

On *Originale* by Mark Bloch

The 33 year old composer Karlheinz Stockhausen was transformed by his meeting with John Cage in Darmstadt, Germany in 1958. The result was more graphic scores and a more theatrical direction for his music. The score for *Originale* (Originals) was created rapidly during a visit to Finland in July 1961 by Stockhausen. He was responding to a commission for a "theatrical" work from a theater producer in Cologne. He used as his point of departure *Kontakte* (1960), a piece he had recently completed for electronic four-channel tape and piano/percussion duo. The underappreciated staging of *Originale* at its Cologne premiere in Fall 1961 resulted in funding drying up two days into the twelve-day run which Stockhausen, artistically satisfied, made other arrangements to complete.

Nevertheless, *Kontakte* and *Originale* were both important for many reasons. *Kontakte* was probably the first true quadraphonic composition ever. To surround the audience with sound, Stockhausen used a turntable with a rotating loudspeaker surrounded by four microphones to enable the re-recording of spinning sounds. Then, *Kontakte's* live piano, percussion and the quad tape combined with live "actors" to create *Originale*. *Kontakte*, even without the theatrical component, was one of the first pieces of its kind to combine pre-recorded sound and live instrumentation, with the goal of presenting the entire range of sound from noise to tone. For Stockhausen, it also signaled the beginning of his next work, the open form composition *Momente*, a "moment" score approach, rather than a progression.

For *Originale*, the language and action by the performers was introduced as elements in a score just as musical instruments would be. Eighteen sets of instructions for the actors were placed in time boxes. Each character's actions were carefully timed according to the score. These actions were grouped into seven 'structures' or up to three at once.

The reason the work was called "Originals" was because performers were playing themselves. A painter played The Painter, an actor played The Actor and a poet played The Poet. They did what they would "originally" do. Cinematographers, gaffers and models also went about their work on stage.

These activities, occurring all at once, created the complex texture of the piece which is why it was such a natural for the Happenings genre that was popular at this time. The form's creator, Allan Kaprow was brought in to stage the production in New York. A scaffolding was constructed and elements such as a loose chimpanzee and a goldfish swimming in a bowl hanging from the ceiling added to the chaotic feel of the piece.

In addition to the bedlam and ambient noise created by the performers going about their business, Stockhausen's *Kontakte* provided the "musical" soundtrack of *Originale*. A film camera, a tape recorder and a stage manager shouting instructions accompany a pianist and a percussionist (playing themselves) performing *Kontakte*. A few minutes into the score, the players stop and the tape of their performance and the shouts of the stage manager is then played. In this way the notion of "originals" playing themselves is further complicated.

