



Stockhausen STIMMUNG & COSMIC PULSES

Monday 20 November 2017 7.30pm, Hall

Stockhausen STIMMUNG

interval 30 minutes

Stockhausen COSMIC PULSES

Singcirde

Gregory Rose bass/director

Jacqueline Barron soprano

Zoë Freedman soprano

Heather Cairncross mezzo-soprano

Guy Elliott tenor

Angus Smith tenor

Robert Henke laser artist

Kathinka Pasveer sound projection

Stephen Montague assistant sound projection

Reinhard Klose sound engineer

Part of Barbican Presents 2017–18

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Welcome

Karlheinz Stockhausen was a towering figure in the history of 20th- and 21st-century music, one who literally changed the sound of music and the way we listen to it. Tonight's concert presents two seminal works from opposite ends of his career. It is intended as a concert of extraordinary extremes: from the trance-like meditative focus of *STIMMUNG* – grounded in the human body and an atavistic sense of ritual – to the mind-blowing sonic maelstrom of *COSMIC PULSES* – futuristic and purely electronic, but sharing a similar sense of mysticism.

Gregory Rose has been intimately acquainted with the composer's music through Singcircle, the amplified vocal ensemble he founded back in 1976, which has made something of a speciality of *STIMMUNG*. Tonight is a particularly special event – not only does it mark

the 10th anniversary of Stockhausen's death (which falls next month), but also the 40th anniversary of Singcircle's first performance of the work in the Round House. It is also the last-ever performance of *STIMMUNG* by Singcircle.

Alongside it, we have the chance to experience another Stockhausen masterpiece – *COSMIC PULSES*, his last-ever purely electronic work, which forms the 13th part of the *KLANG* sequence exploring the 24 hours of the day. We're delighted that composer and laser artist Robert Henke has been inspired to create for us a laser sculpture that expresses the underlying structure of *COSMIC PULSES*.

I hope you enjoy the concert.

Huw Humphreys, Head of Music, Barbican

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40 years of *STIMMUNG*

This is a very special occasion for my ensemble Singcircle, marking 40 years – virtually to the day – since we first performed *STIMMUNG* on 21 November 1977 at the Round House. I hope very much that you will enjoy the extraordinary experience of hearing this wonderful piece live in the concert hall.

When I was handed a score of the work by the bass Geoffrey Shaw in 1976, I immediately realised that this piece would be significant in my life, and the lives of those first six singers that began working on it in early 1977, just nine years after its creation. The first Singcircle *STIMMUNG* group consisted of the sopranos Suzanne Flowers and Penelope Walmsley-Clark, mezzo-soprano Nancy Long, tenor Rogers Covey-Crump, baritone Paul Hillier and Geoffrey, with composer Simon Emmerson as sound projectionist. Initially I chose not to sing in the ensemble, but direct ‘from outside’; the piece doesn’t require a conductor as such. Later, in 1980, Paul went down to bass and I took the part of baritone, and this was the line-up for around 50 performances that we have since undertaken, as well as the recording

we made on Hyperion that is still sold throughout the world.

Before that Round House performance we rehearsed *STIMMUNG* over a period of some six to eight months, since in those pioneering days very few singers were able to find correct harmonics in the voice. Simon Emmerson and I later drove to Kürten to visit Stockhausen, where we found him immensely helpful and enthusiastic, and we also worked with him for two weeks preparing for the previous performance we’ve given of the piece here at the Barbican – in 1985, as part of the Music & Machines festival devoted to Stockhausen’s compositions.

The complexities of putting on any performance of *STIMMUNG* means that the musicians form a special bond during rehearsals, and I hope this becomes evident this evening. We are thrilled to be performing this with the contribution of Kathinka Pasveer, who worked closely with the composer for the last 25 years of his life.

Gregory Rose
Singcircle

July 24th, 1982

Dear Gregory Rose,

reading only now - Saturday, July 24th
1982, 11³⁰ a.m. - your article on

STIMMUNG which appeared in CONTACT
1979 and which I received to-day (!), I wish
to thank you for your lucid text. I am
suddenly very moved and want to
tell you, how I came to the "technique"
of STIMMUNG: I had come back
from a Mexican tour (very hot)
to a small house on the bay in
Madison (Connecticut) which my
wife Mary had rented. She lived
there with our 2 small children.

I started composing this work with
a lot of melodies, singing aloud
all the time. But after a few
days my work was only possible during
the night (the bay was frozen,
everything ice and snow and terribly
cold). The children needed silence
also during the day (Lina was just
born). So: I began humming, did not

-2-

sing loudly anymore, began to listen to my skull vibrating, stopped writing melodies of fundamentals, settled on the low B flat, started again and wrote STIMMUNG, trying out everything myself by humming the overtone melodies. Nothing oriental, nothing philosophical: just the '2 babies, a small house, silence, loneliness, night, snow, ice (also nature was asleep): pure miracle!

Yours
Stockhausen

Dear Gregory Rose,

Reading only now - Saturday July 24th 1982, 11.30am - your article on STIMMUNG which appeared in CONTACT 1979 and which I received today (!), I wish to thank you for your lucid text. I am suddenly very moved and want to tell you how I came to the 'technique' of STIMMUNG: I had come back from a Mexican tour (very hot) to a small house on the bay in Madison (Connecticut), which my wife Mary had rented. She lived there with our 2 small children. I started composing this work with a lot of melodies, singing aloud all the time. But after a few days, my work was only possible during the night (the bay was frozen, everything ice and snow and terribly cold). The children needed

silence also during the day (Simon was just born). So: I began humming, did not sing loudly anymore, began to listen to my vibrating skull, stopped writing melodies of fundamentals, settled on the low B flat, started again and wrote STIMMUNG, trying out everything myself by humming the overtone melodies. Nothing oriental, nothing philosophical: just the 2 babies, a small house, silence, loneliness, night, snow, ice (also nature was asleep): pure miracle!

