

## Lichtwerke (Light-Works) (1988)

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### SYNOPSIS

The main focus is on the première of **MONTAG aus LICHT** (MONDAY from LIGHT) at *La Scala* Milan; there are extended rehearsal sequences, but even more from the performance itself. Near the beginning there are also excerpts from ‘historic’ performances of **MOMENTE** (Donaueschingen Version 1965), **HYMNEN** with soloists (1968), and **STIMMUNG** (Jeita, Lebanon, 1969). Intercut with the **MONDAY from LIGHT** excerpts is an interview with Stockhausen at his home in Kürten, near Cologne. Extended musical excerpts occur from about 23’30” onwards.

The general sequence of events is:

**Introduction:** excerpt from Goethe’s *West-östlicher Divan*, general introduction (announcer), images from Act I of **MONDAY from LIGHT**.

3’ 00” –

Excerpts from **MOMENTE** etc. (see above) intercut with Stockhausen on vocal music and ‘formula composition’, consonance/dissonance, spatial music, mediocrity, and the composer as ‘medium’.

9’ 00” –

**FIRST BIRTH-GIVING** sequence from Act I of **MONDAY** – general biography (announcer) – Stockhausen on the visual aspect of all performance – reading from Nietzsche’s *Also sprach Zarathustra* – biography continued. Stockhausen on **MOMENTE** – prerehearsal shots – Stockhausen on forming musical figures.

23’ 00” –

Excerpts from all acts of MONDAY (often in ‘fast forward’ mode) with Stockhausen’s synopsis

28’ 00”–

Stockhausen – control desk problems – onstage before rehearsal.

35’ 00”–

Two long sequences from Act II (CONCEPTION with PIANO PIECE and COEUR DE BASSET) and one from Act III (AVE), cut together with some inserts: Stockhausen on eroticism, the end of concert halls etc.

**Coda:** some scenes from work at the *Studio for Electronic Music* of the *West German Radio*, Cologne, intercut with Stockhausen’s comments on current conservatism, the inadequacy of equipment etc. **Lichtwerke**

Female voice:

*Ton und Klang jedoch entwindet  
Sich dem Worte selbstverständlich,  
Und entschiedener empfindet  
Der Verklärte sich unendlich.*

*Yet tone and sounds detach themselves  
from the words, self-understood;  
and the Enlightened  
finds himself infinite.*

*Und nun dring ich aller Orten  
Leichter durch die ew’gen Kreise,  
Die durchdrungen sind vom Worte  
Gottes rein-lebend’ger Weise.*

*And now, everywhere, I surge more  
easily through the eternal circles,  
through which flow  
God’s words in pure living form.*

*Ungehemmt mit heißem Triebe  
Läßt sich da kein Ende finden,  
Bis im Anschau ew’ger Liebe  
Wir verschweben, wir verschwinden.*

*Unconstrained with burning desires,  
there can be no end;  
until, gazing upon eternal love,  
we hover, poised, and disappear.*

[Goethe]

**Announcer:** In Stockhausen’s new opera, the third segment of his cycle

LICHT, to which he wants to devote himself to until 2002, a festival is staged: a celebration in honour of Woman and the rebirth of mankind. In this work Stockhausen, a world-renowned German composer known as music's 'enfant terrible', again seeks to develop new ways of composing.

*Stockhausen:* What I want to say is that my music since 1970 is far better suited to the human voice. The formulae can be sung. This was previously not always the case. I have taken care to see that, of the many possible variants of melodic formulae, I have only chosen the best ones, which I could also sing as I wrote them. It was important to me to compose archetypal figures that make a lasting impression, i.e. call forth an echo. This potential and this reminiscence of original forms – somehow hidden, yet present in every human being – are very important to me. Webern calls it the “intelligibility” in the composition of musical figures.