ORIGINAL - PARTITUR

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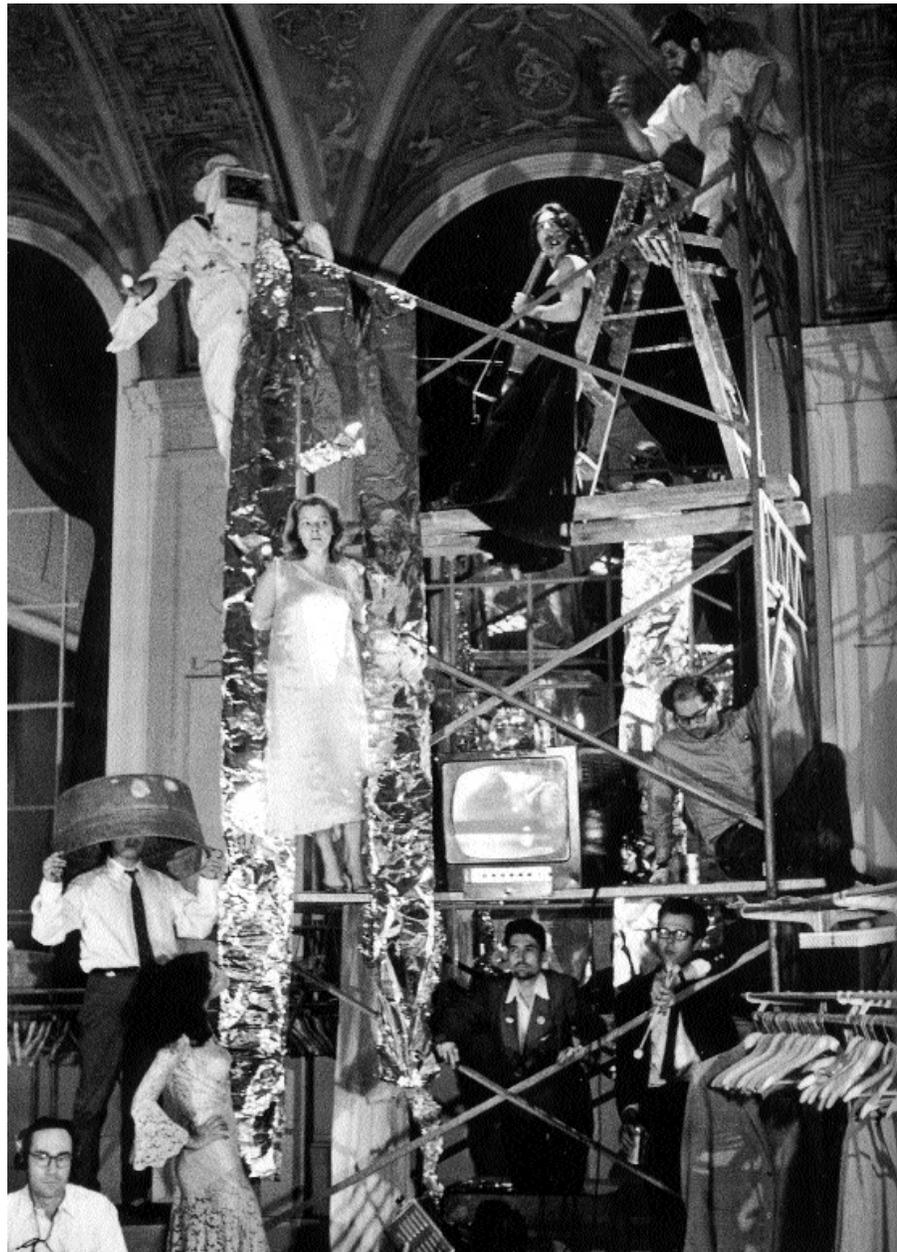
At the same time, the composer specified by name in his score that a special performer he encountered at Darmstadt in Germany, who was not an “original,” create “action music”: the artist Nam June Paik would perform bizarre actions inspired by what Stockhausen had previously seen him do.

In 2003, for the occasion of a screening of Peter and Barbara Moore’s film of the NY event, *Stockhausen’s Originale: Doubletakes*, (16mm, black and white, sound, 32 minutes, 1964-93), Andy Ditzler wrote that Paik performs three of his own pieces during *Originale*, “including *Simple* (1961), in which he covers himself with shaving cream, flour, and rice, and climbs into a tub to wash off, then drinks the water out of his own shoe.”

In summer 1964, cellist Charlotte Moorman was putting together her *2nd Annual New York Avant Garde Festival*. Moorman had never heard of Paik, who went on to be a Fluxus performer and invent the Video Art genre, but it was the start of an artistic collaboration between the two that would last for decades and be a centerpiece of both of their lives.

The NYC venue for *Originale* was Judson Hall, across from Carnegie Hall at 165 West 57th Street, which is no relation to the downtown Judson Church, off Washington Square Park, where much avant garde activity was to follow in the next few years. The two names are just a coincidence. The performances played on September 8th, 9th, 11th, 12th and 13th as part of the festival.

Andy Ditzler writes the following about the film: “Peter Moore (1932-1993)... was commissioned by theater producer Rhett Brown, wife of artist Robert Delford Brown (who appeared as The Painter in *Originale*) to produce a film of the event. Shooting in



Left to right, top: Robert Delford Brown, Charlotte Moorman, and Allan Kaprow. Middle row: Nam June Paik (with basin), Gloria Graves, Allen Ginsberg. On ground: David Behrman (with headphones) Olga Kliver, Jackson MacLow, and Max Newhouse.