Yours, Stockhausen

KARLHEINZ STOCKHAUSEN
from a letter to Gregory Rose

Karlheinz Stockhausen (1928–2007)

STIMMUNG (1968)

Gregory Rose bass/director

Jacqueline Barron soprano

Zoë Freedman soprano

Heather Cairncross mezzo-soprano

Guy Elliott tenor

Angus Smith tenor

Kathinka Pasveer sound projection

Stephen Montague assistant sound projection

STIMMUNG was commissioned by the City of Cologne for the Collegium Vocale, a vocal ensemble at the Rheinische Musikschule. It was composed during the winter months of February and March 1968 in Madison, Connecticut (USA), and is dedicated to the painter Mary Bauermeister. It was the first major Western composition to be based entirely on the production of vocal harmonics.

Every natural sound or note we hear contains within it many higher sounds each with an exact pitch. These high pitches shadowing the main note, or 'fundamental', are not immediately discernible; however, if, while singing a fundamental, the tongue and lip positions are gradually altered, the 'harmonics' can be exposed and isolated. Taking a low B flat, Stockhausen used some of the pitches of the harmonic series arising from it as his starting point. Out of the notes in the series (strictly numbered in ascending order) he chose the 2nd, 3rd, 4th, 5th, 7th and 9th pitches – B flat, F, B flat, D, A flat and C. These notes then became used as 'fundamentals' themselves, hosting six harmonic series of their own. From out of this vocabulary of harmonics, Stockhausen created *STIMMUNG*.

STIMMUNG is divided into 51 sections. In each section a new harmonic melody or 'model' is introduced and repeated several times. Each female voice leads a new section eight times, and each male voice nine times. Some of the other singers gradually have to transform their own material until they have come into 'identity'

with the lead singer of the section; they do this by adopting the same character as the leader in tempo, rhythm and dynamics. When the lead singer feels that 'identity' has been reached, he or she makes a gesture to another singer who leads the next section. Each model is a set of rhythmic phonetic patterns, often with actual words used as their basis, such as 'Hallelujah' or 'Saturday'.

In 29 of the sections, 'magic names' are called out. These are the names of gods and goddesses from many cultures – Aztec, aboriginal and Ancient Greek, for instance – and have to be incorporated into the character of the model. The erotic and intimate love-poems that are recited were written by Stockhausen 'during amorous days' in 1967.

Different versions of the work result from the order of models and choice of magic names decided upon by the performers. The first version of *STIMMUNG* made by the Collegium Vocale is known as the 'Paris version', and has been published as work Number 24 1/2. The ensemble has performed this version hundreds of times throughout the world. The 'Singcircle version' of 1977 evolved over many months of rehearsal in London prior to its first performance at the Round House on 21 November. This version was revised after consultations between the composer, Gregory Rose and Simon Emmerson in April 1978.

The word 'Stimmung' has many meanings in its original German. Literally it means 'tuning', but

can also indicate 'being in tune with', good or bad atmosphere, and so on. *Die Stimme* translates into 'voice'.

The improvisatory nature of *STIMMUNG* leads to a fluctuation of duration between performances. Singcircle's durations have varied by up to 20 minutes but most are around 74 minutes. In 1981 Singcircle were warmly received for a performance of the work in

Utrecht, 12 years after a performance in Amsterdam by Collegium Vocale was broken up by agitators. Following the 1969 performance, Stockhausen wrote: '*STIMMUNG* will yet reduce even the howling wolves to silence.' Surely the wolves have now been laid to rest.

Programme note © Gregory Rose and Helen Ireland; reproduced with kind permission from Hyperion Records

STIMMUNG

Numberings are model numbers for the Barbican version

Model 7

Meine Hände sind zwei Glocken bing bung
auf Deinen Brüsten bringe brange bring bring
brang;
selbst gestreckt noch spüren sie die Rundung
und die Knötchen innen drinnen dringe drong.
AVOCADOS BIRNORANGPRIKOSEN –
ach nein: Deine Brüste sind wie Deine nur wie
Deine.

Wenn ich Wasser trinke aus der hohlen Hand
werden meine Backen Deine Brust
die Lippen (rosabraun) ein Zitzenring
und trinken tu ich durch das runde u
das Deine Spitzchen küsste nächtelang.

Jeder Apfel, den ich scheinbar harmlos greife,
ist schnipp – dreh dich – und schnapp Dein
ringse rang,
rungse ringsel pressel busel busel pipsel busel
piiiiitsch!
Dein Ton – in meinen Bronceschallelnzypresssten
Zipp zipp.'

Model 16

pi peri pi pi:
über meinen Baum
lass' doch ruhig laufen
Gott ist das warm.

Model 17

'the male is basically an anymale.'

Model 20

ruselalkruselfünfingerimondhärchen

'My hands are two bells ding dong
on your breasts bring bring brought brought
brang;
even stretched they bring the roundness
and small glands feeling inside.
AVOCADO PEARORANGEAPRICOTS –
Oh no: Your breasts are like yours and only like
yours.

When I drink water out of the hollow of the hand
My cheeks become your breasts
Your lips (pink red) a ring of tits
And I drink through the round vowel 'u'
Which kisses your nipples all night long.

