

Stockhausen: Conversations with the Composer
by Jonathan Cott

CONTENTS

INTRODUCTION	11 (11)
<i>PART ONE: NEW YORK—FEBRUARY 1971</i>	21 (21)
<i>Hymnen: Music for the Postapocalypse</i>	23 (23)
‘Becoming conscious is already being on the other side’	24 (23)
‘We are all transistors’	24 (24)
Intuitive Music	26 (25)
Periodicity: ‘God <i>breathes</i> periodically’	27 (27)
‘We are an electric system’	28 (28)
Conversation with Suzuki: Artificial Versus the Natural	29 (29)
Musical Time	30 (30)
A Tone’s Inner Life	31 (31)
Japanese Culture: Imitation and Transformation	32 (32)
An Apple on the Moon: The Known Object in a New World	34 (33)
Foreground—Background Technique	35 (34)
Timbre Composition: ‘The material itself must be part of the creative act’	37 (36)
<i>Stimmung: Melodies, Rhythms, and Chords of Timbre</i>	38 (37)
Periodicity Versus Free Play	39 (38)
‘Play the vibration in the rhythm of your smallest particles’	40 (39)
Rhythms of the Universe	41 (40)
Colors of Meditation: Violet—Red and Gold	42 (41)
Brain—Wave Music	43 (42)
Musical Atomization	44 (43)
Spatial Motion	44 (43)
Osaka World’s Fair: The Spherical Hall	45 (44)
Changing Perspectives	46 (45)
‘First you must make the music, and then the music changes you’	47 (46)
<i>PART TWO: KÜRTEN, GERMANY—SEPTEMBER 1971</i>	49 (47)
The Sleepers and the Waking	51 (49)
Hitler, Sri Aurobindo, and Gandhi	52 (50)
‘The spirit will be the music itself’	53 (51)
Dreaming <i>Trans</i>	53 (51)
The Sound Wall and the Weaving Chair	55 (52)
Violet—Red Light {*}	56 {53}
Hearing Through <i>Trans</i>	57 (54)
Transpersonal Music	58 (56)

Transcendental Sound	60 (57)
Description of <i>Trans</i> : Four Events	62 (59)
Visual Events and Sound: <i>Kontakte</i> and <i>Originale</i>	65 (62)
Relativity and Determinism	67 (64)
Student Seminars in Communication Science {*}.....	68 {64}
Cage, Pollock, Mathieu	68 (65)
<i>Piano Piece XI ; Stimmung</i>	70 (66)
Making a Sound Texture	71 (67)
Statistical Characteristics	73 (69)
The Tree of Sound	75 (71)
Individual Figures and Multiplicities	76 (72)
Russia and America: Preplanning Versus Randomness	77 (73)
The Essence of Sound	77 (74)
Subject—Object Perception: Non-Aristotelian Logic	78 (74)
The Integration of All Sounds	79 (75)
Music of the Spheres	79 (75)
The Acoustical Garbage Machine: The Sound Swallower	80 (76)
The Power of Sound Waves	81 (77)
<i>Stimmung</i>	82 (78)
A Letter from Japan	83 (79)
A Sound’s Inner Life; Sound Envelopes	85 (81)
‘The secret of timbre composition lies in the production of very specific cycles of rhythmic changes’	86 (82)
Studio Experiments: Enlargement of the Musical Parameters	88 (84)
Historical Development of Melody, Rhythm, Dynamics, Timbre Composition, Music in Space	89 (85)
Unified Notation	92 (87)
Chinese Music	93 (89)
Pythagorean Comma	94 (89)
Microtones	94 (90)
Transubstantiation of Rhythm into Pitch and Vice Versa	95 (91)
Rotation Table Experiment: ‘You change the pitch by altering your position in the room’	97 (93)
Rhythmic Cadences in Mozart’s Music	99 (94)
Serialism	100 (96)
Le Corbusier	101 (96)
‘Nature creates divergent species by expanding certain parameters’	102 (97)
Boulez on Musical ‘Specialists’	103 (98)
Space-Age Consciousness	104 (99)
On Being Called ‘Authoritarian’ or ‘Radical’	114 (101)
Student Disruption of Amsterdam <i>Stimmung</i> Performance	115 (102)
Music and Social ‘Realities’	116 (103)
Henze’s New Music	119 (105)