A musical *work* is then a scene, an act, a *day*, i.e. a part of LIGHT, one structure among many various-sized microform-projections. For example, an entire opera lasting four hours is originally a short melodic-rhythmic structure which I stretch over four hours, and every act is then a somewhat smaller expansion, every scene an even smaller expansion, and every part of a scene a still smaller expansion. So I progress from the large to the small as well as from the small to the large.

This art of universal combination and interrelation does not exist in MOMENTE. MOMENTE is actually the other side of composing, i.e. it begins with completely independent elements which are only related insofar as they have as little in common as possible. Relationships are then created between these independent nuclei.

[Excerpt from MOMENTE, Donaueschingen, 1965]

*Announcer:* MOMENTE: one of the century's great works for some, chaos for others. Many people believe that Stockhausen's music used to be more dissonant.

*Stockhausen*: I think that's nonsense. As regards the **development of harmony and melody**, the scale between consonance and dissonance has become richer and richer. It nowadays has far more intermediary stages than before, but in my works it has always had the widest possible range. That is to say that I have always tried to mediate between the complex proportions and the simple proportions – for that is what dissonance and consonance are.

[Excerpt from HYMNEN with soloists, 1968]

I also feel that it is my duty to adapt to whatever is possible in my time – technically, spatially, and in terms of performance practice – so that in these countless rehearsals, at least, I can eliminate the mistakes that become apparent in rehearsals. I know that I can only realise what was possible in my time, and hint at what may be more possible in future.

*Announcer*: The craft of rehearsing as the process of realising compositions, realising the fixed vision...

*Stockhausen*: One can already say that in future, music will be spatial music. With me it already is to a large degree, but only to a degree. I believe that the spatial direction of the sound, and the speed with which sounds move around, above and – as was the case in the spherical auditorium in Osaka – below the audience is very important. In future that will be just as important as the melody, harmony and timbre of the notes.

*Announcer*: In the course of a few weeks in Osaka, Stockhausen reached an audience of millions. At a personal level, what can drive the mega-star of contemporary music to despair?

*Stockhausen*: The hardest thing, always, is the unspeakable mediocrity of this life. It's just unbelievable, how primitive this world is, on the whole, in which we operate; what the gap is between vision, clear intent, even clearly defined intent, and what comes out as a result. I think one has to accept in all humility that that's how the world is.

*Announcer:* Does it bother him that his music is criticised as primitive, even infantile?

*Stockhausen:* That will be the same to the very end of time: people living together will not be of the same mind. That's natural: it adds a certain spice, and keeps things alive.

[Interview from 1969; Jeita, Lebanon]

*Interviewer* (to the painter Max Ernst): Why do you find that beautiful?

*Max Ernst:* Why, why, why? For God's sake, it's so obvious! 'Why' doesn't come into it!

*Interviewer* (to Stockhausen): What is needed to understand your music?

*Stockhausen:* Attentiveness, and at bottom, I believe, the conviction that through my work I express something that it is essential for me to express – that I am more like a sort of electrical conductor, through which current flows...

*Interviewer:* As a medium...

*Stockhausen:* What is meant by the word 'medium' applies, I think, to anyone who is inspired, and in that inspired state creates something, shapes something new, so that it is out of the question that one should try to explain it in terms of the past, or the world around us. The most important thing I have learned is that my life's work – it's 37 years now since the first premières – is just a tiny little piece of a development which I can see as a much longer, broader one, extending into a limitless future. And that I, as a musician, haven't just been given these individual tasks to fulfill within a span of forty or fifty years, or however long it lasts, but that in an earlier existence I also took part in the further development of art, of music, and that's how it will go on. I just can't imagine, I don't want to imagine that it would all be ended with a physical death.

[ Music: GIRLS' PROCESSION ]

It's something that runs through the whole: that both in what I have essentially dreamed and in the known musical world – in the choruses, orchestras, the sounds of instruments – I always sought to have windows through which one is related to other worlds by 'sound events'.