Every apple, which I reach for seemingly
harmlessly,
is snip – turn round – and snap your ring rang,
rong ring press breast titty breast squeeeeeze!
Your sound – in my bronze sounding cypress
trees
Zip zip.'

pee peri peepee
right over my tree
let it gently run down
God is that warm.

roundandaroundingfivefingersin

Karlheinz Stockhausen

COSMIC PULSES (2006–7)

Robert Henke laser artist
Kathinka Pasveer sound projection
Reinhard Klose sound engineer

COSMIC PULSES was composed in 2006–7 and is the 13th part of the *KLANG* cycle, based on the 24 hours of the day; it is Stockhausen's last purely electronic work.

It is composed from 24 melodic loops, comprising from one to 24 pitches, in a range of seven octaves. These loops rotate at 24 different speeds around eight loudspeakers. The loops are successively layered together from low to high and from the slowest to the fastest tempo. In March 2007, Stockhausen likened the experiment to '... the virtual job of synchronising the orbits of 24 planets around a sun, with individual rotations, tempi and trajectories'.

Typically, Stockhausen published information about how the piece was composed and his detailed diagram (see pages 14–15) is a form scheme that represents what occurs in the piece. It may not look like a conventional musical score but, just as the printed music of a Mozart piano sonata indicates what occurs in the piece, this diagram represents the activity in *COSMIC PULSES*.

The top of the diagram shows a row of pitches. The loops that comprise *COSMIC PULSES* are constructed from permutations and combinations of these pitches. Not all the notes appear in every loop. So, for example, Loop 1 uses five of the pitches, Loop 2 is simply a tremolo on one pitch and Loop 24, which starts the piece, uses all of the notes.

Beginning at the bottom and reading diagonally up from left to right, the entries of the loops are shown beginning with Loop 24. The vertical columns at the far left show the

duration of each loop and its tempo. Reading upwards it can be seen that tempos increase as each loop enters.

The loops do not simply spin in a circle around the eight loudspeakers but move from one to another in sequences determined by Stockhausen. There are 241 of what he calls 'trajectories' i.e. movements in space, and 10 'motion models' which include movements and changes of tempo. The coloured, wavy lines on the form-scheme indicate these 'motion models' and their changes in each section.

After 24 minutes, when all 24 loops have been in play for well over eight minutes, they begin to drop out, again from the lowest to the highest, one loop every 20 seconds. Loop 24, the first and lowest pitched, returns occasionally until the piece ends with Loop 1 and Loop 24 heard together: a bright, butterfly fluttering around a sturdy, earth-bound creature.

When he had completed the spatialisation of the piece Stockhausen said, 'If it is possible to hear everything, I do not yet know – it depends on how often one can experience an eight-channel performance.' At this Barbican performance we will be able to hear the piece as Stockhausen intended and to fly in his multi-dimensional world.

Programme note © Robert Worby

COSMIC PULSES © Stockhausen Foundation for Music, Kürten, Germany
 (www.karlheinzstockhausen.org)
 CD91 of the Stockhausen Complete Edition
 (www.stockhausenCDs.com).

Son et lumière: laser artist

Robert Henke on the allure of

COSMIC PULSES

I first encountered Stockhausen's name as a teenager. He was the first figure mentioned at school as a 'serious' composer who included electronics in his work. In the 1980s, conventional music teachers were somewhat alienated by him, but couldn't ignore him.

Initially I found his music very abstract, and it didn't hit me on an emotional level. Nonetheless, I was very curious about his approach and the methodology behind it – the concept of the electronic studio as the composer's 'instrument,' and the [radical?] declaration that an electronic tone-generator is a musical instrument.

Electronic sound also made it possible to think in a different way about space, which was very important to me. The loudspeakers are a crucial part of what composition is about, and they have an active role in the musical process: their placement or movement has an artistic meaning, not just a technical function.

COSMIC PULSES is a highly structural piece that follows a strictly mathematical approach. But what's striking is that when you encounter the work, it's a vibrant and colourful composition, in no way a mathematical exercise. It's one of electronic music's great experiences: an

overwhelming, visceral, sonic maelstrom in the total immersion of surround sound.

What I'm doing with the laser beams is to visually express some of the formal beauty of the piece – but again, not in a mathematical way. The lasers correspond to the eight speakers, which are positioned in a circle. Each of the eight lasers emits three beams, corresponding to the 24 layers of sound in the music. The sound layers are introduced one after the other over the course of the piece, until all 24 are playing simultaneously – and that's exactly what happens with the lasers. The visual result will be a geometric sculpture above the heads of the audience. These lines of focused light make visible the unseen structural basis of the piece, by simply transposing the concept of the composition into the visual domain.

Of course, some people might say that the ideal performance space for *COSMIC PULSES* is between your ears – inside your head, with your eyes closed, in a completely invisible space that doesn't superimpose any sonic or colour qualities onto the piece. But real spaces always have real qualities, and I think you can alter an existing space in a way that supports the intention of the piece.

(240) = ① - (24) = Klangfarbe HIMMELFAHRT $\#4!$ IRR. perm. ca. 40/min. $16x \left. \begin{matrix} 240 \\ 15 \end{matrix} \right\} 240$ 6. phasing mit 4 lang. Gliss.

$24 \times 10 = 240$
 $48 \times 5 = 240$
 $72 \times \frac{10}{3} = 240$
 $96 \times \frac{5}{2} = 240$
 $120 \times 2 = 240$
 $144 \times \frac{5}{3} = 240$
 $180 \times \frac{4}{3} = 240$
 $240 \times 1 = 240$

16.8. 06 tr. mit Hall

Mit 150 bemerk 300!

