seeker after God takes the richness of religious images and forms into his compositions.

All three aspects highlight creativity as the core theme and the driving force of music—understood as something radically new, something

CHOR-
Band

12' 25' 5 2 5 3

12' 25' 5 2 5 3

Beide Spieler machen Körperbewegungen, die das gegenseitige Abschneiden von Tönen und Phrasen verdeutlichen. In Ruhen tritt:

Den Passanten und Turfel schaut beobachtend; starr in einer Abwehrhaltung bleiben; geschickt ausweichen, wenn der Turfel angreift.

Passant kommt von links im Schritt, als Torero gekleidet (mit schwarzem Umhang und Hut, LUPFER- Zeichen auf dem Rücken), Wechsell der Felle frei

Turfel

Sehr heimlich zum Rhythmus des Passanten auf dem Boden herumhocken, rollen, sich zunehmend in einen Drachen verwandeln; ab und zu den MICHAEL-Tänzer erschrecken.

CHOR-
Band

12' 25' 5 2 5 3

CHOR-
Band

12' 25' 5 2 5 3

EXAMPLE 8: "DRACHENKAMPF," FROM *DONNERSTAG AUS LICHT*, ACT 3 ("MICHAELS HEIMKEHR"),
SCENE 1 ("FESTIVAL"), PP. F69–F71 (SOLO AND CHOIR PARTS ONLY)

**START
CHOR - Band**

Chor-Band

6 acced.

breiter-rit.

Fortsetzung

Zählmann langsam flückernd ins links unten (nach)

Tutti

Fortsetzung

Chor

6 acced.

breiter-rit.

EXAMPLE 8 (CONT.)

which neither reverberates only from the past nor simply reacts to the present. Rather, it is perceived as "the *Geistige*, which comes from the realm of the future into the present, and which draws man into the future and enables him to have new experiences in order to allow him to expand his feelings, his thoughts, and his hope."⁶⁸ What this new thing sounds like, when dedicated to the age-old subject of "love," may be indicated in a concluding illustration (Example 9).

In a conversation of 10 July 1988, which was published in the tenth volume of *Texte* under the heading "Astronische Epoche" (Astronic Epoch), Stockhausen is asked the "crunch question" by the interviewer Astrid in't Veld. He answered, "Do we not call a religion something which has been given a commonly accepted form by founding figures of religions or by representative figures of religions? Awareness of the universal spirit of God is not religion. Or rather: It is not *a* religion, but the awareness of God. When I say that man perceives himself as being an atom of God and as a particle of the entirety of the universe, and that all he strives for is a growing knowledge of the meaning, the function, and the mechanisms of the universe, then this is a spiritual orientation related to all religions, but it is not *a* religion."⁶⁹ Only if one takes into consideration religion as this cosmic progress towards an "awareness of God" can one understand Stockhausen's fascination with extremely advanced means of sound production and his continuing development of serial techniques towards formula composition. Only by the use of elementary electric waves together with the human voice was Stockhausen able to produce a *geistig-geistliche* composition like *Gesang der Jünglinge*. The *Mikrophonie* of hitherto unheard vibrations in the interior life of a tam-tam gave Stockhausen an idea of what it would be like "to be allowed to make music in a higher world . . . with bigger tones, with planets and moons and buzzing groups of planets and moons and suns, so to speak."⁷⁰ *Lichter-Wasser* realizes this "astronic" space-music, and it is a love duet of Eve and Michael. The embedding of the compositional potential of twelve-tone rows in the matrix of a "super-formula," however, made possible a music in which the creative tension between the individual and the cosmic, periodicity and aperiodicity, order and freedom, and construction and intuition continually creates new cells in an organism of a spiral-like expanding work. At the apex of autonomous composing, as it is achieved with the method of formula composition, Stockhausen brings to life the *New* of a *geistig-geistliche* music. He does not want to imitate Creation descriptively. Rather, his music comes to find its own *freedom* in the admiration of "how Creation is composed."