*Announcer:* Karlheinz Stockhausen, born in 1928 in Mödrath, near Cologne, is the pioneer, discoverer, inventor and realiser of a new music whose fusion of intuitive, emotional powers of expression with intellectual rigour has created excitement and discussion in the concert world for more than 35 years. To date, the Stockhausen Experience has been conveyed by over 250 published compositions, more than 100 recordings made under his supervision, and six volumes of writings, whose more than 2500 pages document his work, and explain its theoretical background. Stimulated by modern science from Einstein onwards, by the age of 25 Stockhausen was already known internationally for his revolutionary expositions of new vibratory relationships within sounds, as well as their ordering within the space-time continuum. Famous as the outstanding exponent of absolute music, and creator of an electronic music that paved the way for synthesisers and the computer music of today, he is constantly seeking to blow apart the frontiers of music from within. His programmatic composition of visual aspects only appears to have begun recently, in works from the operatic cycle LIGHT.

*Stockhausen:* There is always something to see in musical performances. And even in the very earliest pieces, like KREUZSPIEL and ZEITMASZE, I had diagrams printed in the preface to the score, showing where the musicians sit – it's different for each piece, how the instruments are distributed on the stage; and also, when there is a sequence of different compositions, how the stage is set up beforehand, so that chairs don't have to be moved, so that the set-up between pieces doesn't last longer than the pieces themselves, which sometimes happens in concerts, and it's dreadful! And right from the start, in all the performances I was responsible for, I made sure that the way the musicians entered and left the stage, and the way they sat down

once they were on the stage, was all shaped artistically, in a particular way. So I've always been interested that everything one sees is art too, and one always sees something during the performance. Of course I developed that to an increasing degree, and later costumes were introduced, different for each piece, and I have ensured that more and more, the ritual aspect of performance is consciously shaped. As I always say: one can close one's eyes, and then one hears the music as pure music, as a purely acoustic event. But during a musical performance, one always sees music, and one reads the music with one's eyes. Music is gesture, too, and one understands some sequences of notes particularly well when one can also see the gestures that are part of bringing the notes about. It's not always the same, but it could be that one hears the pitch processes particularly clearly when the visual element is assisting one in hearing the notes better. And in that sense, I'm always trying to develop an integrated stage music, where each project is different: where one sees and hears as a unity, because everything one perceives in terms of musical understanding and musical mood comes together. So everything really is one: I have unified the signals that enter through the eyes and signals that enter through the ears into a single impression.

Female voice:

*“See, we know what your teaching is: that all things return eternally, and we ourselves with them; and that we have been here many times already, and all things with us.”*

[Nietzsche: Also Sprach Zarathustra]

*Announcer:* GESANG DER JÜNGLICHE, ZEITMASZE, GRUPPEN for 3 Orchestras, MOMENTE, SIRIUS, LICHT: titles of works that have come to symbolise a new form of art. Single-handedly, Stockhausen carried out a transformation of contemporary music: serial music, composition with rows of all 12 notes of the chromatic scale, based on Arnold Schönberg's music, was taken by Stockhausen to an unexpected peak, so as to simultaneously lead it ad absurdum. Taking his orientation from all the rites of antiquity,

and guided by a holographic, holistic view of the world, Stockhausen broke out from the dominance of horizontal processes found in serial melodies and structures, in which the individual categories of perception – harmony, melody, rhythm, form and tone-colour – were permuted with one another. Suddenly, vertical movement acquired an importance of its own: Moment Form was discovered. What Einstein's theory of Relativity had demonstrated in terms of cosmic connections, Stockhausen was able to realise in terms of musical practice. The meaning derived from the simultaneity of all sound events, constantly striving for the most perfect realisation possible through and in art, is linked by Stockhausen to the traditional outlooks of polarisation and climax. Like a growing plant, or a conceptual triangle, the horizontal male-female principle is coupled with the vertical urge to transcendence, in an infinite diagonal.