Mix
 ↓ 16 gr. Dez.
 ↓ 11 gr. Sept.
 ↓ 14 gr. Nov.
 ↓ 15 Kl. Dez.
 ↓ 13 Kl. None
 ↓ 7 Quint
 ↓ 9 gr. Sext
 ↓ 8 Kl. Sext
 ↓ 5 Quarte
 ↓ 10 Kl. Sept
 ↓ 6 Trit.
 ↓ 12 Okt.

$60 \times 5 = 300 = 1^{st} \text{ bis } 300$
 $50 \times 6 = 300$
 $19 \times 16 = 304$
 $20 \times 15 = 300$
 $15 \times 20 = 300$
 $12 \times 25 = 300$
 $15 \times 20 = 300$
 $120 \times 2 = 240$
 $80 \times 3 = 240$
 $174 \times 2 = 300$
 $150 \times 2 = 300$
 $17 \times 23 \times 13 = 299$
 $17 \times 18 = 306$
 $18 \times 17 = 306$
 $20 \times 16 \times 19 = 297$
 $26 \times 9 = 234 (+6) = 240$
 304 2. Okt.
 $33 \times 9 = 297$
 $38 \times 8 = 304$
 $33 \times 9 = 297$
 $38 \times 8 = 304$

nach jedem Einschwingung kurz kl. Sept. ↑ mit Hall

34x 7 L38 Tonhöhe für Trompete.
 pro Ton schneller Tr. Kl. Sek. u. 13x

cosmic pulse **300 pro M**
 $5 : 300 \times 6$

STUNDE

14. 17x } 238
AM 20 Hz mit tel. None ↓ Lesser

Handwritten musical notation on a staff with various annotations. The notes are in a key with two sharps (F# and C#). Annotations include circled numbers and mathematical equations:

- 5 $21 \times 14 = 294$
- 21 231 + g Ampl. - Mod 16 = 7 Hz Var.
- 11 $14 \times 27 = 294$
- 11 $22 \times 15 = 242$
- 4 $60 \times 87 = 240$
- 12 $27 \times 11 = 297$
- 13 $75 \times 4 = 300$
- 16 $12 \times 18 = 306$
- 23 $10 \times 23 = 230 (+10)$
- 19 $13 \times 23 = 299$
- 24 $10 \times 24 = 240$
- 24 $24 \times 24 = 288$
- 24 $30 \times 10 = 300$

$24 \times 300 = 7200$ Tonhöhen = Amplitude

24 Phasen je 1' = 24 1'

0 Min.

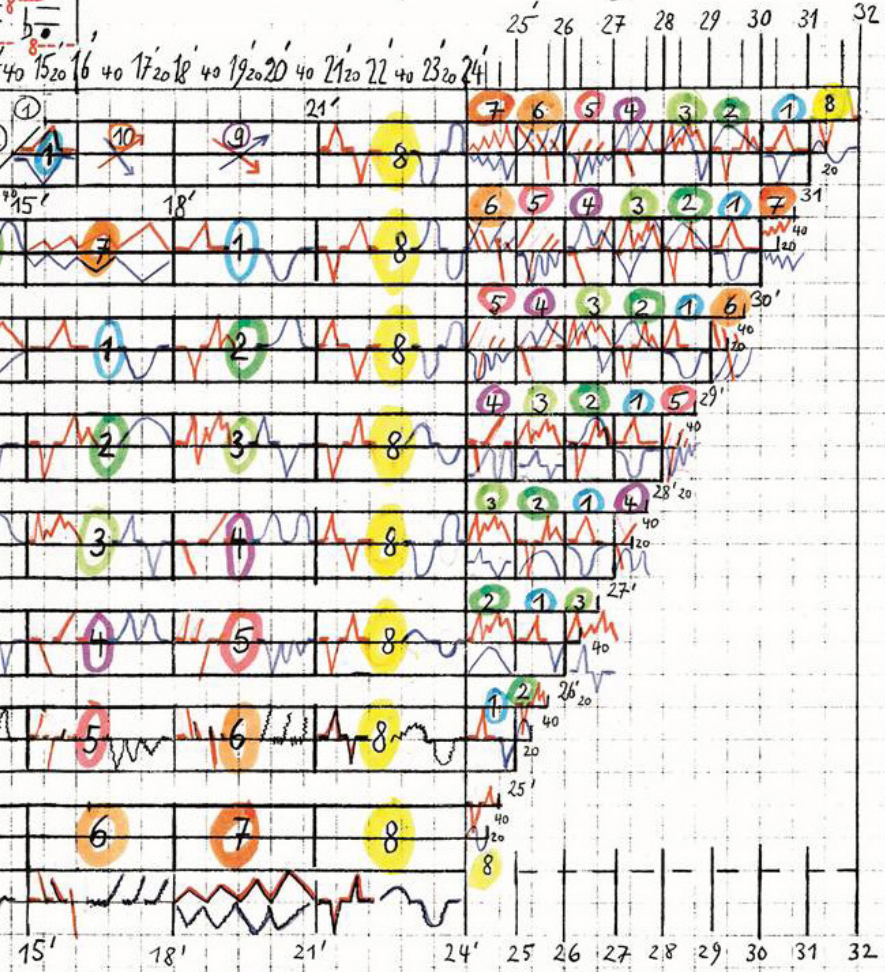
$\times 60 = 1''/2$. Schritt: diese rückwärts.

10 24

(23) (24)

In jedem Abschnitt müssen das vorgeschriebene Tempo und die Tonhöhen der Schleife während längerer Dauern bleiben oder etwas unspielt werden; die gezeichneten Figuren nach oben oder unten soll man einzeln und nicht zu oft einfügen, manchmal in einer herabfallenden Position länger stehen lassen.

