

= reconciliation and cooperation , Thursday =

traveling and learning , etc .) and with the relationships between three archetypal characters : Michael , Lucifer , and Eve (Kohl 1983 ? 84b , 489 ; Stockhausen Texte , 6 : 152 ? 56 , 175 , 200 ? 201) . Each of these characters dominates one of the operas (Donnerstag [Thursday] , Samstag [Saturday] , and Montag [Monday] , respectively) , the three possible pairings are foregrounded in three others , and the equal combination of all three is featured in Mittwoch (Wednesday) (Kohl 1990 , 274) .

Stockhausen 's conception of opera was based significantly on ceremony and ritual , with influence from the Japanese Noh theatre (Stockhausen , Conen , and Hennlich 1989 , 282) , as well as Judeo @-@ Christian and Vedic traditions (Bruno 1999 , 134) . In 1968 , at the time of the composition of *Aus den sieben Tagen* , Stockhausen had read a biography by Satprem about the Bengali guru Sri Aurobindo (Guerreri 2009) , and subsequently he also read many of the published writings by Aurobindo himself . The title of *Licht* owes something to Aurobindo 's theory of " Agni " (the Hindu and Vedic fire deity) , developed from two basic premises of nuclear physics ; Stockhausen 's definition of a formula and , especially , his conception of the *Licht* superformula , also owes a great deal to Sri Aurobindo 's category of the " supramental " (Peters 2003 , 227) . Similarly , his approach to voice and text sometimes departed from traditional usage : Characters were as likely to be portrayed by instrumentalists or dancers as by singers , and a few parts of *Licht* (e.g. , *Luzifers Traum* from *Samstag* , *Welt @-@ Parlament* from *Mittwoch* , *Lichter @-@ Wasser* and *Hoch @-@ Zeiten* from *Sonntag*) use written or improvised texts in simulated or invented languages (Kohl 1983 ? 84b , 499 ; Moritz 2005 ; Stockhausen 1999 , 18 ? 25 ; Stockhausen 2001b , 20 ; Stockhausen 2003 , 20) .

The seven operas were not composed in " weekday order " but rather starting (apart from *Jahreslauf* in 1977 , which became the first act of *Dienstag*) with the " solo " operas and working toward the more complex ones : *Donnerstag* (1978 ? 80) , *Samstag* (1981 ? 83) , *Montag* (1984 ? 88) , *Dienstag* (1977 / 1987 ? 91) , *Freitag* (1991 ? 94) , *Mittwoch* (1995 ? 97) , and finally *Sonntag* (1998 ? 2003) (Stockhausen @-@ Verlag 2010 , 3 ? 7 , 26 ? 48) .

Stockhausen had dreams of flying throughout his life , and these dreams are reflected in the *Helikopter @-@ Streichquartett* (the third scene of *Mittwoch aus Licht*) , completed in 1993 . In it , the four members of a string quartet perform in four helicopters flying independent flight paths over the countryside near the concert hall . The sounds they play are mixed together with the sounds of the helicopters and played through speakers to the audience in the hall . Videos of the performers are also transmitted back to the concert hall . The performers are synchronized with the aid of a click track , transmitted to them and heard over headphones (Stockhausen 1996c , 215) .

The first performance of the piece took place in Amsterdam on 26 June 1995 , as part of the Holland Festival (Stockhausen 1996c , 216) . Despite its extremely unusual nature , the piece has been given several performances , including one on 22 August 2003 as part of the Salzburg Festival to open the Hangar @-@ 7 venue (Stockhausen @-@ Verlag 2010 , 7) , and the German première on 17 June 2007 in Braunschweig as part of the Stadt der Wissenschaft 2007 Festival (Stockhausen @-@ Stiftung 2007) . The work has also been recorded by the Arditti Quartet .

In 1999 he was invited by Walter Fink to be the ninth composer featured in the annual *Komponistenporträt* of the Rheingau Musik Festival .