16mm and using available light, Moore documented two nights of the run, and took still photos at the remaining shows. The film’s subtitle, *Doubletakes*, reflects the fact that the film was shot during two successive evenings, so different views of the onstage events are seen in the film.”

“Art historian and Moore’s wife Barbara, who was present, recalls that the camera used to shoot *Doubletakes* was borrowed from the filmmaker and video artist Ed Emshwiller... Ms. Moore also noted that the onscreen presence of Brown as The Painter indicates that Peter Moore shot the film during the early nights of the run, since Brown was soon kicked out of the performance after a disagreement with Kaprow about his approach to the role.”



Brown responded in 2008, "There are many versions of what happened in the past. I never had a disagreement with Kaprow."

Indeed, the Stockhausen scholar Volker Staebel has mentioned other historical conflicts: " (Actor Jackson) Mac Low stated that (Conductor Alvin) Lucier abandoned the set time frame for the duration of the performance by Paik, which Lucier does not remember. Lucier does remember, however, that Allan Ginsberg wanted to give his performance undisturbed by other activities."

Meanwhile, adding to the turmoil, outside the concert hall, several New York artists, including Henry Flynt, Tony Conrad, and George Maciunas protested against Stockhausen as a "cultural imperialist." Stockhausen had reportedly disparaged jazz at a conference at Harvard in 1958. According to the book, *Fluxus Codex*, "he said 'jazz (Black Music) is primitive...barbaric...beat and a few simple cords...garbage...' The group declared: 'The First cultural task is publicly to expose and fight the domination of white, european - U.S. Ruling class Art!'"

All in all, it was a landmark event in the development of the avant garde in New York and for Fluxus in particular.

Alliances were formed, others were shaken. It also marked an important turning point in the life of Robert Delford Brown.



Henry Flynt, Ben Vautier, George Maciunas and Takako Saito protesting Originale. Photo by Peter Moore.

Tuesday, September 8, at 8:00 P.M. Julian Hall (57th Street east of Seventh Avenue).

PICKET STOCKHAUSEN CONCERT!

"[Jazz (Black music)] is primitive...barbaric...beat and a few simple chords...garbage... (as evoked to that effect!)" Stockhausen, Lecture, Harvard University, "c.1958

RADICAL INTELLECTUALS:
Of all the world's cultures, white/eurocentric European Art has developed the most elaborate doctrine of its supremacy to all plebeian and non-European, non-white cultures. It has developed the most elaborate body of "Laws of Music" ever known: Common-Practice Harmony, 1-2-3-4, and all the rest, not to mention Concert etiquette. And its contempt for music which breaks these Laws is immense. Alfred Dreyfus, the most famous European Musicologist, said of "Jazz" that it is "the most abominable disease", "barbaric", and so forth. Antisemitic European Art has had a marvelous success in forcing recognition of itself on all the world, especially in the imperialist period. Everywhere that Bach, Beethoven, Brahms and Stockhausen are huckstered as "Music of the Masters", "The Music", "Music Which Will Enable You to Listen to It", while antisemitic European supremacy has instigated, its greatest success is in North America, where white take the Art of White Europe's colors as their own. There is a European Music Competition to which musicians come from all over the world; why is there no ConcertPlace, or which musicians come, of Arab Music? (Or Indian, or Chinese, or Yoruba, or Bawleby, or Tibetan, or whatever, or Jew, or highly exotic?)

STOCKHAUSEN AND HIS KIND
Stockhausen is a characteristic European-North American ruling-class Artist. His magazine, *The Saurus*, has hardly condemned to written plebeian or non-European music at all, but when it has, on the first page of the fourth number, it leaves no category for it except "folk music" (that can be turned up by adding a circumflex-accrue after "music"). Stockhausen's notes are supported by the West German Government, as well as the rich Americans - J. Dillinger, J. Dillinger and R. Dillinger. If there were a genuine equality of national cultures in the world today, if there were no discrimination against non-European cultures, Stockhausen couldn't possibly enjoy the status he does now. But Stockhausen's real importance, which separates him from the rich U.S. critics Leonard Bernstein and Benny Goodman, is that he is a spiritual heir of "Jazz" to show up the doctrine of white plebeian/eurocentric European Art's supremacy, established in its theoretical origin. *The Saurus* and elsewhere.