28. I. 02

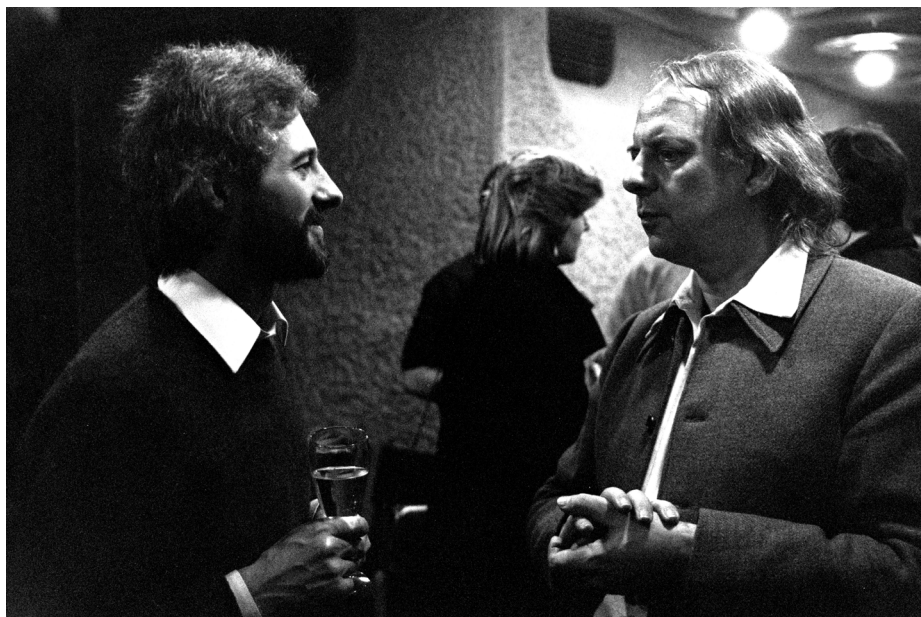


längere Dauer eingestrent werden,
halb der Mitte,
unterhalb.
verändern.

The top of the diagram shows a row of pitches. The loops that comprise COSMIC PULSES are constructed from permutations and combinations of these pitches. Not all the notes appear in every loop. So, for example, Loop 1 uses five of the pitches, Loop 2 is simply a tremolo on one pitch and Loop 24, which starts the piece, uses all of the notes.

About the composer

Malcolm Crowthers



Gregory Rose (left) with Karlheinz Stockhausen at the Barbican in 1985

Karlheinz Stockhausen (1928–2007)

Karlheinz Stockhausen composed 376 individually performable works.

From 1977 to 2003 he composed the cycle of operas *LICHT* ('LIGHT'), *The Seven Days of the Week*, which comprises about 29 hours of music. All of the seven parts of this music-theatre work have had their staged world premieres: 'DONNERSTAG' (THURSDAY) in 1981, 'SAMSTAG' (SATURDAY) in 1984 and 'MONTAG' (MONDAY) in 1988, all three produced by La Scala, Milan; 'DIENSTAG' (TUESDAY) in 1993 and 'FREITAG' (FRIDAY) in 1996, both at the Leipzig Opera; 'SONNTAG' (SUNDAY) in 2011, at the Cologne Opera. With 'MITTWOCH'

(WEDNESDAY), the Birmingham Opera Company presented the last day of the *LICHT* heptalogy on Wednesday 22 August 2012.

After *LICHT*, Stockhausen intended to compose the hours of the day, the minutes and the seconds. He began the cycle *KLANG* ('SOUND'), *The 24 Hours of the Day*, and had, at the time of his death in December 2007, completed the First Hour, 'HIMMELFAHRT' (ASCENSION), up to the 21st Hour, 'PARADIES' (PARADISE).

Karlheinz Stockhausen started composing in the early 1950s. He attained international fame with the first compositions of 'Point Music' such as *KREUZ SPIEL* (CROSS-PLAY) in 1951, *SPIEL* (PLAY) for orchestra in 1952, and *KONTRA-PUNKTE* (COUNTER-POINTS) in 1952–3.

Significant achievements in music since 1950 can be traced through his compositions – notably serial music, point music, electronic music, new percussion music, variable music, new piano music, space music, statistical music, aleatoric music, live electronic music, new syntheses of speech and music, musical theatre, ritual music, scenic music, group composition, polyphonic process composition, moment composition, formal composition, multi-formula composition, integration of found objects (which might take the form of national anthems, folk music, short-wave events, sound scenes and so on) into a world music, a universal music – a synthesis of European, African, Latin American and Asian music into a telemusic, and octophonic music.

Beyond that, Stockhausen's entire oeuvre can be regarded as spiritual music, as becomes more and more evident not only through compositions with spiritual texts but also other works, such as *STIMMUNG, AUS DEN SIEBEN TAGEN* ('FROM THE SEVEN DAYS'), *MANTRA, STERNKLANG* ('STAR SOUND'), *INORI, ATMEN GIBT DAS LEBEN* ('BREATHING GIVES LIFE'), *SIRIUS, LICHT* ('LIGHT') and *KLANG* ('SOUND').

Stockhausen was intimately connected with premieres, recordings and major performances of his own music, serving as either conductor, director or sound projectionist.

At the Expo '70 world fair in Osaka, many of Stockhausen's works were performed by 20 instrumentalists over a period of 183 days in a spherical auditorium conceived by Stockhausen himself. This reached an audience of over a million listeners.