*Stockhausen*: MOMENTE is like this: the overall organism of the moments evolves from a “family tree” which basically consists of three groups. The central group always remains in the middle: the wings are interchangeable, and within each group it is possible to rotate moments around an axis, like a pendulum. This yields countless variants – “versions”, as I call them. It is a *mobile* that acquires a fixed form in given performances.

Every moment is future- and past-oriented, but first of all conceived as a nucleus, as an autonomous entity in itself, as a musical *moment*. Since a timeless moment – a lyrical event – is vertically orientated, it need not know anything about the past or the future. Thus, in the work MOMENTE every moment has a past- and future-orientation ranging more or less from zero to maximum.

However, ever since I have been working with the **large-scale projection** of formulae, it has been quite different. A musical *work* is then a scene, an act, a *day*, i.e. a part of LIGHT, one structure among many various-sized micro-form-projections. For example, an entire opera lasting four hours is originally a short melodic-rhythmic structure which I stretch over four hours, and every act is then a somewhat smaller expansion, every scene an even

smaller expansion, and every part of a scene a still smaller expansion.

So I equip macro and micro forms with so many relationships that one constantly has the feeling of lingering in a world in which everything makes sense, in which everything is related.

*Announcer:* The simultaneous movement to smallest and largest: this is realised by Stockhausen through application of his own brand of musical genetics, his musical craft. The analogical principle of diversification, and the constant conservation of global information are also found in Stockhausen's musical forms.

*Stockhausen:* I believe that mysteries exist which the majority of musicians no longer know or no longer wish to know about. There are countless musicians today for whom all combinations of sounds are equally valid, of equal value, whereas for me the exact opposite is true. Of the endless possibilities for shaping figures, musical forms, there are only a very few which make me feel that they are so full of potential that I wish to use them... intelligibility in the composition of musical shapes. This is something of enormous importance. We must again become conscious of the fact that this intelligibility, this potential, this fundamental exactitude, this musical rightness, this organic quality is something to be striven towards and realised.

Woman's voice:

*"You teach that there is a Great Year of Becoming which, like an hour-glass, must always turn around, so that it fills and runs out, time after time; and that all these years are like to one another, in the biggest things and the smallest, so that we ourselves, in every Great Year, are like unto ourselves, in the biggest things and in the smallest."*

[Nietzsche: Also Sprach Zarathustra]

[ Music: GIRLS' PROCESSION ]

*Stockhausen:* God, in me, is Light. The light from which all colours result, through diffraction. It is energy, it is consciousness, it is the pulse of the uni-

verse, the electricity of all universes. So my tiny work LIGHT is always reminding one of the light which makes the whole universe bright, fulfilled. And reveals the narrowness of everything that is in the shadows. To that extent, I try to show through the title LIGHT, and the multiple divisions into 7 days, and 7 parts, and all the scenes which comprise the 7 days of this work LIGHT, that these are all aspects of the white light, colours and prisms which I also use as a composer, through modulations, filterings, shadings and so forth; that they all derive from the light which is the source of everything.

*Announcer:* Constantly, melodies shaped from a chosen material are expanded and compressed. The recognisability of archetypal musical figures provides an audible cohesion, from the smallest sound elements to the overall form of the composition. In LIGHT, which Stockhausen has been working on since 1977, he has expanded his principle of ‘families of formulas’ to his characters, and to the visual aspect. Each character has a melodic signature, and just as the melodies and sounds can diversify, so an archetypal [dramatic] figure can be incarnated simultaneously as an instrumentalist, singer, dancer and actor. With his World Theatre, Stockhausen sheds light on this scene of universal conflict by opening up ‘plot windows’ at each individual stage. Thus, since 1977, three days from LIGHT have been created, all given their first performances at *La Scala* Milan. In 1981, **THURSDAY from LIGHT** – Michael’s Day, and the day of learning – and in 1984 **SATURDAY from LIGHT** – Lucifer’s Day, the day of death and its transcendence – followed in 1988 by **MONDAY from LIGHT**: Eve’s Day, the day of woman, and a rebirth of humanity.