—Translated by Mark Schreiber and the author

NOTES

1. Introduction and discussion with the audience at the first performance of *Litanei* 97 on 26 July 1997 in the Augustinuskirche in Schwäbisch Gmünd. Printed as "Freiheit—das Neue—das Geistig-Geistliche," *Neue Zeitschrift für Musik* (July-August 1998): 19–25 (abridged version, authorized by the composer).
2. The notion "das Geistig-Geistliche" emphasizes the balance between reason and religion in Stockhausen's thinking: to go to the limits of reason (*geistig*) in order to transcend it towards spirituality (*geistlich*).
3. "Es ist meine tiefste Erfahrung, seit ich denken kann (etwa seit meinem dritten, vierten Lebensjahr), daß ich mich immer führen lasse—auch beim Komponieren."
4. Lactantius, *Divinae Institutiones* 7.28.
5. Cicero, *De Natura Deorum* 2.72.
6. To be understood here in the biblical context of the "marriage of angels and women": Genesis 6; the apocryphal book of Henoch, chapters 6–9; Alfons Rosenberg, *Engel und Dämonen: Gestaltwandel eines Urbildes* (Munich: Prestel, 1967), 151–53.
7. Stephen Hawking, *A Brief History of Time*. German edition, *Eine kurze Geschichte der Zeit: Die Suche nach der Urkraft des Universums* (Reinbek bei Hamburg: Rowohlt, 1997), 147.
8. Inlay of Stockhausen Complete Edition CD 21: *Ylem*, 5–6.
9. "Light" in Genesis 3–5 and 14 is Stockhausen's favorite word from the Bible. See *Texte* 10, 39.
10. "Ich habe die ETUDE concrète 1952 in Paris im Club d'essai realisiert. 1953 kam ich zum Studio für Elektronische Musik des Westdeutschen Rundfunks und realisierte die elektronische STUDIE I und STUDIE II. In beiden Stücken habe ich Skalen verwendet, die nicht die üblichen chromatischen Skalen sind, sondern neue Skalen. Danach wollte ich unbedingt erforschen, wie Musik klingt, wenn ich ganz verschiedene Skalen verwende—für die Tonhöhen und für die Lautstärken und auch für die Klangfarben und für die Zeitdauern; und GESANG DER JÜNGLINGE ist mit einer ganzen Serie von Skalen realisiert. Außerdem wollte ich weitergehen in der Verbindung von Tönen und Geräuschen und habe also zuerst sehr viele

verschiedene ‘Klangfamilien’ produziert: gefärbte Rauschen, durch Filterungen von weißem Rauschen; Impulse, die durch einen abstimmbaren Anzeigeverstärker von mir mit Resonanz, also mit einem Rückkopplungsfilter, produziert wurden und ganz verschiedene Farben geben. Außerdem habe ich alle möglichen Sprachklangfarben präpariert, also vokalische oder konsonantische und halbkonsonantische—ich studierte gleichzeitig Linguistik und Phonetik an der Universität in Bonn—und habe mit einem Knaben Aufnahmen mit einzelnen Silben und Silbenverbindungen gemacht, was sehr kompliziert war. Ich habe jede Woche Tonschleifen vorbereitet mit Tonhöhen, die der Knabe dann über Kopfhörer gehört und nachgesungen hat, und ich habe immer die besten ausgewählt usw.