In 1999 , BBC producer Rodney Wilson asked Stockhausen to collaborate with Stephen and Timothy Quay on a film for the fourth series of *Sound on Film International* . Although Stockhausen 's music had been used for films previously (most notably , parts of *Hymnen* in Nicolas Roeg 's *Walkabout* in 1971) , this was the first time he had been asked to provide music specially for the purpose . He adapted 21 minutes of material taken from his electronic music for *Freitag aus Licht* , calling the result *Zwei Paare* (Two Couples) , and the Brothers Quay created their animated film , which they titled *In Absentia* , based only on their reactions to the music and the simple suggestion that a window might be an idea to use (Anon . 2001) . When , at a preview screening , Stockhausen saw the film , which shows a madwoman writing letters from a bleak asylum cell , he was moved to tears . The Brothers Quay were astonished to learn that his mother had been " imprisoned by the Nazis in an asylum , where she later died . " This was a very moving moment for

us as well , especially because we had made the film without knowing any of this " (Aita 2001) .

= = = 2003 ? 2007 = = =

After completing *Licht* , Stockhausen embarked on a new cycle of compositions , based on the hours of the day , entitled *Klang* (" Sound ") . Twenty @-@ one of these pieces were completed before the composer 's death (Stockhausen @-@ Verlag 2010 , 49 ? 50) . The first four works from this cycle are *First Hour : Himmelfahrt* (*Ascension*) , for organ or synthesizer , soprano and tenor (2004 ? 2005) ; *Second Hour : Freude* (*Joy*) for two harps (2005) ; *Third Hour : Natürliche Dauern* (*Natural Durations*) for piano (2005 ? 2006) ; and *Fourth Hour : Himmels @-@ Tür* (*Heaven 's Door*) for a percussionist and a little girl (2005) (Stockhausen @-@ Verlag 2010 , 49) . The *Fifth Hour , Harmonien* (*Harmonies*) , is a solo in three versions for flute , bass clarinet , and trumpet (2006) (Stockhausen @-@ Verlag 2010 , 49) . The *Sixth through Twelfth hours* are chamber @-@ music works based on the material from the *Fifth Hour* (Stockhausen @-@ Verlag 2010 , 49) . The *Thirteenth Hour , Cosmic Pulses* , is an electronic work made by superimposing 24 layers of sound , each having its own spatial motion , among eight loudspeakers placed around the concert hall (Stockhausen 2007a) . Hours 14 through 21 are solo pieces for bass voice , baritone voice , basset @-@ horn , horn , tenor voice , soprano voice , soprano saxophone , and flute , respectively , each with electronic accompaniment of a different set of three layers from *Cosmic Pulses* (Stockhausen @-@ Verlag 2010 , 50) . The twenty @-@ one completed pieces were first performed together as a cycle at the Festival MusikTriennale Köln on 8 ? 9 May 2010 , in 176 individual concerts (Gimpel 2010) .

= = Theories = =

In the 1950s and early 1960s , Stockhausen published a series of articles that established his importance in the area of music theory . Although these include analyses of music by Mozart , Debussy , Bartók , Stravinsky , Goeyvaerts , Boulez , Nono , Johannes Fritsch , Michael von Biel , and , especially , Webern (Stockhausen Texte , 1 : 24 ? 31 , 39 ? 44 , 75 ? 85 , 86 ? 98 ; Stockhausen Texte , 2 : 136 ? 39 , 149 ? 66 , 170 ? 206 ; Stockhausen Texte , 3 : 236 ? 38 ; Stockhausen Texte , 4 : 662 ? 63) , the items on compositional theory directly related to his own work are regarded as the most important generally . " Indeed , the Texte come closer than anything else currently available to providing a general compositional theory for the postwar period " (Morgan 1975 , 16) . His most celebrated article is " ... wie die Zeit vergeht ... " (" . . . How Time Passes . . . ") , first published in the third volume of *Die Reihe* (1957) . In it , he expounds a number of temporal conceptions underlying his instrumental compositions *Zeitmaße* , *Gruppen* , and *Klavierstück XI* . In particular , this article develops (1) a scale of twelve tempos analogous to the chromatic pitch scale , (2) a technique of building progressively smaller , integral subdivisions over a basic (fundamental) duration , analogous to the overtone series , (3) musical application of the concept of the partial field (time fields and field sizes) in both successive and simultaneous proportions , (4) methods of projecting large @-@ scale form from a series of proportions , (5) the concept of " statistical " composition , (6) the concept of " action duration " and the associated " variable form " , and (7) the notion of the " directionless temporal field " and with it , " polyvalent form " (Stockhausen Texte , 1 : 99 ? 139) .