BUT THERE IS ANOTHER KIND OF INTELLECTUAL
There are cultural intellectuals who are restless with the domination of white/eurocentric European Art. Maybe they happen to like Be Dreyfus, or the French brothers. At any rate, they are restless with the Art maintained by the imperialist governments. To them we say: THE DOMINATION OF WHITE PLUTOCRATIC EUROPEAN ART HOLDS YOU TOO IN BONDAGE! You cannot be intellectually honest if you believe the doctrine of plebeian/eurocentric European Art's supremacy, these "Laws of Art". They are arbitrary myths, maintained virtually by the meekness of those who oppress people from power. Thus, the domination of plebeian Art-which is plebeian/plutocratic in origin, as lower class-appeals more slaves-enslaved you to be controlled by the ruling, cultural mentality of social-classing slaves. It holds you to the most painful variety of the social mental mentality, as proposed by *Freud's* dream - "Music (That Enable You to Listen to It)". Even worse, though, the domination of imperialist white European plebeian Art confines you to live among white people who have a sick, hateful fear of being contaminated by the "contaminant" of the colored people/cultures. Yes, and the sick cultural elitist, not "artistic" mental, is the real barbarian. What these whites fear is actually a kind of visiting the cultures of those oppressed people have, which is unimpaired why their white masters. You face this visiting. Thus, nobody who believes in the doctrine of plebeian European Art can be revolutionarily cultural - to resist what else he may be.

THE FIRST TASK
The first cultural task of radical intellectuals, especially whites, today, is:
(1) not to protect their Art (how to be rich already);
(2) not to confide in private that non-European cultures might have an "ethnic" validity.

THE FIRST CULTURAL TASK is PUBLICLY TO EXPOSE AND FIGHT THE DOMINATION OF WHITE, EUROPEAN-U.S. RULING-CLASS ART!

Whatever path of development the non-European, non-white peoples choose for their culture, we will help to break out of the stifling heritage of white, plebeian/eurocentric Art's domination.

STOCKHAUSEN-PATRICIAN "THEORIST" OF WHITE SUPREMACY: GO TO HELL!

Antim Against Cultural Imperialism
359 East Street, New York, N.Y. 10013.

(April 29, 1964: First ART! Demonstration)

Andy Ditzler's valuable writings for the Karlheinz Stockhausen: Music and Film event in 2003 at Eyedrum, Atlanta, GA can be found at http://andel.home.mindspring.com/stockhausen_notes.htm

A History Of Spatial Music by Richard Zvonar, PhD is at http://cec.concordia.ca/econtact/Multichannel/spatial_music.html

The Volker Staebel site is http://www.straebel.de/praxis/index.html?praxis/text/t-musikperf_e.htm

Midomi is a music site with insightful writings on individual recordings at http://www.midomi.com/index.php?action=main.album&album_id=5afa095d61b9401a02b50fbc4e15166c&from=artist_bio

NY Debut ORIGINAL 1964 -
MUSIC part of "PAINTER"

TIME Sept 18 1964

AVANT-GARDE

Stuffed Bird at 48 Sharp

The idea, the director explained, is "a collage of music with action."

The music was electronic, but the action was clearly electrifying as Karlheinz Stockhausen's *Originale* was presented as the top event of Manhattan's second annual Avant-Garde Festival.

It all started when Cologne's small Theater am Dom commissioned Stockhausen, 36, Germany's leading exponent of nonmusical music, to do a play. Stockhausen had eight friends with artistic talents of sorts—a painter, a poet, an amateur moviemaker, a Korean

Henry Flynt favors "compositions" in which a group of people assemble in a dark room while ether is blown through the air vents.