Zum anderen aber wollte ich—was eigentlich in den früheren Werken auch schon der Fall war—auch in den elektronischen STUDIEN—eine Musik machen, die mein Verhältnis zu Gott ganz deutlich markiert. Bei abstrakter Musik gibt es ja keine Wörter, und die Menschen können nicht so ohne weiteres hören, daß meine Proportionen in der Musik von Anfang an bis heute so an das angelehnt sind, was ich aus der Natur der Sterne und der Galaxien und andererseits der Atome und Moleküle und der Zellen lerne, daß alles eine Erweiterung dessen ist, was ich erlebe als Schöpfung—wie die Schöpfung komponiert ist. Nun ist der GESANG DER JÜNGLINGE etwas besonderes, denn ich ging zur Zeit, in der ich ihn komponierte, als katholischer Christ jeden Sonntag in die Messe und oft in die Frühmesse zur Kommunion, und nach jeder Messe haben wir mit der ganzen Gemeinde den *Gesang der Jünglinge* gebetet. Es ist also naheliegend, daß ich diese Texte des *Gotteslobes* komponiert habe: Alle Werke, die Himmel, die Heerscharen, alle Erscheinungen der Natur preisen Gott; das Ganze ist ein Lobpreis Gottes in vielen Variationen. Daß mich der *Gesang der Jünglinge im Feuerofen* aus dem Buch Daniel besonders faszinierte, hat natürlich den Sinn, daß ich mich damals selber fühlte wie ein Jüngling im Feuerofen. Alles, was ich machte, wurde von den Musikjournalisten und den Spezialisten der Musik z.T. unglaublich aggressiv abgelehnt und verdammt. Es gab da den Professor Blume, Vorsitzender der deutschen Musikwissenschaftler, der in einem großen Text schrieb, Stockhausen legte die Axt an die Wurzeln der Musik und vernichte die ganze abendländische Musik. Also, ich fühlte mich so ähnlich wie ein Jüngling im Feuerofen und konnte nur beten, daß der Hl. Michael mich aus diesem siedenden Feuer wieder herausfischt.—So ist das Werk entstanden. Es hätte eigentlich viel länger dauern sollen. Aber die

Uraufführung war angesetzt, ich war nicht fertig und habe also nach diesen dreizehn Minuten Schluß gemacht. Es klingt jetzt, als müßte es so schließen, aber ich hätte gern alle Canti des *Gesangs der Jünglinge* komponiert.—Na gut, es kam dann etwas anderes, was auch sehr schön war. Ich habe bald angefangen, *Kontakte* zu komponieren—GRUPPEN war ja fertig—und dann CARRÉ und viele andere Stücke, die auf eine andere Weise das Gotteslob auskomponieren.”

11. “die Sprache höher entwickelter Wesen: die Sprache schlechthin” (conversation with Jill Purce, 1978), in *Texte* 6, 347ff.
12. “Das war mein erstes öffentliches Gebet als musikalisches Werk.” From “LICHT-Blicke” (conversation with Michael Kurtz on 24 January 1981) in *Texte* 6, 205.
13. “Danken und Preisen, ein Loben und Bewundern, ein begeistertes Bekennen: ich arbeite gern mit Dir, Gott, Du bist absolut genial!” Ibid.
14. See *Vortrag über HU* (Kürten: Stockhausen-Verlag, 1979), 8.
15. See Günter Peters, “Die ringmodulierte Meditation. Helmut Heissenbüttels ‘Einfache grammatische Meditationen’ in Karlheinz Stockhausens *Mikrophonie II*,” in *Musik-Konzepte* 81: Autoren-Musik. Sprache im Grenzbereich der Künste (Munich: Edition Text + Kritik, 1993), 16–40; earlier version published in English: “Meditations Modulated. H. Heissenbüttel’s ‘Einfache Grammatische Meditationen’ in K. Stockhausen’s *Mikrophonie II*,” in *German Literature and Music—An Aesthetic Fusion: 1890–1989*, ed. C. Reschke and H. Pollack, Houston German Studies 8 (Munich: Wilhelm Fink Verlag, 1992), 247–61.
16. Image of the vowel-square in *Texte* 5, 48, and *Texte* 7, 166 and 168; color image in the inlay of Stockhausen Complete Edition CD 12: *Stimmung*.
17. Michael Kurtz, *Stockhausen. Eine Biographie* (Kassel and Basel: Bärenreiter, 1988), here especially 151–64; for a discussion of religious orientation in relation to biography and musical poetics, see Christoph von Blumröder, *Die Grundlegung der Musik Karlheinz Stockhausens*, Beihefte zum Archiv für Musikwissenschaft 32 (Stuttgart: Franz Steiner Verlag, 1993).
18. “Die geheimnisvolle Person aus der Theosophie,” letter to the author, 17 March 1999.