[ Music: CONCEPTION with PIANO PIECE followed by LUCIFER’S FURY ]

*Stockhausen:* So it is a festival, and to that extent, even after four years of composition, there’s still a sort of plot. In the First Act, a festivity is prepared for by women who wash a huge Eve figure for this festivity, perfume it, make it beautiful, and adorn it, and there is a First Birth of 2 x 7 creatures, or sprites, half human and half animal: very humorous creatures. Then

comes a Lucifer figure, and he is incensed at the behaviour of these creatures, and everything being done by the female chorus that is carrying out the ceremonial actions. There is a Pram (Baby Buggy) Dance with 2 x 6 prams, and once the children start crying there is a sort of race with a huge musical crescendo, and that ends in chaos, with everyone falling over because it has got too fast. Then in comes the Lucifer figure, who finds all this appalling, and says “All back inside!”. That ends the First Act, and there’s also a certain plot composed into the ceremony, the ritual.

Then, after the First Act, there is a SECOND BIRTH-GIVING, a conception with a piano piece, and the piano music has a particular meaning: it fertilises the woman spiritually, and then 7 new children are born, from the Monday’s to the Sunday’s child – each child is named after a day of the week – and there is a new Eve figure – Coeur de Basset; so unlike the 3 Eve-singers in the First Act, there are Eve-basset-horn-players – one at first, which later multiplies into three further ‘basset-teases’. And the children are taught the songs of the seven days of the week. So again, an element of plot, and finally they are initiated by the ‘basset-teases’.

That’s the end of the Second Act, and in the Third Act, the men come: one has the impression that the small children have grown into men, and in one scene *Coeur de Basset* enchants this chorus of men. Then women come in and announce a Child-Catcher (Pied Piper), a ‘musicus’ who has magic powers through his music, and fascinates people, especially children. He is brought in by the women, and now there begins a big finale: the children are completely enchanted, literally bewitched by this Pied Piper, and finally abducted up into the heavens.

And for the future, one can imagine other quite fantastic projects, because the imagination is constantly renewed by technical evolution, and goes further and further. One has only to consider that by the end of this century, according to several technologists, a completely new kind of vibration will be discovered that enables one to send people from here to Sirius – that’s not at all inconceivable. That would make a fantastic Act in my theatre: that for 10 minutes the entire audience simply flips out, is simply modulated by a vibration, appears for 10 minutes on Sirius, and is then recalled.

That's not inconceivable, that's not a problem: one just has to make the newly-discovered form of vibration which we don't have a grasp on yet available at the intra-atomic level; then one will be able to intermodulate any vibration with a human being, and he'll be sent off. He won't need to lie in hibernation in a space-ship for three years and then be re-awakened (or like some people in California do already, have his blood pumped out for \$12,000, and then be re-awakened in 150 years). That's nothing. On the contrary, I really feel that the technology of this disembodiment and re-embodiment is constantly being worked on, and of course that leads to a completely new Music Theatre.

[3 short sequences are not translated:

1. Stockhausen at the mixing desk in *La Scala*, complaining to a technician that he isn't able to regulate the dynamic level of each channel individually;
2. The technician explaining how a control box has been set up to house all the equipment that doesn't need to be in the hall: sub-mixers, tape-recorders etc.;
3. Snatches of conversation in the foyer and onstage, prior to rehearsal.]

*Stockhausen:* For four years I have been rehearsing the parts of **MONDAY from LIGHT**, one by one, for months on end: 35 days of rehearsal for just one scene – EVAs LIED – in a room with seven child soloists, three synthesisers and a percussionist, the four basset-horns etc.! And the same with every scene: when one adds that up, that comes to thousands of hours just rehearsing, so three or four months of mere rehearsal time, plus the private rehearsals that each of the individual player needs to learn their part from memory. And as a musician, one brings all that together, and on a stage like the one in Milan one can only make available whatever can be realised, even in a concert, with a team of technicians, and a host of equipment. It's all so unbelievably primitive, in comparison to what I want, and what I really imagine – the way it's supposed to work. And it costs a fortune to realise a work like **MONDAY from LIGHT**.