The Function and Meaning for a True Artist	119 (106)
The Eraser and the Fire: A Composer's Best Friends	120 (107)
Master—Disciple Relationship	121 (108)
Eagles	122 (109)
Flying Sounds in <i>Hymnen</i>	123 (109)
Return to the Apocalypse	124 (110)
The Spirit and the Body	125 (111)
DIARY: <i>The Body of Black Light</i>	126 (112)
<i>Genius and Wealth</i>	126 (112)
The Golden Egg: Music Therapy for Chickens (with a word from <i>The Secret of the Golden Flower</i>)	127 (113)
Craft and Stravinsky	128 (114)
Stravinsky as Engineer and Wagner as Gagaku Composer	129 (115)
The Pope and the Cats—A Story from Rome	130 (116)
An American Indian Folktale	130 (116)
The Interpretation of Dreams	131 (117)
The Piano of Pain	132 (118)
Telepathic Music and Nervous Music Publishers	133 (119)
An Angry Postcard	133 (119)
Seminars for Orchestral Musicians	134 (120)
The Loss of Melodic Feeling in Contemporary Music	135 (121)
Feldman and Bernstein	135 (121)
Repetitions	136 (122)
Stomach of God	137 (122)
The Thirteen Tears	137 (123)
Listening in the Dark	138 (124)
The Breath of the World	139 (125)
<i>Hymnen</i> : A Personal and Analytic Discussion	139 (125)
Applause Feedback in <i>Momente</i>	143 (128)
The Hymn of Pluramon	144 (130)
Musical Frames	145 (130)
Decomposition	147 (133)
Music Born out of Chaos	148 (134)
One Being Becomes Another	149 (135)
Alchemy	151 (136)
<i>Plus-Minus</i> : A Composition Which Produces Its Own Children	151 (137)
<i>Punkte</i> and Antimatter	153 (140)
Assassinating <i>Plus-Minus</i>	153 (140)
'Clothe yourself with the new man'	159 (144)
A Poem from <i>Stimmung</i> : <i>Diffff-daffff-difffffff</i>	160 (145)
How <i>Stimmung</i> Was Composed	162 (147)
'Time cannot be separated from being'	164 (149)
Composing <i>Processes</i>	166 (151)
Structuralism	167 (152)

Language, Babel, Telepathy {*}	169 {153}
Synchronicity	170 (155)
An Infinite Series of the I, the You, and the It	171 (156)
A Ternary System of Logic	172 (156)
The New Spiritual Family	173 (157)
The Spiral: ‘The circle which leads to ecstasy’	174 (158)
The Kataragama Religious Festival of Ceylon	176 (161)
The Omizutori Ceremony in the Temple of Nara, Japan	181 (166)
New Areas of Musical Composition	185 (169)
(1) Micro-macro continuum	187 (170)
Taping Rhythms	188 (171)
Twenty-one Octaves of Musical Time	189 (173)
(2) Metacollage and Integration	190 (174)
(3) Expansion of Tempo Scales	192 (175)
Expansion of Scale and Range of Tempi	193 (177)
(4) Feedback	194 (178)
Intuitive Versus Determinate Music	198 (181)
(5) Spectral Harmonies	199 (183)
(6) Music-in Space	200 (183)
Anything Can Function as Rhythm	201 (184)
Topology of Space: Projecting and Drawing Sounds in Space	202 (185)
Walking and Running Music	203 (186)
<i>Ensemble</i>	204 (187)
<i>Music for a House</i>	205 (188)
Varese’s <i>Espace</i>	208 (190)
Concerts in the Caves of Jeita, Lebanon	208 (191)
Outdoor Concert at St. Paul de Vence	210 (192)
<i>Sternklang</i> in Berlin’s Tiergarten	211 (193)
Painting and Music: Rauschenberg and Johns	213 (195)
Size as a Musical Parameter	214 (196)
Brueghel and Bosch	214 (197)
Degrees of Perfection at a Given Moment in a Composition	215 (198)
Plans for a Music House	217 (199)
‘Walking from One Hall to Another “as if you were going through an enormously enlarged score” ‘	218 (200)
<i>Mantra: An Analysis of Its Creation and Structure</i>	220 (202)
Traditional Versus New Music	224 (205)
Macbeth becomes Lady Macbeth and then an animal; new people appear and disappear, no one character goes through the entire play	225 (207)
<i>Mantra Mirrors</i>	227 (208)
Each Note with Its Specific Form	227 (209)
Twelve Mantric Expansions	229 (210)
Alice in Wonderland	232 (216)

Form Scheme	233 (216)
<i>Mantra</i> and Oriental Music	233 (217)
Ring Modulation	238 (217)
Condensation of <i>Mantra</i>	241 (222)
Satprem on Sri Aurobindo	242 (223)
<i>Mantra</i> and the Galaxy	242 (223)
CATALOG OF STOCKHAUSEN'S WORKS	247 (229)
DISCOGRAPHY	249 (231)