Other important articles from this period include " *Elektronische und Instrumentale Musik* " (" *Electronic and Instrumental Music* " , 1958 , Stockhausen Texte , 1 : 140 ? 51 ; Stockhausen 2004) , " *Musik im Raum* " (" *Music in Space* " , 1958 , Stockhausen Texte , 1 : 152 ? 75) , " *Musik und Graphik* " (" *Music and Graphics* " , 1959 , Stockhausen Texte , 1 : 176 ? 88) , " *Momentform* " (1960 , Stockhausen Texte , 1 : 189 ? 210) , " *Die Einheit der musikalischen Zeit* " (" *The Unity of Musical Time* " , 1961 , Stockhausen Texte , 1 : 211 ? 21 ; Stockhausen 1962) , and " *Erfindung und Entdeckung* " (" *Invention and Discovery* " , 1961 , (Stockhausen Texte , 1 : 222 ? 58)) , the last summing up the ideas developed up to 1961 . Taken together , these temporal theories suggested that the entire compositional structure could be conceived as " timbre " : since " the

different experienced components such as colour , harmony and melody , meter and rhythm , dynamics , and form correspond to the different segmental ranges of this unified time " [Stockhausen Texte , 1 : 120] , the total musical result at any given compositional level is simply the " spectrum " of a more basic duration ? i.e. , its " timbre , " perceived as the overall effect of the overtone structure of that duration , now taken to include not only the " rhythmic " subdivisions of the duration but also their relative " dynamic " strength , " envelope , " etc .
?

Compositionally considered , this produced a change of focus from the individual tone to a whole complex of tones related to one another by virtue of their relation to a " fundamental " ? a change that was probably the most important compositional development of the latter part of the 1950s , not only for Stockhausen 's music but for " advanced " music in general . (Morgan 1975 , 6)

Some of these ideas , considered from a purely theoretical point of view (divorced from their context as explanations of particular compositions) drew significant critical fire (Backus 1962 , Fokker 1968 , Perle 1960) . For this reason , Stockhausen ceased publishing such articles for a number of years , as he felt that " many useless polemics " about these texts had arisen , and he preferred to concentrate his attention on composing (Stockhausen Texte , 4 : 13) .

Through the 1960s , although he taught and lectured publicly (Stockhausen Texte , 3 : 196 ? 211) , Stockhausen published little of an analytical or theoretical nature . Only in 1970 did he again begin publishing theoretical articles , with " Kriterien " , the abstract for his six seminar lectures for the Darmstädter Ferienkurse (Stockhausen ' Texte , 3 : 222 ? 29) . The seminars themselves , covering seven topics (" Micro- and Macro @-@ Continuum " , " Collage and Metacollage " , " Expansion of the Scale of Tempos " , " Feedback " , " Spectral Harmony ? Formant Modulation " , " Expansion of Dynamics ? A Principle of Mikrophonie I " , and " Space Music ? Spatial Forming and Notation ") were published only posthumously (Stockhausen 2009) .