The New York production featured two white hens, a chimpanzee, six fish floating in two bowls suspended from the ceiling, a shapely model stripping to her black lace panties and bra, and a young man who squirted himself all over with shaving lather and then jumped into a tub of water.

Fish in Bowls. As the *Kontakte* musical score—a mixture of taped airport drones, traffic noise, radio static, mixed in with homemade sounds from drum, piano, saxophone and cello—unwinds, the performers follow carefully drawn stage directions. At 48 minutes sharp, for instance, the percussionist is in-

actors with the fruit. The hall was packed for all five performances.

Back in Cologne, Stockhausen was unmoved either by the critical jeers or the audience's muffled cheers. "The play gave me an experience I should not want to miss. Everything else is of no interest to me," says he.



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MODEL STRIPPING



STOCKHAUSEN'S "ORIGINALE" AT JUDSON HALL

The apples weren't for eating.

composer, a newspaper vendor, a street singer and two musicians. He also had a 94-minute composition called *Kontakte*, which blended canned electronic sounds and instrumental music. He wrote a "score" in which his various friends were instructed to perform all or part of their specialties on a rigid time schedule coordinated to the composition. Scandalized city fathers, who had made all these goings-on possible through a subsidy to the arts, tried to ban the production.

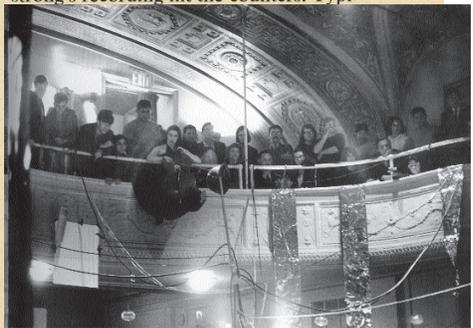
Bearded Beats. No avant-gardist could resist a success like that, and when an English translation became available this year, the New York festival's sponsors leaped at it. Allan Kaprow, the inventor of "happenings," was signed up as director, and Allen Ginsberg, grand old man of the beats, was persuaded to take on the exacting role of the poet. The opening at Judson Hall could not have been more auspicious; it was picketed by a rival group calling itself "Fluxus," bearing signs: "Fight the rich man's snob art." Fluxus Leader

structed to "feed all animals, fish in bowls, birds and/or fowl in cages or wooden crates. A stuffed bird in cage is also fed." The director is told "to enter with an ape or with a pack of dogs on leash." At 68 minutes, the painter is instructed to "begin throwing nails on magnetic surface."

Cellist Charlotte Moorman, who had a concert to herself earlier in the festival in which she played a duet with a mechanized robot equipped with twirling foam-rubber breasts, is told at 36 minutes to "play and sing for four minutes." She can perform anything she likes, so one night she played a Boccherini piece, another night Bach. At 15 minutes, during "a long pause," she is free to do whatever she wants and made dark plans to give Poet Ginsberg a much needed shave, "if he does not resist too much."

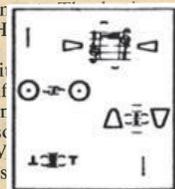
Also Beans. Viewer participation was induced by bombarding the audience with leaflets, pink toilet paper, dried beans and rotten green apples. One thoroughly Stockhausen blonde thought apples were for eating, but the rest of the gardists in the audience knew better. They responded by pelting the

Channing onstage in the second act of his Broadway musical. Then Louis Armstrong's recording hit the counters. Typi-



and his publisher is ready to sue Herman

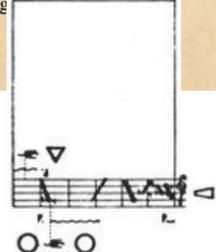
for copyright infringement of the refrain, "Hello, Dolly, it's so . . . hello, Dolly, it's so . . ." says the publisher, with a flourish, she's my sunflower, she's my sunflower, she's my sunflower, she's my sunflower. . . . The first notes "the so different directions." W. . . man's *Dolly* or David's still glowing, crowing, g



TIME, SEPTEMBER 18, 1964

Above: Time magazine cover of *Originale*. Right: Parts of Stockhausen's score from <http://www.medienkunstnetz.de/werke/originale/>