In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor of Composition at the Hochschule für Musik in Cologne in 1971. In 1996 he was

awarded an honorary doctorate from the Freie Universität Berlin, and in 2004 received an honorary doctorate from the Queen's University in Belfast. He was a member of 12 international Academies for the Arts and Sciences, was named Honorary Citizen of Kürten in 1988, became *Commandeur dans l'Ordre des Arts et des Lettres*, received many prizes for his recordings and, among other honours, the Federal Medal of Merit, 1st class, the Siemens Music Prize, the UNESCO Picasso Medal, the Order of Merit of the State of North Rhine Westfalia, many prizes from the German Music Publisher's Society for his published scores, the Hamburg BACH Prize, the Cologne Culture Prize and the Polar Music Prize with the laudation: 'Karlheinz Stockhausen is being awarded the Polar Music Prize for 2001 for a career as a composer that has been characterised by impeccable integrity and never-ceasing creativity, and for having stood at the forefront of musical development for 50 years.'

Most of Stockhausen's early works are published by Universal Edition in Vienna. The later works, starting with work number 30, are published by the Stockhausen-Verlag, which Stockhausen founded in 1975. Since 1991, the Stockhausen-Verlag has also published the Stockhausen Complete CD Edition, which comprises 150 compact discs. In addition to his musical compositions, he published 17 volumes of *Texte zur Musik* (Texts on Music), a series of booklets with sketches and explanations about his compositions, and a Text-CD-Edition with lectures and interviews.

All scores, CDs, books and also videos may be ordered by mail or e-mail: Stockhausen-Verlag, Kettenberg 15, D-51515 Kürten
www.karlheinzstockhausen.org /
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About the performers



Gregory Rose

Gregory Rose bass/director

Gregory Rose has conducted orchestras and choirs in Great Britain, Russia, Finland, Denmark, the Baltic States, the Netherlands, Poland and Sri Lanka. He is especially well-known for his work in contemporary music, championing new repertoire with Jupiter Orchestra, Singcircle – including two BBC Proms – Circle and CoMA London Ensemble. He has collaborated with composers such as Stockhausen, Cage, Steve Reich, Stephen Montague, Christian Wolff and Helmut Lachenmann and has appeared at festivals throughout Europe. In 2012 he collaborated in the premiere recording of Cage's iconic *Song Books*. He has been a staff conductor at Trinity Laban since 1993, directing hundreds of new orchestral and chamber works. In the commercial world, he has conducted/arranged for Diana Ross, Linda Ronstadt and Madness. The many choirs he has worked with include the Netherlands Chamber Choir, Groupe Vocal de France, Coro Casa da Música (Porto) and the Estonian Philharmonic Chamber Choir.

He has composed orchestral, instrumental and choral music and several of his works have been published and broadcast. His *Missa Sancta Pauli Apostoli* won a British Composer Award in 2006. His music-theatre piece *Danse macabre* was premiered in Tallinn in 2011 and recorded for Toccata Classics in 2015 to great critical

acclaim. His other compositions include 18 Masses, motets and Evening Canticles and eight song-cycles. His *Suite pour cordes* was premiered in Chartres in 2016 and his *Stabat mater* was premiered in Portugal earlier this year. He recently conducted the Portuguese premiere of Sir Harrison Birtwistle's *The Moth Requiem*. Gregory Rose recorded a CD of his selected choral works with the Latvian Radio Choir, and his Violin Concerto will be premiered on 18 April next year at St John's Smith Square by its dedicatee, Peter Sheppard Skærved.



Jacqueline Barron

Jacqueline Barron soprano

Jacqueline Barron's busy career has encompassed everything from West End musicals (the role of Christine in *The Phantom of the Opera*) to contemporary repertoire. She has performed works by Berio at venues including La Scala, Milan, and Carnegie Hall, and has recorded his *Sinfonia* with both Pierre Boulez and Semyon Bychkov.

Recent concerts include the London premiere of Mark Simpson's *The Immortal* (with the BBC Philharmonic under Juanjo Mena at this year's BBC Proms); backing Marc Almond at the Royal Festival Hall ('Shadows and Reflections' tour); and the first live performance of Disney's *Frozen* (Royal Albert Hall), which she reprised with the

City of Birmingham Symphony Orchestra at Symphony Hall, Birmingham.

She works extensively at all of London's main studios, recording incidental music for radio and television, and has recorded the soundtracks for over 200 Hollywood films, including *The Lord of the Rings*, *Beauty and the Beast*, the *Harry Potter* films, *The Hunger Games* and *Pirates of the Caribbean*. Her solo voice can be heard on *War Machine*, starring Brad Pitt. Jacqueline Barron has taken part in several performances of *STIMMUNG* with Singcircle.



Laura Radford

Zoë Freedman

Zoë Freedman soprano

Soprano Zoë Freedman's recent operatic performances include Priestess/Siren (Purcell's *King Arthur*) at Dartington International Summer School; First Lady (*The Magic Flute*) for Opera at Bearwood; Susanna (*The Marriage of Figaro*) with the Thames Philharmonia and Dulwich Opera Company; Zerlina (*Don Giovanni*) with Dulwich Opera Company and the Hornton Chamber Orchestra; Papagena (*The Magic Flute*) with St Paul's Opera; Diana (Cavalli's *La Calisto*) with Hampstead Garden Opera; and scenes from *Falstaff*, *The Marriage of Figaro* and *Der Rosenkavalier* at Trinity Laban.

She studied with Gillian Keith at the Dartington International Summer School in 2016 and this year participated in its Advanced Opera course. She is a member of the Philharmonia Chorus and sang in the opening week of Hamburg's new Elbphilharmonie, in Valencia, the Royal Festival Hall and Royal Albert Hall.