= = Reception = =

= = Musical influence = = =

Stockhausen 's two early Electronic Studies (especially the second) had a powerful influence on the subsequent development of electronic music in the 1950s and 1960s , particularly in the work of the Italian Franco Evangelisti and the Poles Andrzej Dobrowolski and Włodzimierz Kotoński (Skowron 1981 , 39) . The influence of his Kontra @-@ Punkte , Zeitmasse and Gruppen may be seen in the work of many composers , including Igor Stravinsky 's Threni (1957 ? 58) and Movements for piano and orchestra (1958 ? 59) and other works up to the Variations : Aldous Huxley In Memoriam (1963 ? 64) , whose rhythms " are likely to have been inspired , at least in part , by certain passages from Stockhausen 's Gruppen " (Neidhöfer 2005 , 340) . Though music of Stockhausen 's generation may seem an unlikely influence , Stravinsky said in a 1957 conversation :

I have all around me the spectacle of composers who , after their generation has had its decade of influence and fashion , seal themselves off from further development and from the next generation (as I say this , exceptions come to mind , Krenek , for instance) . Of course , it requires greater effort to learn from one 's juniors , and their manners are not invariably good . But when you are seventy @-@ five and your generation has overlapped with four younger ones , it behooves you not to decide in advance " how far composers can go , " but to try to discover whatever new thing it is makes the new generation new . (Stravinsky and Craft 1980 , 133)

Amongst British composers , Sir Harrison Birtwistle readily acknowledges the influence of Stockhausen 's Zeitmaße (especially on his two wind quintets , Refrains and Choruses and Five Distances) and Gruppen on his work more generally (Cross 2000 , 48 ; Cross 2001 ; Hall 1984 , 3 , 7 ? 8 ; (Hall 1998 , 99 , 108) ; (Pace 1996 , 27)) . Brian Ferneyhough says that , although the " technical and speculative innovations " of Klavierstücke I ? IV , Kreuzspiel and Kontra @-@ Punkte escaped him on first encounter (Ferneyhough 1988) , they nevertheless produced a " sharp

emotion , the result of a beneficial shock engendered by their boldness " (Ferneyhough 1988) and provided " an important source of motivation (rather than of imitation) for my own investigations " (Ferneyhough 1988) . While still in school , he became fascinated upon hearing the British première of Gruppen , and

listened many times to the recording of this performance , while trying to penetrate its secrets ? how it always seemed to be about to explode , but managed nevertheless to escape unscathed in its core ? but scarcely managed to grasp it . Retrospectively , it is clear that from this confusion was born my interest for the formal questions which remain until today . (Ferneyhough 1988)

With respect to Stockhausen 's later work , he said ,

I have never subscribed (whatever the inevitable personal distance) to the thesis according to which the many transformations of vocabulary characterizing Stockhausen 's development are the obvious sign of his inability to carry out the early vision of strict order that he had in his youth . On the contrary , it seems to me that the constant reconsideration of his premises has led to the maintenance of a remarkably tough thread of historical consciousness which will become clearer with time I doubt that there has been a single composer of the intervening generation who , even if for a short time , did not see the world of music differently thanks to the work of Stockhausen . (Ferneyhough 1988)

In a short essay describing Stockhausen 's influence on his own work , Richard Barrett concludes that " Stockhausen remains the composer whose next work I look forward most to hearing , apart from myself of course " and names as works that have had particular impact on his musical thinking Mantra , Gruppen , Carré , Klavierstück X , Inori , and Jubiläum (Barrett 1998) .

French composer and conductor Pierre Boulez once declared , " Stockhausen is the greatest living composer , and the only one whom I recognize as my peer " (Anon . 1967 ; Anon . 1971) . Boulez also acknowledged the influence of performing Stockhausen 's Zeitmaße on his subsequent development as a conductor (Boulez 1976 , 79 ? 80) . Another French composer , Jean @-@ Claude Éloy , regards Stockhausen as the most important composer of the second half of the 20th century , and cites virtually " all his catalog of works " as " a powerful discovery [sic] , and a true revelation " (Éloy 2008) .

Dutch composer Louis Andriessen acknowledged the influence of Stockhausen 's Momente in his pivotal work Contra tempus of 1968 (Schönberger 2001) . German composer Wolfgang Rihm , who studied with Stockhausen , was influenced by Momente , Hymnen , and Inori (Williams 2006 , 382)

At the Cologne ISCM Festival in 1960 , the Danish composer Per Nørgård heard Stockhausen 's Kontakte as well as pieces by Kagel , Boulez , and Berio . He was profoundly affected by what he heard and his music suddenly changed into " a far more discontinuous and disjunct style , involving elements of strict organization in all parameters , some degree of aleatoricism and controlled improvisation , together with an interest in collage from other musics " (Anderson 2001) .

