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**TEXTE ZUR MUSIK 1970-1977, BAND 4** by Karlheinz Stockhausen, edited by Christoph von Blumröder (Cologne: Verlag M. DuMont Schauberg, 1978)

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Now that Volume 4 of Stockhausen's *Texte zur Musik* has been published, a total of 25 years of his life and work have been covered, and this comprehensive survey provides invaluable information on his works and projects. This is the first time the *Texte* have not been edited and prefaced by Dieter Schnebel, but the editor of this new volume, Christoph von Blumröder, has retained the usual format. The book is a collection, divided into five sections, of writings practically all of which have been published before.

Section I, 'Introduction and Projects' which, with 320 pages, occupies almost half of the book, consists of some 50 programme notes, record-sleeve notes and prefaces to scores. The three texts in Section II, 'Electronic Music', include Stockhausen's lecture called 'Four Criteria of

Electronic Music', one of the most important items in the book. Section III, 'World Music', a new theme, is concerned mainly with Japan, but also with other non-European musical traditions, which are treated in a very personal and sometimes rather arguable way. Section IV, 'Suggestions and Attitudes', contains a number of interviews on various subjects, some of them previously unpublished. Section V, 'Contributions to the Work of Others', 24 pages in all, includes Stockhausen's introductions to the Mahler biography by Henry-Louis de La Grange<sup>1</sup> and Robin Maconie's book on Stockhausen's own works.<sup>2</sup> A discography, a filmography, a list of all the works published to date and an index of names conclude this admirably comprehensive collection of texts, letters, photos, illustrations, diagrams, drawings, extracts from scores and performance instructions.

Many of the texts presented in Volume 4 are in the form of interviews, which occupy more than 200 of the book's 697 pages. An interview with the composer by his new editor stands in place of an introduction. This is the only entirely new part of the book and it is also the most significant and revealing one. Asked by Blumröder which subjects he would choose if he were asked to write another two or three texts, Stockhausen sums up the preoccupations nearest to his heart at present and outlines the direction in which his mind is moving. There are, first of all, the 'unbelievably exciting experiences of the last two or three years' generated by his work on 'new melody-composition' (*neue Melodiekomposition*), in particular *Sirius* and his experiments with a big new synthesizer; he describes this field as 'perhaps the greatest compositional discovery in my work so far', which he would like to set down on paper. He would also like to write about 'spatial music' (*Raummusik*), that is, about the distribution of sound in space, if only to encourage other composers and technicians to participate in musico-spatial research. Having already for some time past integrated intensity into the structure of his compositions, he is also eager to write a paper about the technical possibilities and demands of 'intensity-composition' (*Lautstärkekomposition*). Timbre seems to be another of his present interests, and he would welcome the opportunity to write about his discoveries with timbral melodies - melodies of formants ('Formantmelodien'), which can be heard independently of simultaneous pitch melodies. Lastly, he would deal with the stage as an independent structural factor in composition (*szenische Musik*), an idea that occupies an increasingly important place in his output, though little has yet been said about it.

Melody, space, intensity, timbre and movement on stage, therefore, seem to be the five parameters he is most concerned with at present, but there is, of course, also the time factor always at the forefront of his thought, and if that has been omitted here the reason is probably that this area has been covered in detail in Jonathan Cott's collection of conversations with the composer.<sup>3</sup>

In many respects, *Sirius* emerges as the major work of the period covered by *Texte* Volume 4. On the one hand we learn that 'it is based entirely on a new concept of spatial movement'; on the other that it is built 'on the perceptible expansion or compression of a formula'. The work has also contributed to the development of 'new melody-composition', and timbral melody in counterpoint with pitch melody is used in *Sirius* for the first time. *Sirius* is also the subject of a conversation with Japanese musicians, which took place in Japan in 1976. When asked whether the tonal aspects of the melodies in *Sirius* were specific to this work or if they represented a new principle, Stockhausen admitted that he had never before faced such difficulties as he did in his attempt 'to realise the complex transformations that were necessary', and he went on: 'If one attempts to create something as complex as this with a new technique, the transformation must be carried out on something relatively simple so that it is recognisable.' In so far as the process seems, in many of his recent works, to take priority over the material to be processed, this statement offers a key to the puzzlement caused by some of his new music. Not all parameters seem to be treated on the same level, and it remains to be seen how this disparity will be affected by greater familiarity with the new techniques.

Like the previous volumes, this book is highly informative. It is beautifully presented, and, although most readers will have come across some of the texts before, they will welcome the opportunity to view them as a whole; the book will help them to gain a deeper insight into Stockhausen's thought and ideas.

NOTES:

<sup>1</sup> Henry-Louis de La Grange, *Mahler: a Biography* (Garden City, N.Y.: Doubleday, 1973).

<sup>2</sup> Robin Maconie, *The Works of Karlheinz Stockhausen* (London: Oxford University Press, 1976).

<sup>3</sup> Jonathan Cott, *Stockhausen: Conversations with the Composer* (London: Robson, 1974).

[The right-hand page of the document contains extremely faint, illegible text, likely bleed-through from the reverse side of the paper. The text is too light to transcribe accurately.]