

KREUZSPIEL

(Introduction to the concert on 23 August 1992, during which KREUZSPIEL [CROSS-PLAY] was performed by the *Ensemble Modern*, conducted by Stockhausen, at the *Mozartsaal* of the *Alte Oper* in Frankfurt. It was the third of seven concerts with introductions during the *Frankfurt Feste '92*. The programme was: *HYMNEN Region II [electronic and concrete music]* – *KREUZSPIEL for oboe, bass clarinet, piano, 3 percussionists* – *KINDERSPIEL* and *TRAUER mit HUMOR, choir music with sound scenes [8-track projection].*)

Before we play the piece, I would like to explain to you what is important in this piece – important to hear.

As the title says, it is about this: three crossings take place. The first is such that it begins in the extreme piano octaves, and these tones then move through the spaces of the piano, that is through the seven octaves, like people. Each tone has its own pitch, its own duration and its own intensity. These tones then gradually arrive in the central area and are taken up by the woodwind instruments. The piano keeps the tones in the highest and lowest registers, and the woodwinds add the middle registers until the seven octaves are evenly filled. That is the middle of the first stage. Then the tones move back towards the edges; the woodwinds cease to play.

After that, a second crossing begins: first a melody is heard in the middle range made up of both timbres of the woodwinds. The melody begins to spread; the tones depart from the singable melody; the extreme octave spaces are taken over by the piano. In this second crossing, the process goes backwards, returning to the point of departure.

The third crossing is a combination: it moves from the outside to the inside as well as from the inside to the outside. You have to listen very carefully in order to follow these paths. You cannot do that in detail the first time you hear it – not even when you hear it the second time. I will give you some help by playing certain parts, and then we will perform the whole piece, as I said.

You will now hear the piano tones of the first crossing. I will leave out the percussion. (The percussion has a special function that I will explain later.)

[Example 1, bars 14 – 26: Beginning of 1st crossing (without introduction, piano only)]

In the middle of the first crossing, we hear how the woodwinds gradually fill the space with tones. I will play the piano and woodwind parts.

[Example 2, bars 27 – beginning of bar 40: 1st crossing (piano and woodwinds)]

The middle of this first crossing is very clear, because the pianist has a woodblock as an additional instrument that he only plays in this place. The woodwinds are very active here in their octave spaces, and the piano only has marginal tones that are outside of the woodwinds' octave spaces.

[Example 3, bars 46 – 54: middle of the 1st crossing]

It is clearly evident that there is a time axis here.

Now we will hear the conclusion of the first crossing. Here again the piano plays alone. Compare it with the beginning.

[Example 4, bars 81 – 92: end of the 1st crossing (piano)]

Now we will play the entire first crossing.

You will now hear the beginning as well, which is an introduction and begins with chords in the piano. These chords comprise the tones that later separate and take their path through the octave spaces, cross each other in that the highest tone moves to the lowest octave space, the second-highest to the second-lowest, the third-highest to the third-lowest. This way, the tones enter the octave spaces of the woodwinds. Each tone moves the same way through the octave spaces.

You will now hear that the percussion has a particular function – namely to give the first crossing a pulse. The instruments are the two tumbadoras and two tom-toms. They add an atmosphere to the abstract cross-play; an atmosphere that creates a special mood and is very characteristic because of the timbres used. Rhythmically, the percussion is a counterpoint – a counterpart to the tones that pass through the octaves.

[Example 5, bars 1 – 91: complete 1st crossing (all instruments)]

The second crossing follows. I said at the beginning: After the second crossing begins with the woodwinds, you can follow how the tones of the melody gradually wander from the woodwinds to the piano. Listen to the beginning of the melody in both woodwind instruments.

[Example 6, bars 99 – beginning of bar 105: beginning of the 2nd crossing (woodwinds)]

Now I will show you how just a little bit later, the piano has already taken over several tones from the woodwinds in the outer octaves.

[Example 7, bar 113 – beginning of bar 122: 2nd crossing (piano)]

The best would be for us to play the same section a second time – now including the woodwinds that have kept a few tones. It is important in the second crossing that the woodwinds sometimes stop spreading out the tones in their octave register and stay in the same place while the piano takes over the tones.

We will now play the same sections you just heard, now together with the woodwinds.

[Example 8, bar 113 – beginning of bar 122: 2nd crossing (piano, woodwinds)]

At the end of the second crossing the woodwinds have once again arrived at the melody that was already heard at the beginning. During the crossing, they had given up some of their tones to the extreme octaves of the piano part. At the end of the second crossing, the tones are returned to the woodwinds. We hear now how we arrive at the end of the second crossing.

[Example 9, pick-up to bars 138-140: end of the 2nd crossing,
return of the woodwinds to the narrow range]

Now we will play the entire second crossing. We will begin with the transition from the first to the second crossing. When the woodwinds enter, you will clearly recognise the beginning of the second crossing.

The second crossing has its own atmosphere because of the way I mixed cymbal noises with the tones to give this crossing an echo-like atmosphere. It has a completely different mood than the first crossing, although structurally it is a related process.

[Example 10, bars 92 – 140: complete 2nd crossing (all instruments)]

The third crossing begins with tones in the extreme registers.

[Example 11, bars 146 – 153: beginning of the 3rd crossing
(piano, only extreme registers)]

At the moment where we just stopped, the piano part also begins to move from the centre to the edges – as a second part, while the other part continues to move.

[Example 12, bars 153 – 155: 3rd crossing
(beginning at the entrance of tones in the middle range in the piano part)]

This moment is clearly recognisable, even when you hear it in the context of the whole piece.

After a while, the woodwinds come into play. They take over the tones that have moved from the extreme ranges of the piano into the middle. I will show you part of the third crossing, in which the woodwinds take over their tones from the piano.

[Example 13, bars 163 – 177: 3rd crossing
(transfer of tones from the piano to the woodwinds)]

We can now play the entire third crossing. At first, you will hear the percussion in a transition from the second to the third crossing that leads to a new tempo. By the way, for the musicians among you: The proportion of the tempi is 2:3, 90:136. The second crossing has the tempo 90, and the third crossing, the double crossing (from outside to inside and from inside to outside), has the tempo 136.

In the third crossing we will hear a combination of 2 tumbadoras and 4 tom-toms with 3 cymbals in the percussion.

[Example 14, bars 141 – end: complete 3rd crossing (all instruments)]

We will now perform the entire KREUZSPIEL. You can try and see how much you understand. [*Audience laughs*]

If you have rehearsed for three weeks, as we have, in order to make every detail comprehensible, refined, perfected, beautified, then you would like the most to have everyone who is listening hear what we play exactly as we hear it. I believe that is the spiritual goal of differentiated music: that more and more listeners are able to understand what we are actually playing. The music exists. It is our job to rehearse a work for 24 hours for example, and rehearse over and over, in order to achieve the greatest exactness, but also an unmistakable atmosphere, this particular mood.

In my opinion, we cannot continue to create things over and over that only very few can follow. The objective of listening to music is that more and more people educate themselves and are able to study the scores; that we can include the listeners and they can follow the music, and prepare themselves for a *live* performance – which is very important, because there is an indescribable amount of music.

We would be very happy if we have been able to help you hear certain parts more exactly; above all, so that you are able to follow the tones – as they move through the spaces.