[Stockhausen testing tape and microphones: not translated]

*Stockhausen*: One has to go down on one's knees, one has to act like a servant. And that's the biggest thing one learns: that this planet, as I'm always saying, is a training school, a first step towards perfection, a premonition of a better, more beautiful world of art.

[excerpt from Act 1]

*Stockhausen*: I find that one must already have rehearsed everything, right down to the smallest item, if one is to give even a hint, in a very simplified way, of what was possible during one's lifetime. That's our duty as craftsmen.

[excerpt continuation] *Stockhausen*: If things can't be realised technically, I don't put them in the score, though there's often much more that I imagine. I very often see auditoriums and performance locations in outer space, on some kind of space station, so that during a performance one would go from one station to another, leaping across space, transporting the audience.

[GIRLS' PROCESSION, CONCEPTION with PIANO PIECE]

*Stockhausen*: Eroticism is the electricity between living beings – it's the magnetism that makes the imperfect perfect. So as a man, I am half – sometimes more, sometimes less – of what is possible in human form, and the erotic aspect is the magnetism that draws me to woman, that magnetises and fascinates me in woman: not just woman as partner, but as everything I am not, and cannot be. Eroticism is the fascination with making what is imperfect around us perfect, through unification, through completion, through love. And so, to that extent, it is the timeless, eternal force which leads to the increasing perfection of beings.

[excerpts from Act II: CONCEPTION with PIANO PIECE, EVE'S SONG /  
cross-cut to Act III EVE'S MAGIC (AVE)]

*Stockhausen*: Traditional concert halls no longer suffice. They're mostly built as rectangles, or as two-thirds of a circle, and the stage is in front like a TV set, and for most people it's actually no larger than a TV screen, because they are so far away. And then everything happens from the same direction, both acoustically and visually, which is an utterly primitive way of perceiving music theatre. One needs to remember that both in the origins of music in rituals, or in ancient Greek theatre, or the way it is today in Kathakali from Southern India, or the Ramayana in Indonesia and India (in Bali, for example), the sound is all around the audience. They sit in a village square, and the performers can come from all directions: the singers, speakers and even musicians move about, so the relationship to the 'surround sound' is a lively one. Certainly that's so in all rites – even in the Catholic church service, when a procession goes along the aisles around the listeners, or comes into the church from outside, or on certain festive occasions processions take place out of doors, with singing and praying: that is, with music.

All that has disappeared ever since the small halls of the Medici, which were a renaissance of Greek theatre for certain members of the aristocracy in Rome – at the time when opera began, actually. The halls got ever bigger for a middle-class audience, but the principle was basically the same: there's a little, reduced-scale action going on in front, and people sit in row after row, looking and listening to it. And that's where we still are today; even if an opera house like *La Scala* Milan has 2200 seats, the principle is just the same: one direction. The use of microphones is obviously a new discovery – every soloist can have his own transmitter, and the most refined consonants can be projected into the hall, and the sound of the performers can be projected all around by a sound projectionist who then has responsibility for the entire acoustic aspect. It's not a matter of being louder, but of making everything more refined.