19. From a conversation with Hermann Conen and Jochen Hennlich, 24 May and 11 July 1984, *Texte* 6, 289.
20. "For love is strong as death," Song of Sol. 8:6 (King James Version).
21. "Jealousy is cruel as the grave: the coals thereof are coals of fire, which hath a most vehement flame." Song of Sol. 8:6 (King James Version).
22. Norman John Berrill, *Man's Emerging Mind: Man's Progress through Time—Trees, Ice, Flood, Atoms, and the Universe* (New York: Dodd, Mead, 1955).
23. Meister Eckhart, *Schriften und Predigten* I (Leipzig: E. Diederichs, 1903), 164 (cf. Jürgen Moltmann, *Der Geist des Lebens* (Munich: Chr. Kaiser, 1991), 298).
24. On 21 July 1989, in *Texte* 10, 180.
25. On 19 August 1988, in *Texte* 10, 177.
26. A very useful reader with regard to the dialogue between theology and natural science is *Der Kosmos als Schöpfung: Zum Stand des Gesprächs zwischen Naturwissenschaft und Theologie*, ed. Johann Dorschner (Regensburg: F. Pustet, 1998).
27. "Als kleinem Assistenten des größten Komponisten möge mir das Werk gelingen: 'So Gott will,'" 5 February 1986, *Texte* 10, 39. Even the poet Barthold Heinrich Brockes saw himself as a small tool of the "great writer"; cf. Günter Peters, *Die Kunst der Natur: Ästhetische Reflexion in Blumengedichten von Brockes, Goethe und Gautier* (Munich: Wilhelm Fink Verlag, 1993), 154.
28. Martin Luther, "Der Prophet Jona ausgelegt" (1526), in *Werke*, Weimarer Ausgabe (Weimar: H. Böhlhaus, 1883–), vol. 19, 206f.: "Also spielt auch die vernunft der blinden kue mit Gott und thut eytel feyl griffe und schlecht ymer neben hin, das sie das Gott heysst das nicht Gott ist, und widderumb, nicht Gott heysst das Gott ist [. . .]. Darumb plumbt sie so hereyn und gibt den namen und gottliche ehre und heysset Got, was sie dunckt das Got sey und trifft also nymer mehr den rechten Gott sondern allewege den teuffel odder yhr eygen dunckel, den der teuffel regirt."
29. See Luther's interpretation of 1. Artikel des Glaubensbekenntnisses in: Martin Luther, "Der Große Katechismus," *Werke*, Weimarer Ausgabe, vol. 30, 1, 183–85; furthermore, see Luther's pamphlet "Vom unfreien Willen" (1525).

