

MONDAY-GREETING and ADIEU

(Introduction to the concert on 26 August 1992, in which MONDAY-GREETING and ADIEU, with the *Ensemble Modern* under Stockhausen's direction was performed at the *Mozartsaal* of the *Alte Oper* in Frankfurt. It was the sixth of seven concerts with introductions during the *Frankfurt Feste '92*. The programme was: MONDAY-GREETING [EVE'S GREETING] *for multiple basset-horn and electronic keyboards* [5-track projection] – ADIEU *for wood wind quintet* – MONDAY-FAREWELL [EVE'S FAREWELL] *for piccolo flute, multiple soprano voices, electronic keyboards* [7-track projection].)

I greet you cordially.

We will first hear MONDAY-GREETING. MONDAY-GREETING means: the first music of MONDAY from LIGHT.

Since 1977 I have been composing a work entitled LICHT (LIGHT). MONDAY from LIGHT is dedicated to Monday. After the MONDAY-GREETING, today's programme will continue with ADIEU from 1966.

It will be helpful if I explain how I composed the MONDAY-GREETING of MONDAY from LIGHT.

As a distillate out of MONDAY, I composed the work titled **Xi. Xi** (the Greek letter) means *unknown quantity*. It is played by a basset-horn and normally lasts 8 ½ minutes as a solo piece. The *unknown quantities* are very many small pitch-steps that require a special technique. The steps produce wonderful timbres that were never before played by instruments. There is also coloured noise that is played on certain pitches. (I don't want to say anymore about that now.)

I had Suzanne Stephens, the basset-horn player, play this piece, **Xi**, for 8 ½ minutes with a click-track, and recorded it over a microphone onto a multi-track tape. Then I transposed this recording a minor sixth downwards, and then Suzanne Stephens played the same piece again *live*, synchronously with the first layer, for about 13 ½ minutes, with the original pitches. While she was doing so, she listened to the click-track over earphones. I then transposed both of these layers by a minor sixth downwards, so that they were now about 22 minutes long, and Suzanne Stephens played the third layer *live* along with it. Finally, I transposed the three layers by another minor sixth downwards, so that they were 34 minutes long. Then Suzanne Stephens played the piece for a fourth time, for 34 minutes, with the same pitches. Thus, the layer played first becomes the lowest – two octaves lower than it was originally recorded. The second-lowest layer is one octave and a major third lower, the second highest layer is a minor sixth lower, and the highest layer is the one played last.

What happens here is something extraordinary that I had never heard before: tones are mixed with slurping mouth noises, sometimes with moist parted lips – rushing water. When you slow this down by two octaves, of course the noises that you do not normally hear become four times as slow, and the same applies to the rushing sounds. The rushing sound, the actual stream of air in the resonating instrument, sounds like water noises.

It is interesting that there is a relationship between aspiration, blowing and water: Our breath is nothing but water – and MONDAY is actually the day of the element water within the cycle of LIGHT. In MONDAY-GREETING there are short moments of real ocean waves, because I wanted to create this relationship to water: the lapping and crashing waves of the quiet and turbulent sea on the beach – not very long. Later on in the composition, what sounds like the ocean is similar human ‘ocean waves’ played by the basset-horn.

After the MONDAY-GREETING we will play ADIEU.

ADIEU was composed in 1966. It is a strictly composed work. But there are long passages in which the musicians come so close to each other’s pitches that beats are formed. The beats are extremely fine. The musicians have been assigned glissandi by me, but these glissandi are free (as to how slow or fast). The closer the tones get to each other, the more we hear beats that remind us of what our eyes can see only in water, when we throw a stone into a pond, then a second stone, and when the waves move towards each other these beats occur: that is comparable with beats in music.

It is no coincidence that I dedicated this music to a young organist who had a fatal accident at the age of 27 right after he had won a first prize at an international organ competition in Milano, and I had just begun to write a piece for him. He died so suddenly, and I wrote this piece, ADIEU. Just as in MONDAY from LIGHT, the day of birth, the element is water, the beats here are at the same time the most intimate encounter with death.

It is very strange, and I did not notice it until today: When you feel the finest beats during a birth or close to death, why does the body shed water? Tears come! Apparently the soul causes the body to shed water in the form of tears. That is not necessarily something that has to do with grief, but rather water is very closely intertwined with birth and death. There is truly a relationship that I had not known about until this afternoon – I had rehearsed with the musicians before and then tried out the tape piece here: Between MONDAY from LIGHT, the day of birth, and ADIEU (*Goodbye*) there is a very close relationship.