Jazz musicians such as Miles Davis (Bergstein 1992) , Cecil Taylor , Charles Mingus , Herbie Hancock , Yusef Lateef (Feather 1964 ; Tsahar 2006) , and Anthony Braxton (Radano 1993 , 110) cite Stockhausen as an influence .

Stockhausen was influential within pop and rock music as well . Frank Zappa acknowledges Stockhausen in the liner notes of Freak Out ! , his 1966 debut with The Mothers of Invention . On the back of The Who 's second LP released in the US , " Happy Jack " , their primary composer and guitarist Pete Townshend , is said to have " an interest in Stockhausen " . Rick Wright and Roger Waters of Pink Floyd also acknowledge Stockhausen as an influence (Macon 1997 , 141 ; Bayles 1996 , 222) . San Francisco psychedelic groups Jefferson Airplane and the Grateful Dead are said to have done the same (Prendergast 2000 , 54) ; Stockhausen himself says the former band included students of Luciano Berio , and the Grateful Dead were " well orientated toward new music " (Stockhausen Texte , 4 : 505) . Founding members of Cologne @-@ based experimental band Can , Irmin Schmidt and Holger Czukay , both studied with Stockhausen at the Cologne Courses for New Music (Stockhausen Texte , 3 : 196 , 198 , 200) . German electronic pioneers Kraftwerk also say they studied with Stockhausen (Flur 2003 , 228) , and Icelandic vocalist Björk has acknowledged Stockhausen 's influence (Heuger 1998 , 15 ; Björk 1996 ; Ross 2004 , 53 & 55) .

= = = Wider cultural renown = = =

Stockhausen , along with John Cage , is one of the few avant @-@ garde composers to have succeeded in penetrating the popular consciousness (Anon . 2007b ; Broyles 2004 ; Hewett 2007) . The Beatles included his face on the cover of Sgt. Pepper 's Lonely Hearts Club Band (Guy and Llewelyn @-@ Jones 2004 , 111) . This reflects his influence on the band 's own avant @-@ garde experiments as well as the general fame and notoriety he had achieved by that time (1967) . In particular , " A Day in the Life " (1967) and " Revolution 9 " (1968) were influenced by Stockhausen 's electronic music (Aldgate , Chapman , and Marwick 2000 , 146 ; MacDonald 1995 , 233 ? 34) . Stockhausen 's name , and the perceived strangeness and supposed unlistenability of his music , was even a punchline in cartoons , as documented on a page on the official Stockhausen web site (Stockhausen Cartoons) . Perhaps the most caustic remark about Stockhausen was attributed to Sir Thomas Beecham . Asked " Have you heard any Stockhausen ? " , he is alleged to have replied , " No , but I believe I have trodden in some " (Lebrecht 1983 , 334 , annotated on 366 : " Apocryphal ; source unknown ") .

Stockhausen 's fame is also reflected in works of literature . For example , he is mentioned in Philip K. Dick 's 1974 novel Flow My Tears , the Policeman Said (Dick 1993 , 101) and in Thomas Pynchon 's 1966 novel The Crying of Lot 49 . The Pynchon novel features " The Scope " , a bar with " a strict electronic music policy " . Protagonist Oedipa Maas asks " a hip graybeard " about a " sudden chorus of whoops and yibbles " coming out of " a kind of jukebox . " He replies , " That 's by Stockhausen ... the early crowd tends to dig your Radio Cologne sound . Later on we really swing " (Pynchon 1999 , 34) .

The French writer Michel Butor acknowledges that Stockhausen 's music " taught me a lot " , mentioning in particular the electronic works *Gesang der Jünglinge* and *Hymnen* (Santschi 1982 , 204) .