[Studio for Electronic Music of the *WDR*, Cologne]

So the movement of the sound – and hence also the spatial formation of the sound – is a new direction in musical composition. For example, the work I

am sketching at the moment, **TUESDAY from LIGHT** (the next part of **LIGHT**) requires that all of the instrumentalists carry a loudspeaker on their body (two, in fact: one in front and one behind), and also have receivers, so that they can be synchronised invisibly. And each one has an accumulator, so that the loudspeaker can be electrically charged. Each instrument (or voice, for example) is picked up, and when he is running around he can radiate sounds in different directions; on the other hand, in place of a conductor, he receives acoustic signals which means that musicians who can't actually look at one another can effect the invasion of an auditorium in such a way that in some passages they are perfectly synchronised.[Epilogue: Sequences from the *WDR Studio for Electronic Music* (mostly not translated): preparation of the choir tape for **MONDAY from LIGHT**]

*Stockhausen*: I've learned a lot: I learn something every day. But the main thing I have learned is that one lifetime is unspeakably short. Much of what I said and wrote in 1952/53, in printed articles and lectures, is just as utopian as ever, and if it ever happens, it will be in the distant future. Of course, I dreamed that the spreading of general awareness would go much faster, that the late-night music programs which started in those days at 11 p.m., because of a situation where there was an enormous rupture between a period in which new music had been completely banned in Germany, and only the more popular forms of contemporary music tolerated, and the direction of 'free' new music: that these programs would move increasingly into the normal radio and TV listening times. The opposite is the case. I've noticed how the general development of cultural awareness is going unbelievably slowly, and even slowing down, rather than accelerating. So many programs in Germany have disappeared, and the whole process of cultural development in Germany has been unbelievably regressively orientated in the past 17 or 18 years.

But if I may say something over and above that, concerning the other 5 billion people that are on the planet at the moment: in my opinion, at least, it would be enormously meaningful for the development of every individual if people didn't simply ignore such things, and say "That has nothing to do with me; that kind of world is just for a few people who are interested in

that new scenic music”, but rather would take it upon themselves to ensure that one day these works will be performed in each German opera house (and we still have many of them, thank God), so that anyone who wants to, can take them in, and use them for their own further personal development.

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That, I believe, is what makes one despair: one asks oneself how such things can possibly happen – one would rather just take off. There are times when one has done everything right, and taken all conceivable care, and despite that, things go wrong, and somewhere a wonderful project, or part of a project, breaks down because of sloppiness, because of imprecision, or imperfection, or lack of technical reliability, and so on : I think that’s the fundamental experience.

[conversation with studio technicians re synchronisation problems – not translated]

That is what one has to do – it’s what being human is about. And after many decades, one still can’t grasp why, when one comes perfectly prepared, one has to sit around for hours in a studio because of some banality: an amplifier breaks down, or a cable doesn’t work, and until one finds out which cable it is... it’s frightful. One is always struggling against these impossibilities.

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I believe that the one-sided way I have lived, and am still living , the fact that the vast majority of spiritual and even practical phenomena on this planet have passed me by – basically, I have no idea what other people do – is just the momentary experience of a prisoner, who is aware that he happens to be in a prison – namely our planet, which is a little space station one lives on, working rather like a miner who works for forty years in the mine, permanently looking out of this black hole that he prowls around like a mole, and then goes home afterwards, and perhaps gets to see daylight now and then. That’s how a composer’s life is, if he lives as one-sidedly as I have, working so one-sidedly that all he sees is concert halls and his work desk, and in between, taxis, aeroplanes and so forth. That is, not dwelling, not liv-

ing on this planet like a tourist.

But despite being imprisoned in this way, and despite this basic feeling of being on a ship with a limited landscape, I believe that everyone, sooner or later, takes part spiritually in the whole universe, in everything that happens in the whole universe, and in all universes. And that in a non-incarnate state one is vastly more conscious than when one is here as a little human – an Earthling, as I sometimes say – and isn't the least bit concerned that in between such incarnations, which increasingly involve being consciously limited, one will knowingly participate increasingly in the whole universe. In other words, via probation, one can come ever closer to a consciousness possessed by higher beings, who can see far more, and in every sense understand far more, moving ever closer to God, who is the total intelligence of all intelligences.

[Music: MONDAY FAREWELL]

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[listening to a Sound-Scene from MONDAY]

A parrot, accepting applause at the Cologne Carnival!...

[transcription & translation: Richard Toop]