30. *Litanei* 97, I; additionally printed in "Freiheit—das Neue—das Geistig-Geistliche" (see note 1), 22.
31. Alfred Hermann (in cooperation with W. v. Soden), passage "Dolmetscher," in *Reallexikon für Antike und Christentum*, ed. Theodor Klauser, vol. 4 (Stuttgart: A. Hiersemann, 1959), 24–50.
32. Jürgen Moltmann, *Gott in der Schöpfung: Ökologische Schöpfungslehre* (Munich: Chr. Kaiser, 1985; 4th ed. 1993); English edition: *God in Creation: A New Theology of Creation and the Spirit of God* (San Francisco: Harper & Row, 1985; 4th ed., Minneapolis: Fortress Press, 1993). Also see Jürgen Moltmann, *Der Geist des Lebens: Eine ganzheitliche Pneumatologie* (Munich: Chr. Kaiser, 1991); regarding the relationship between the theology of creation and creationist aesthetics, see the annotated bibliography by Alexandre Ganoczy and Johannes Schmid, *Schöpfung und Kreativität* (Düsseldorf: Patmos Verlag, 1980).
33. Moltmann, *God in Creation*, 9. Regarding the physical basis of a cosmic pneumatology, Moltmann refers to James Clerk Maxwell, *A Dynamical Theory of the Electromagnetic Field*, ed. Thomas Forsyth Torrance (Edinburgh: Scottish Academic Press, 1982). Moltmann, *Der Geist des Lebens*, 287f.; *God in Creation*, 200.
34. Moltmann, *God in Creation*, 212.
35. Moltmann, *ibid.*
36. See note 27.
37. Moltmann, *God in Creation*, 212.
38. "[D]aß ein Klanggebilde entsteht, das für uns alle etwas Unbekanntes ist, voll Feinheit und auch voll Energie, voll von Überraschungen," in Stockhausen, "Freiheit—das Neue—das Geistig-Geistliche" (see note 1), 21.
39. *Ibid.*
40. "[D]aß nämlich, wenn ich in den besten Momenten all mein Handwerk als Konstrukteur benutze, ein Einschluß aus einer unbekannten Welt notwendig ist. Sie können ihn ruhig als kosmische Strahlen bezeichnen. Wir haben ja nur wenige Wörter für diese metaphysische Welt. Wenn also jemand sagt, ich sei ein Mystiker, so antworte ich: 'Gerne'. Denn die Mystik ist das, was dort beginnt, wo unser Verstand nicht weiterkommt, wenn er sich auch noch so anstrengt; gerade dann, wenn er sich extrem anstrengt und an die Grenze

dessen gekommen ist, was analysierbar und beschreibbar ist: da beginnt die Mystik. Dort ist für mich als Musiker meine Heimat. Da will ich hin." Ibid.

41. Conversation with Reinhard Beuth for *Die Welt*, 1987, in *Texte* 10, 85.
42. "‘Durch’s Ohr lies’t unser Geist die Ziefern seiner Macht’: das praktiziere ich besonders nun beim Studium unseres Sonnensystems mit 9 Planeten, 61 Monden und ihren Rotationen um sich selbst und um die Sonne: Komplizierte Musik!" Letter to the author, 4 April 1999.
43. By now, this composition has been played for the first time at the Donaueschinger Musiktage 1999. For "light" and "water" as mystical metaphors, see Moltmann, *Der Geist des Lebens*, 294–98.
44. Cf. Hans-Georg Nicklaus, *Die Maschine des Himmels. Studien zur Kosmologie und Ästhetik des Klangs* (Munich: Wilhelm Fink, 1994).
45. *The Bhagavadgita* 6, 30 reads, in N. V. Thadani’s translation (New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1990), "Who seeth me in everything, / And everything within me sees, / I am never lost to him, / And he is never lost to me." (cf. Moltmann, *Der Geist des Lebens*, 48—cf. note 43).
46. "[D]as nächste ist die Entwirrung der Einzel-Religionen. Es muß eine neue Orientierung stattfinden, die die gesamte Menschheit umfaßt und bei der sich niemand ausgeschlossen und bekämpft fühlt, weil er etwas anderes denkt oder einen anderen Lebenssinn hat. Es muß eine neue Religiosität entstehen. Ich glaube, daß zum Beispiel die reinen, abstrakten Künste eine neue Bedeutung haben, den Menschen mit den Geheimnissen der Schwingungsstrukturen des gesamten Kosmos zu verbinden. Und darum gilt: Wenn man ein musikalisches Kunstwerk tiefer begreift, versteht, erfaßt, wird man demütig und ein Gottesverehrer. Man spürt die Intelligenz des Universums, die alles durchpulst. Und man spürt dann auch, daß ein Komponist ein Diener ist, ein Mitarbeiter des universalen Gottes, der so ein wunderbares Werk schafft." *Texte* 10, 222.
47. Stockhausen is fascinated by Stephen Hawking’s book *A Brief History of Time* (German edition, see note 7), especially 95f., 100, and 148.
48. *The Sufi Message of Hazrat Inayat Khan*, vol. 2: *The Mysticism of Sound*, chapter 8, "Abstract Sound" (London: Barrie and Jenkins, 1960; 3d ed. 1970), 64–66; cf. inlay of Stockhausen Complete Edi-