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Robert Delford Brown recalls being one of the first one to suggest Charlotte Moorman use nudity in her art, something she did for decades after Originale, mostly in her collaborations with Nam June Paik, who was also in Originale. "It was the Avant Garde Festival and I was the one that said Charlotte should go topless," Brown remembered. "She kept saying, 'What could I do?' I said, 'Take your clothes off, Charlotte, take your clothes off.' So she took her clothes off, and she was a topless show. She was asking everybody, 'What could I do? What could I do?' This was in Originale, and she took her clothes off, and she was playing the cello." Moorman was wrapped in semi-transparent gauze.

judson hall
165 west 57 street

performances at 8:30
99¢ & 1.99 at door
or n seaman 119 w 57 st

september 8, 9, 11, 12, 13

"originale" by karlheinz
stockhausen

painter robert delford
brown

second annual new york
festival of the avant garde

august 30 - september 13
1964

september 8, 9, 11, 12, 13

**"originale" by karlheinz
stockhausen

director allen kaprow

pianist james tenney

percussionist max neuhaus

conductor alvin lucier

string player charlotte moorman

painter robert delford
brown

models olga klaver
lette eisenhauer

film man robert breer

lighting man garry harris

sound engineer david behrman

hat check girl marje strider

newspaper
seller michael kirby

poet allen ginsberg

actors vincent gaeta
gloria graves
dick higgins
jackson mac low
peter leventhal

translated by mary bauermeister
and david behrman



PHOTOGRAPH: SHUNK-KENDER

A Review of Karlheinz Stockhausen's Musical Play "Originale"

BY HAROLD C. SCHONBERG

"I thought the most gripping moment, the greatest of the many strokes of genius, came with the entrance of the type dressed as Fantel Xel of the planet Woops of the Urrps galaxy. He was definitely hominoid, and a male hominoid at that. There was no question about his masculinity. Absolutely none.

He got on a ladder and from a height, dropped eggs, paprika and stuff on a sheet of plastic, making a wonderful action painting. In the background was the electronic music of Stockhausen's 'Kontakte.' One reflected that seldom has subject matter and music so matched each other.

NEW YORK TIMES, SEPTEMBER 9, 1964

seaman in association with
moorman presents

Below: Allen Ginsburg and Robert Delford Brown in Stockhausen's Originale.



DESIGN: VINCENT CECL, PUSH PIN

thursday september 3 1964

ensemble concert

alvin lucier, conductor
matthew raimondi, malcolm goldstein, marilyn reiley, joseph shor, violins; jacob glick, viola; charlotte moorman, cello; benjamin patterson, bass; mary barnette, alicé kogan, mary kucier, flutes; charles morrow, trumpet; james lee, trombone; max neuhaus, percussion; james tenney, piano; and david behrman, george brecht, gloria graves, joe jones, jackson mac low, lorenzo thomas, nam june paik

- *mechanical quartet joe jones
- *exhibit 27 george brecht
- *phi frederic rzewski
- *milwaukee combination david behrman
- *moving piece philip corner
- jacob glick, viola
- *septet christian wolff
- intermission
- *composition for pianist and mother alvin lucier
- *king of denmark morton feldman
- max neuhaus, percussion
- *interiors robert moran
- form for piano stefan wolpe
- jacob maxin, piano
- unfinished
- untitled lukas foss
- intermission
- **etude for piano nam june paik
- *11 right signs with replica providing a schema for an alembic bertram baldwin
- *the long hot summer jackson mac low

september 8, 9, 11, 12, 13

**"originale" by karlheinz stockhausen

- director allen kaprow
- pianist james tenney
- percussionist max neuhaus
- conductor alvin lucier
- string player charlotte moorman
- painter robert delford brown
- models olga kluger
lette eisenhauer
- film man robert breer
- lighting man garry harris
- sound engineer david behrman
- hat check girl marje strider
- newspaper seller michael kirby
- poet allen ginsberg
- actors vincent gaeta
gloria graves
dick higgins
jackson mac low
peter leventhal
- translated by mary bauermeister and david behrman