Later in his life , Stockhausen was portrayed by at least one journalist , John O 'Mahony of the Guardian newspaper , as an eccentric , for example being alleged to live an effectively polygamous lifestyle with two women , to whom O 'Mahoney referred as his " wives " , while at the same time stating he was not married to either of them (O 'Mahoney 2001) . In the same article , O 'Mahony claims Stockhausen said he was born on a planet orbiting the star Sirius . In the German newspaper *Die Zeit* , Stockhausen stated that he was educated at Sirius (see Controversy below) .

= = = Criticism = = =

Robin Maconie finds that , " Compared to the work of his contemporaries , Stockhausen 's music has a depth and rational integrity that is quite outstanding ... His researches , initially guided by Meyer @-@ Eppler , have a coherence unlike any other composer then or since " (Maconie 1989 , 177 ? 78) . Maconie also compares Stockhausen to Beethoven : " If a genius is someone whose ideas survive all attempts at explanation , then by that definition Stockhausen is the nearest thing to Beethoven this century has produced . Reason ? His music lasts " (Maconie 1988) , and " As Stravinsky said , one never thinks of Beethoven as a superb orchestrator because the quality of invention transcends mere craftsmanship . It is the same with Stockhausen : the intensity of imagination gives rise to musical impressions of an elemental and seemingly unfathomable beauty , arising from necessity rather than conscious design " (Maconie 1989 , 178) .

Christopher Ballantine , while comparing and contrasting the categories of experimental and avant @-@ garde music , concludes that

Perhaps more than any other contemporary composer , Stockhausen exists at the point where the dialectic between experimental and avant @-@ garde music becomes manifest ; it is in him , more obviously than anywhere else , that these diverse approaches converge . This alone would seem to suggest his remarkable significance . (Ballantine 1977 , 244)

Igor Stravinsky expressed great , but not uncritical , enthusiasm for Stockhausen 's music in the conversation books with Robert Craft (e.g. , Craft and Stravinsky 1960 , 118) and for years

organised private listening sessions with friends in his home where he played tapes of Stockhausen's latest works (Stravinsky 1984 , 356 ; Craft 2002 , 141) . In an interview published in March 1968 , however , he says of an unidentified person ,

I have been listening all week to the piano music of a composer now greatly esteemed for his ability to stay an hour or so ahead of his time , but I find the alternation of note @-@ clumps and silences of which it consists more monotonous than the foursquares of the dullest eighteenth @-@ century music . ([Craft] 1968 , 4)

The following October , a report in Sovetskaia Muzyka (Anon . 1968) translated this sentence (and a few others from the same article) into Russian , substituting for the conjunction " but " the phrase " la imeiu v vidu Karlkheintsa Shtokkhauzena " (" I am referring to Karlheinz Stockhausen ") . When this translation was quoted in Druskin 's Stravinsky biography , the field was widened to all of Stockhausen 's compositions and Druskin adds for good measure , " indeed , works he calls unnecessary , useless and uninteresting " , again quoting from the same Sovetskaia Muzyka article , even though it had made plain that the characterization was of American " university composers " (Druskin 1974 , 207) .

Early in 1995 , BBC Radio 3 sent Stockhausen a package of recordings from contemporary artists Aphex Twin , Richie Hawtin (Plastikman) , Scanner and Daniel Pemberton , and asked him for his opinion on the music . In August of that year , Radio 3 reporter Dick Witts interviewed Stockhausen about these pieces for a broadcast in October , subsequently published in the November issue of the British publication The Wire asking what advice he would give these young musicians . Stockhausen made suggestions to each of the musicians , who were then invited to respond . All but Plastikman obliged (Witts 1995) .