- tion CD 14, *Aus den sieben Tagen*, notes to *Goldstaub*, 114–15 in the German edition, 112–13 in the English version. The German text also appears in *Texte* 4, 151. See also *Texte* 10, 61.
49. "Und in diesem Leben einer Zwei-Millionstel-Sekunde / kann ein Muon eine weite Reise machen." Inlay of Stockhausen Complete Edition CD 23, 8.
 50. Conversation with Richard Dufallo, 8 April 1987, in *Trackings: Composers Speak with Richard Dufallo* (New York, Oxford: Oxford University Press, 1989), 216.
 51. *Texte* 1, 99–139. In English, trans. Cornelius Cardew, as "... How Time Passes . . .," in *Die Reihe* 3 ("Musical Craftsmanship") (1959): 10–40.
 52. Conversation with Christopher Aurretta, *Texte* 10, 207; see also Jonathan Cott, *Stockhausen: Conversations with the Composer* (London: Picador, 1974), 202–27; on p. 223, "*Mantra*, as it stands, is a miniature of the way a galaxy is composed."
 53. "Ein an sich sprachlich bedeutungsloser Klang, der innere Vibrationen hervorruft, die zur Konzentration und zur Selbsterkenntnis führen.," in *Handbuch Weltreligionen*, 4th ed. (Wuppertal: R. Brockhaus, 1996), 437.
 54. Hermann Conen, *Formel-Komposition: Zu Karlheinz Stockhausens Musik der siebziger Jahre*, Kölner Schriften zur Neuen Musik 1 (Mainz: B. Schott's Söhne, 1991).
 55. In the context of *Vision*, Stockhausen also speaks of "Christ-Michael" as role model and as the ideal musician (see *Texte* 10, 48); the role of interpreter has already been mentioned above (see note 32). In the Jewish gnosis of the Talmud, Michael is assigned as "planetary spirit" to Mercury; in the hermetic scriptures of the Christian Middle Ages he is named in reference to the sun; in Islam he is, as Mikal, seen as master of the forces of nature. As a compendium of angelic lore, see Gustav Davidson, *A Dictionary of Angels, Including the Fallen Angels*. New York: The Free Press, 1971. By the way, Michael is the patron saint of the Germans—as such he guards the gate of the Memorial of the Battle of the Nations in Leipzig. With reference to this, cf. Rosenberg, *Engel und Dämonen*, 100f.: Even Charles the Great tried to get the synod of Mainz to convince the pope to give Michael the status of patron saint of the Holy Roman Empire. As a consequence, the pope ordered the feast of the angel for the entire church to be celebrated on 29 September. After

the division of the Empire, France and Germany both claimed the angel for themselves. "Although they [Germany and France] have been enemies for centuries, spiritually they are still one, manifested in the symbol of Michael."