Zoë Freedman studies with Mary Plazas, having previously studied with Alison Wells at Trinity Laban in 2014. While there, she was a finalist in the Elisabeth Schumann Lieder Competition, and performed *STIMMUNG* under Gregory Rose.

Future performances include *Elijah* with Collegium Laureatum in Cambridge.



Wayne McConnell

Heather Cairncross

Heather Cairncross mezzo-soprano

Since leaving The Swingle Singers, Heather Cairncross has been much in demand as a session singer for numerous film soundtracks, ranging from *The Lord of the Rings* to *The Emoji Movie*. She has performed backing vocals for artists including Michael Jackson, Björk and Tony Bennett and features on the theme music for ITV's *Homefires*.

As a current member of the Monteverdi Choir she has sung the alto solos in Handel's *Israel in Egypt* and Bach's Mass in B minor in tours across Europe under Sir John Eliot Gardiner.

With contemporary music group Synergy Vocals, she appears with orchestras including the Boston, Chicago, Shanghai and London Symphony orchestras, and with Steve Reich & Musicians worldwide. She also featured in an ITV *South Bank Show* celebrating Reich's 70th birthday.

Recent highlights include Steven Mackey's *Dreamhouse* at Lincoln Center with the New York Philharmonic. She also recently recorded John Adams's *Grand Pianola Music* with the San Francisco Symphony conducted by the composer and *Since it was the day of Preparation*, written for her by Sir James MacMillan for the Edinburgh Festival. She has released a solo jazz CD with David Newton, which was highly acclaimed.

Heather Cairncross has taken part in several performances of *STIMMUNG* with Singcircle.



Guy Elliott

Guy Elliott tenor

Tenor Guy Elliott is based in London. Recent concert highlights include a scratch *Messiah* at the Royal Albert Hall, Mozart's *Requiem* at the Leith Hill Festival and performances as the Evangelist in Bach's *St John Passion*. He is also a keen exponent of new and experimental works.

On the opera stage, he has covered the roles of Telemachus (*Monteverdi's Il ritorno d'Ulisse*

in patria) and Mercurio (Cavalli's *La Calisto*) for English Touring Opera and developed the role of Twink in *Boys of Paradise* for WorkshOPERA. For Trinity Laban Opera he has performed the title-role in Handel's *Belshazzar* and Lysander (Britten's *A Midsummer Night's Dream*).

He is also very involved in arts education and has appeared with English Touring Opera as Olly in the children's opera *Waxwings*, and Orpheus in *One Step Forward*, a school collaboration. He has also performed songs from Vaughan Williams's *On Wenlock Edge* with the education department of the London Philharmonic Orchestra.

He is currently studying for a Master's degree at the Royal College of Music, having graduated from Trinity Laban in 2016. He has performed *STIMMUNG* at the Queen Elizabeth Hall under Gregory Rose's direction.



Angus Smith

Angus Smith tenor

Angus Smith read history at St John's College, Cambridge, where he was a choral scholar; he continued his studies at the Guildhall School of Music & Drama. His repertoire embraces a wide range of music, with a particular focus on early and contemporary music, as well as a strong commitment to music education.

He has performed with the Gabrieli and Taverner Consorts, The Tallis Scholars, Singcircle, English Chamber Orchestra, Monteverdi Choir, The Sixteen, Academy of Ancient Music, Orchestra of the Age of Enlightenment, City of London Sinfonia, Scottish Chamber Orchestra, Perfect Houseplants, Singapore Symphony Orchestra, and the Ensemble Vocal Européen. Conductors with whom he has worked include Iván Fischer, Philippe Herreweghe, Richard Hickox, Sir Roger Norrington, Nicholas Kraemer, Joshua Rifkin and Peter Eötvös.

He is best known as a founder member of the award-winning Orlando Consort (now in its 30th year), one of the world's leading chamber vocal ensembles with a reputation for outstanding and imaginative presentation of medieval and Renaissance music. He is also the Artistic Director of Sheffield-based Music in the Round, the UK's largest presenter of professional chamber music outside London. Angus Smith has performed with Singcircle for many years, including participating in numerous performances of *STIMMUNG*.



Michael Breyer

Robert Henke

Robert Henke laser artist

Munich-born Robert Henke is a composer, installation artist and software developer. He is mainly known for his contributions to

contemporary electronic music and for his laser works.

He comes from a strong engineering background and is fascinated by the beauty of technical objects. Developing his own instruments and algorithms is an integral part of the creative process.

He uses mathematical rules, controlled random operations and complex feedback loops to build the machines driving his art. Many of his installations change slowly and over long periods, and are specifically conceived or adapted for unique locations and their individual properties.

Robert Henke's musical work has a particular focus on rhythm, timbre and colour, and he is recognised as a pioneering explorer of surround sound and wave field synthesis.

His long-term musical project *Monolake*, begun in 1995, became one of the key icons of a new electronic club music culture emerging in Berlin after the fall of the Wall.

Robert Henke is also one of the main creators of the music software Ableton Live, which, since its invention in 1999, became the standard tool for electronic music production and completely redefined the performance practice of electronic music.

He writes and lectures about sound and the creative use of computers and has held teaching positions at the Berlin University of the Arts, the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University and the Studio National des Arts Contemporains - Le Fresnoy, in Lille, France.