= = = Controversy = = =

Throughout his career , Stockhausen excited controversy . One reason for this is that his music displays high expectations about " shaping and transforming the world , about the truth of life and of reality , about the creative departure into a future determined by spirit , " so that Stockhausen 's work " like no other in the history of new music , has a polarizing effect , arouses passion , and provokes drastic opposition , even hatred " (Ulrich 2001 , 25) . Another reason was acknowledged by Stockhausen himself in a reply to a question during an interview on the Bavarian Radio on 4 September 1960 , reprinted as a foreword to his first collection of writings :

I have often been reproached ? especially recently ? for being too candid , and through this making not a few enemies for myself ? being undiplomatic . ? It must be admitted : I am not gifted as an esotericist , not as a mystic or a hermit , and not as a diplomat ; it corresponds that my love of my fellow humans expresses itself in candour ? I hope my enemies will not on this account destroy me ; I also hope my enemies find forms of retort that I can find richly fanciful , witty , pertinent , instructive ? that grant me respect through a noble and truly humane form of enmity . (Stockhausen Texte , 1 : 12 ? 13)

After the student revolts in 1968 , musical life in Germany became highly politicized , and Stockhausen found himself a target for criticism , especially from the leftist camp who wanted music " in the service of the class struggle " . Cornelius Cardew and Konrad Boehmer denounced their former teacher as a " servant of capitalism " . In a climate where music mattered less than political ideology , some critics held that Stockhausen was too élitist , while others complained he was too mystical (Kurtz 1992 , 188 ? 89) .

= = = Scandal at the Fresco premiere = = =

As reported in the German magazine Der Spiegel , the première (and only performance to date) on 15 November 1969 of Stockhausen 's work Fresco for four orchestral groups (playing in four different locations) was the scene of a scandal . The rehearsals were already marked by objections from the orchestral musicians questioning such directions as " glissandos no faster than one octave per minute " and others phoning the artists union to clarify whether they really had to perform the

Stockhausen work as part of the orchestra . In the backstage warm @-@ up room at the premiere a hand @-@ lettered sign could be seen saying : " We 're playing , otherwise we would be fired " . During the première the parts on some music stands suddenly were replaced by placards reading things like " Stockhausen @-@ Zoo . Please don 't feed " , that someone had planted . Some musicians , fed up with the monkeyshines , left after an hour , though the performance was planned for four to five hours . Stockhausen fans protested , while Stockhausen foes were needling the musicians asking : " How can you possibly participate in such crap ? " (" Wie könnt ihr bloß so eine Scheiße machen ! ") . At one point someone managed to switch off the stand lights , leaving the musicians in the dark . After 260 minutes the performance ended with nobody participating any more (Anon . 1969) .

= = = = Sirius star system = = = =

In an obituary in the German newspaper Die Zeit , Karlheinz Stockhausen was quoted as having said :

I was educated at Sirius and want to return to there , although I am still living in Kürten near Cologne . (Reier 2007)

On hearing about this , conductor Michael Gielen stated : " When he said he knew what was happening at Sirius , I turned away from him in horror . I haven 't listened to a note since " , and called Stockhausen 's statements " hubris " and " nonsense " , while at the same time defending his own belief in astrology : " Why should these large celestial bodies exist if they do not stand for something ? I cannot imagine that there is anything senseless in the universe . There is much we do not understand " (Hagedorn 2010) .

= = = = September 11 attacks = = = =

In a press conference in Hamburg on 16 September 2001 , Stockhausen was asked by a journalist whether the characters in Licht were for him " merely some figures out of a common cultural history " or rather " material appearances " . The composer replied , " I pray daily to Michael , but not to Lucifer . I have renounced him . But he is very much present , like in New York recently " (Stockhausen 2002 , 76) . The same journalist then asked how the events of 11 September had affected him , and how he viewed reports of the attack in connection with the harmony of humanity represented in Hymnen . He answered :

Well , what happened there is , of course ? now all of you must adjust your brains ? the biggest work of art there has ever been . The fact that spirits achieve with one act something which we in music could never dream of , that people practise ten years madly , fanatically for a concert . And then die . [Hesitantly .] And that is the greatest work of art that exists for the whole Cosmos . Just imagine what happened there . There are people who are so concentrated on this single performance , and then five thousand people are driven to Resurrection . In one moment . I couldn 't do that . Compared to that , we are nothing , as composers . [...] It is a crime , you know of course , because the people did not agree to it . They did not come to the " concert " . That is obvious . And nobody had told them : " You could be killed in the process . " (Stockhausen 2002 , 76 ? 77)

(To see how the excerpt appeared out of its context , and in English translation , see Tommasini 2001 . For a translation of a larger context of the exchange , see Hänggi 2011 . The full text of the press conference , in German , is printed as Stockhausen 2002 .)