56. *Texte* 10, 367.
57. Notes to *Goldstaub* from *Aus den sieben Tagen*, *Texte* 4, 151, and inlay of CD 14, 115; English version, 113.
58. Rosenberg, *Engel und Dämonen*, 30.
59. The writings of Alice A. Bailey (a student of Helena Blavatsky), of Arnold and Wilhelmine Keyserling, and those of Alfons Rosenberg are especially important in this respect. Regarding Rudolf Steiner's perception of Lucifer, see Ernst Osterkamp, *Lucifer: Stationen eines Motivs* (Berlin and New York: de Gruyter, 1979), 229ff.
60. See the exhibition catalogue by Maurice Tuchman, Judi Freeman, and Carel Blotkamp, *The Spiritual in Art: Abstract Painting 1890–1985*, New York, London, Paris (New York: Abbeville Press, 1986).
61. Cf. the talk "Fremde Schönheit," *Texte* 9, 374–83.
62. "Die Formel ist mehr als leitmotivisches oder psychogrammhaftes Zeichen, mehr als fortzuspinnendes Thema oder generierende Reihe: die FORMEL ist Matrix und Plan von Mikro- und Makroform, zugleich aber psychische Gestalt und Schwingungsbild einer supramentalen Manifestation," Stockhausen, "Multiformale Musik," *Texte* 5, 667; see also Hermann Sabbe, "Der psycho-biologische Transzendenz-Begriff bei Stockhausen," in *Entgrenzungen in der Musik*, Studien zur Wertungsforschung 18, ed. Otto Kolleritsch (Vienna and Graz: Universal Edition, 1987), 71–82.
63. "Jede der drei Melodien hat die Charaktere ihres Geistes. MICHAELs Melodie senkt sich nieder. EVAs Melodie ist steigend—fallend—steigend, LUZIFERs Melodie springt zweimal auf und fällt jedesmal danach," conversation with Jill Purce, November 1986, *Texte* 6, 357f.
64. Revelation 12; Rosenberg, *Engel und Dämonen*, 106–7, sketches the history of this scene from early medieval to baroque art: "The representation of Michael's fight with the dragon is altered again in the era of Baroque. There, Michael is transformed into a charming youthful leading dancer of a ballet of angels. In a capricious and playful way, the strict old tradition of the dragon-fight is being trans-

formed into a baroque theater-scene. This reminds one of the Greek myth of the dance of the stars and the blessed spirits, the heavenly dance, which Hugo Rahner brought home to us again in such a priceless fashion."

65. *Texte* 10, 76 and 175.
66. *Litanei* 97, I. See also *Texte* 3, 301: "Ein moderner Künstler ist ein Radioempfänger mit Selbstbewußtsein im Überbewußtsein." ("A modern artist is a radio-receiver with self-consciousness in the meta-conscious.")
67. *Texte* 10, 23f. and 455.
68. "[D]as Geistige, das sich aus der Zukunft in der Gegenwart anmeldet und den Menschen in die Zukunft zieht und ihm neue Erlebnisse ermöglicht zur Erweiterung seiner Gefühle, seiner Gedanken, seiner Hoffnung." Conversation with Elisabeth Skopek, *Texte* 10, 458. This orientation towards the future is again similar to the eschatological orientation of Moltmann's theology of Creation: *God in Creation*, 132–35.
69. "Wir nennen eine Religion doch etwas, was durch religiöse Gründer und durch Religionsvertreter eine allgemeine Form gefunden hat. Bewußtsein vom universellen Geist Gottes ist keine Religion. Oder besser gesagt: Es ist nicht *eine* Religion, sondern es ist das Gottesbewußtsein. Wenn ich sage, daß der Mensch versteht als ein Atom Gottes und als Partikel des ganzen Universums, und daß es sein ganzes Streben ist, in zunehmendem Maße immer mehr zu wissen über den Sinn und die Funktion des Universums und dessen, was im Universum geschieht, dann ist das eine geistige Orientierung, die verwandt ist mit allen Religionen, aber sie ist nicht *eine* Religion." *Texte* 10, 29.
70. "in einer höheren Welt [. . .] mit größeren Tönen, sozusagen mit Planeten und Monden und sausenden Gruppen von Planeten und Monden und Sonnen Musik machen [zu] dürfen." From a conversation with Richard Beuth, February 1987, *Texte* 10, 86.