

...Music exists like a tree. It is there—whether one looks at it and lies in its shade or not. Whether someone loves the tree or not doesn't stop it growing. It exists—and extends through time. There will be people who discover this music. Everything that exists has its meaning. That is the wonderful thing about this earth.—Karlheinz Stockhausen.

On Sunday, December 15, 1991, New Music Concerts presents an evening of the music of Karlheinz Stockhausen. Flutist Lise Daoust and dancer Suzanne Lantagne perform **Concert Stockhausen**—a combination of movement and music based on the composer's compositions and texts, including part of **Lucifer's Requiem** (1983); and percussionist Trevor Tureski will perform **Zyklus**, a ground-breaking work written in 1959.

Karlheinz Stockhausen is recognized as one of the greatest composers of the 20th century. Born in 1928 near Cologne, he studied music at the Hochschule there. He went on to study musicology and philosophy at the University of Cologne, and later, to study composition with Frank Martin in Switzerland and Olivier Messiaen in Paris. One of his fellow students in Paris was Pierre Boulez, and the two quickly established themselves in the forefront of post-war composition.

While in Paris, Stockhausen worked at the musique concrète studio of the French Radio (GRM), and on his return to Germany, became the founding artistic director of the Studio of Electronic Music in Cologne.

**concert
stockhausen
sunday
december 15,
1991
8 p.m.
betty oliphant
theatre
404 jarvis
street
961-9594**

Stockhausen has written works in every compositional medium of our time. His electronic works, such as *Gesang der Junglinge* and *Kontakte* are considered modern classics. Since 1977, most of his creative energies have been absorbed in his mammoth music-theatre work *Licht*—a cosmic play of St. Michael, Lucifer and Eve, the archetypal characters of the human experience.

Lise Daoust describes that she discovered *Lucifer's Requiem*—which is part of Stockhausen's *Licht*—"with profound emotion. In no part in the entire flute repertoire can one find its unheard-of language, a musical

language totally renewed, its duration, its ritual character, its spiritual and visionary dimensions all bring the listener into a state of meditation and contemplation." The strongly imaginative force of this music led her to devote the time necessary to enter into an "apprenticeship," and also led her to meet the composer and undertake a new form of theatrical work. In Stockhausen's mind, a concert is a ceremony—and it is in this spirit that Daoust and dancer Suzanne Lantagne have conceived a combination of "music, prayer and dance."

Écoute! is a spoken piece, constructed on texts of Stockhausen, and is a preparation for both the performers and the public—an invitation to enter into Stockhausen's world. These texts were written especially for the performers and represent a musical practice that Stockhausen calls "intuitive music."

Zungenspitzenanz (*Dance on the*

Tip of the Tongue) is the third scene of the opera *Saturday* (part of *Licht*), and represents the dance of Lucifer. The work was first performed in 1984. The piece begins with the entry of the flutist and the mime, moving in circles. Fourteen sections make up this part, marked like the hours of a clock (one o'clock, two o'clock, etc.), and by the letters which spell out "SALVE SATANELLI." This is followed by a cadence and exit, made of various calls, wishes and

new music

C O N C E R T S

invocations. The magical element of the music is characterised by the insistent use of the movements and cries.

Dans le silence... is a piece without music, except for the music of the moving body—freely inspired by the spirit of Stockhausen's music. It is also a sort of prayer: a person looking up, around and in herself, and its movements represent doubt, hope and fear all at once.

Kathinka's Song from *Lucifer's Requiem* is the second scene from the opera *Saturday*. Stockhausen has written that "*Saturday from Light (Saturday) is the Luciferday: day of death, night of the transition to the light. Like Lucifer, every human being dies an apparent death—enchanted by the sensual nature of the music of life. Thus, Lucifer's Requiem is a requiem for every human being who seeks the eternal Light.*"

"*Kathinka's Song* protects the soul of the deceased from temptations, through musical exercises to which it regularly listens for 49 days after physical death and by which it is guided to clear consciousness. To prepare for death, one can learn during one's lifetime to listen to these exercises in the right way.

Kathinka:

Kat (Cat: the animal figure of Saturday)

Think

A (Aliph, Alpha—the Beginning, Origin)

"Kathinka sings with flute and voice."

Lise Daoust was born in Montreal and received her first musical instruction at the conservatory there. She studied in Paris for five years with Jean-Pierre Rampal, Alain Marion and Christian Larde. Her interpretations of contemporary music, notably those of Canadian composers, have brought her to the public's attention and have led to invitations to perform with the principal new-music ensembles of

Canada, and in prestigious European festivals of avant-garde music in France, Belgium, Italy and Germany. She received the Prix Flandre-Quebec in 1988 for the quality of her interpretation of today's music. In 1989, she worked with flutist Kathinka Pasveer and Karlheinz Stockhausen.

Suzanne Lantagne has worked in the creative theatre for more than a dozen years as a mime, actress, conceptual artist and director. She received her theatrical training from Jean Asselin and Denise Boulanger, and a bachelor's degree in communications from Concordia University. She has been active in nearly all the productions of Omnibus since 1981, and has participated in their tours across Europe and North America.

"In *Zyklus* (for one percussion player) the predominantly static open form of *Klavierstück XI*—where all depended on the instantaneity of random glances—is conjoined with the idea of a dynamic, closed form; the result is a circular, 'curvilinear' form. The piece is written on 16 spiral-bound sheets of paper; there is no beginning and no end; the performer may begin with any page, but must then play a cycle in the stipulated page-sequence; he stands within a ring of percussion instruments and during the performance turns a full circle—in terms of the principal positions he takes up—either clockwise or anticlockwise, according to the direction in which he is reading the score. Fields containing points and groups are distinguished by differing degrees of combinatorial potential; in the sequence as it was composed they mediate continuously between the wholly determinate and the extremely free; the structure having the greatest degree of freedom—the extreme point of 'instantaneity'—is formed in such a way that it might well be taken for the extremely determinate structure that immediately follows it. Thus a temporal circle is experienced in which one does in fact have the constant impression of moving towards greater freedom (clockwise) or greater determinacy (anticlockwise), whereas at the critical point of contact between

the extremes the one breaks into the other unnoticed. Closing an open form in a circle, embodying the static in the dynamic, the purposeless in the purposive; wanting neither to exclude or demolish either the one or the other, nor to change them by synthesis into a third: it is a further attempt to remove the dualism and to reconcile factors apparently so different and incompatible. *Zyklus* was composed as a test piece for the Kranichstein competition for percussion players in 1959 and is dedicated to Wolfgang Steinecke."

—Karlheinz Stockhausen.