Robert Henke's installations, performances and concerts have been presented at London's Tate Modern, the Pompidou Centre in Paris, Palazzo delle Esposizioni in Rome, Le Lieu Unique in Nantes, PS-1 in New York, MUDAM

in Luxembourg, MAK in Vienna, the Art Gallery of New South Wales in Australia, KW Institute for Contemporary Art in Berlin, STRP Biennale Eindhoven, and at countless festivals, including Unsound, CTM, MUTEK, Sonar, New Forms Festival, among many others.



Kathinka Pasveer

Kathinka Pasveer sound projection

Kathinka Pasveer was born in Zaandam, in the Netherlands. She studied at the Royal Conservatory in The Hague with Frans Vester and was presented with the Nicolai Prize when she received her performer's diploma in 1983. During her final year of studies she was the principal flute of the Gewestelijk Orchestra in Holland. She began working with Stockhausen in December 1982.

KATHINKA'S CHANT as LUCIFER'S REQUIEM for flute and six percussionists (second scene of 'SATURDAY' from *LIGHT*) was composed for her by Stockhausen in February and March 1983; she gave its world premiere in October of the same year during the Donaueschinger Musiktage. Stockhausen subsequently composed many more works especially for her. She has given the world

premieres of all of them, and many of them are dedicated to her.

She performed as soloist in the world premieres of several parts of the opera *LICHT*: 'SATURDAY' (La Scala, 1984), 'MONDAY' (La Scala, 1988), 'TUESDAY' (Leipzig Opera, 1993) and 'FRIDAY' (Leipzig Opera, 1996); the second scene of 'WEDNESDAY' (Carré, Amsterdam, 1996) and the fourth scene of 'WEDNESDAY' (Prinzregenten-Theater, Munich, 1998).

Kathinka Pasveer was also one of the four soloists in the world premiere of 'LIGHT-PICTURES' (the third scene of 'SUNDAY') on 16 October 2004 in Donaueschingen. She gave the world premiere of 'HARMONIES' for flute (the Fifth Hour of *KLANG*) on 13 July 2007 during the Stockhausen Courses Kürten at the Suelztalhalle and the world premiere of 'PARADIES' for flute and electronics (the 21st Hour of *KLANG*) on 24 August 2009 at the Laeiszhalle in Hamburg. On 5 October of the same year she gave the world premiere of 'SCHÖNHEIT' for bass clarinet, flute and trumpet (the Sixth Hour of *KLANG*) at the Grande Auditório of the Gulbenkian Foundation.

Kathinka Pasveer assisted Stockhausen from 1983 until 2007 in all realisations of his music in the Studio for Electronic Music of the WDR, at IRCAM, and in private studios; assisted in all mix-downs of his music; and assisted him with the sound projection of all of his concerts worldwide.

She was the music director in the staged world premieres of Stockhausen's 'SUNDAY' from *LICHT* at the Staatenhaus in Cologne in April 2011 and 'WEDNESDAY' in August 2012 in Birmingham. In September this year, she began teaching a Master's degree on Stockhausen's *LICHT* at the Royal Conservatory in The Hague.

Kathinka Pasveer has appeared on many of the CDs released by the Stockhausen-Verlag.



Stephen Montague

Stephen Montague assistant sound projection

Stephen Montague was born in Syracuse, New York, but has lived in the UK since 1974, working as a freelance composer, pianist, conductor and sound engineer. His own music has been widely performed both in the UK and worldwide, with recent commissions from the BBC Proms, Birmingham Royal Ballet, Changwon International Chamber Music Festival (South Korea) and the 2018 Singapore Festival. He has worked for over 20 years with Gregory Rose and Singcircle as both composer and sound engineer, touring with them here in the UK and throughout Europe. His 1983 vocal *tour de force*, *Tigida Pipa*, was commissioned by Singcircle and recorded by the group on the Continuum label. He has also worked with the BBC and London Symphony orchestras, London Sinfonietta, and many other ensembles and new music groups both in the UK and internationally.

He celebrates his 75th birthday on Friday 9 March 2018 with five concerts (starting at noon) at St John's Smith Square. He has been sound projectionist for many performances of *STIMMUNG* with Singcircle.

Singcircle

The amplified vocal ensemble Singcircle was founded by Gregory Rose in 1976 and has since established an international reputation and frequently commissioned new works. From the outset some of the finest solo and consort singers have performed with the ensemble, and most of its sound projectionists have been composers, including Simon Emmerson, Jonty Harrison, Robert Worby and Stephen Montague.

Singcircle has appeared twice at the BBC Proms, performing *STIMMUNG*, and Alejandro Viñao's *Son Entero*. The ensemble's extensive repertoire also includes works by Michael Alcorn, Miguel Azguime, Bedford, Berio, Cage, Simon Emmerson, Jonty Harrison, Harvey, Joseph Hyde, Mesias Maiguashca, Martland, Ivan Moody, Stephen Montague, Michael Nyman, Richard Orton, Pousseur, Steve Reich, Kaija Saariaho, Scelsi, Wayne Siegel, Smalley, Stockhausen, Viñao and Trevor Wishart. Many of these pieces have appeared on CDs.

Singcircle first performed *STIMMUNG* at the Round House on 21 November 1977 and has given over 50 performances since then; its recording of the piece for Hyperion has sold throughout the world. One particularly memorable performance of *STIMMUNG* featured Stockhausen as sound projectionist at the Barbican's 'Music & Machines' festival in 1986.

Singcircle has frequently toured both in Britain and overseas, including a tour of Norway in 1990 which culminated in an appearance at the ISCM Festival in Oslo. The ensemble has performed at festivals in Linz, Karlsruhe, Turku, Warsaw, Aarhus, Tallinn, Tartu, Belfast, Mafra and Coimbra.

Tonight's concert will be Singcircle's final performance.

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