As a result of the reaction to the press report of Stockhausen 's comments , a four @-@ day festival of his work in Hamburg was canceled . In addition , his pianist daughter announced to the press that she would no longer appear under the name " Stockhausen " (Lentricchia and McAuliffe 2003 , 7) .

In a subsequent message , he stated that the press had published " false , defamatory reports " about his comments , and clarified as follows :

At the press conference in Hamburg , I was asked if Michael , Eve and Lucifer were historical figures of the past and I answered that they exist now , for example Lucifer in New York . In my work , I have defined Lucifer as the cosmic spirit of rebellion , of anarchy . He uses his high degree of

intelligence to destroy creation . He does not know love . After further questions about the events in America , I said that such a plan appeared to be Lucifer 's greatest work of art . Of course I used the designation " work of art " to mean the work of destruction personified in Lucifer . In the context of my other comments this was unequivocal . (Stockhausen 2001a)

= = Honours = =

Amongst the numerous honours and distinctions that were bestowed upon Stockhausen are :

- 1964 German gramophone critics award ;
- 1966 and 1972 SIMC award for orchestral works (Italy) ;
- 1968 Grand Art Prize for Music of the State of North Rhine @-@ Westphalia ; Grand Prix du Disque (France) ; Member of the Free Academy of the Arts , Hamburg ;
- 1968 , 1969 , and 1971 Edison Prize (Netherlands) ;
- 1970 Member of the Royal Swedish Academy of Music ;
- 1973 Member of the Academy of Arts , Berlin ;
- 1974 Federal Cross of Merit , 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 ;
- 1982 German gramophone prize (German Phonograph Academy) ;
- 1983 Diapason d 'or (France) for Donnerstag aus Licht ;
- 1985 Commandeur de 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 (Gemeinde Kürten website (archive from 10 December 2008 ; accessed 18 March 2016)) ;
- 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 Cecilia , Rome ; Honorary Patron of Sound Projects Weimar ;
- 1992 IMC @-@ UNESCO Picasso Medal ; Distinguished Service Medal of the German state North Rhine @-@ Westphalia ; German Music Publishers Society Award for the score of Luzifers Tanz (3rd scene of Saturday from Light) ;
- 1993 Patron of the European Flute Festival ; Diapason d 'or for Klavierstücke I ? XI and Mikrophonie I and II ;
- 1994 German Music Publishers Society Award for the score Jahreslauf (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 the European Cultural Capital Copenhagen ; Edison Prize (Netherlands) 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 of Weltparlament (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 of Evas Erstgeburt (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 ;

2002 Honorary Patron of the Sonic Arts Network , England ;

2003 German Music Publishers Society Award for the score of 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 of Stop and Start for 6 instrumental groups ;

2005 German Music Publishers Society Award for the score of Hoch @-@ Zeiten for choir (5th scene of Sunday from Light) .

2006 Honorary member of the Accademia Filarmonica di Bologna

2008 On 22 August , Stockhausen 's birthday , the Rathausplatz in his home town of Kürten was renamed Karlheinz @-@ Stockhausen @-@ Platz in his honour (Bäumer 2008) .

2008 On 10 October , the Studio for Electronic Music of the Royal Conservatory of The Hague in the Netherlands changed its name to Karlheinz Stockhausen Studio .

2009 German Music Publishers Society Award for the score of Momente for solo soprano , four choral groups , and 13 instrumentalists .

2010 The municipality of Kürten adopts the designation " Stockhausengemeinde " in honour of the late composer (Landschoof 2010) .

= = Notable students = =