grateful acknowledgment to

- alfred j mapelson and son
- associated music publishers
- baldwin pianos
- carla willyoung
- carroll musical instrument service
- c f peters music corporation
- columbia-princeton electronic center
- ernst bruecher, koln, germany
- fluxus publications
- franco colombo music publisher
- george pappanikolaou
- harvey radio company inc
- judson hall
- judson memorial church
- mary bauermeister
- peter moore
- richard maxfield
- the once festival, ann arbor, michigan
- theodore presser music publishers

n seaman in association with c moorman presents



performances at 8:30
99¢ & 1.99 at door
or n seaman 119 w 57 st

5

sunday august 30 1964

charlotte moorman 'cello

assisted by
nam june paik, piano
terry jennings, soprano saxophone

- *synergy earle brown
- 26' 1.1499" for a string player john cage
- intermission
- *per arco guiseppe chiari
- *plus-minus c moorman and robot karlheinz stockhausen †
- †piece for 'cello and saxophone c moorman, t jennings terry jennings
- **duet II c moorman, n j paik toshi ichiyanagi
- performed in each concert
- *entrance/exit music george brecht #
- *robot opera nam june paik

- *world premiere
- **american premiere
- †new york premiere
- †realization by nam june paik
- #realization by james tenney

monday august 31 1964

electronic music

sound engineers
richard maxfield
malcolm goldstein
james tenney

- **music of the stone kaniharu akiyama
- synchronism #1 harvey sollberger, flute mario davidovsky
- diamorphoses yannis xenakis
- *ergodos II with piano and percussion complement max neuhaus, percussion james tenney, piano james tenney
- **visage 10 performers luciano berio
- intermission
- *electronic symphony richard maxfield
- tautologos II luc ferrari
- ludlow blues mary barnette, flute robert bayley, alto saxophone philip jameson, trombone malcolm goldstein
- **articulations gyorgy ligeti
- **trois visages de liege henri pousseur

Production photos Peter Moore

tuesday september 1 1964

robert ashley, piano
gordon mumma, french horn & piano

assisted by
charlotte moorman, 'cello

- †casseopeia george cacioppo
- †maneuvers for small hands r ashley robert ashley
- †pause carl spelbring
- *two instruments c moorman, g mumma morton feldman
- †duet II christian wolff
- *hornpieces gordon mumma
- intermission
- †two piano piece III michael von biel
- †music for 3 bruce wise
- †4ptpc george crevoshay
- baldwin piano

wednesday september 2 1964

music of edgard varese

james tenney, conductor
malcolm goldstein, sound engineer
vincent cavalli, harvey sollberger, flutes; adrian gnam, oboe; ryo hei nakagawa, bassoon; william lewis, clarinet; fred mills, donald stratton, trumpets; philip jameson, trombone; john bergamo, edward burnham, raymond desroches, fred eckler, richard fitz, max neuhaus, paul price, howard zwickler, percussionists

- ionisation
- octandre
- poeme electronique
- intermission
- density 21.5 harvey sollberger, flute
- integrales



graphic display by
carolee schneemann
rochelle weinstein

NY Herald Tribune Wed Sept 9 - 1964
Stockhausen's 'Originale'

ORIGINALE, a play with music by Karlheinz Stockhausen, translated by David Behrman, directed by Allan Kaprow and presented by Norman Seaman. Performed by David Behrman, Robert Breer, Lefte Eisenhauer, Allan Kaprow, Olga Kliver, Allen Ginsberg, Alvin Lucier, Fabian Fremmelweisz, Charlotte Moorman, Max Neuhaus, Nam June Paik and James Tenney, all of whom portray themselves.

By Alan Rich

Whatever else you can say about Karlheinz Stockhausen's latest musical effort, you have to admit at least that it lives up to its name. "Originale" is what it is called and, brother, that's what you get.

The basic idea itself is not so new, however. Stockhausen's premise is that music is theater; that sounds, sights, actions, designs, colors, words, objects and people can somehow form an artistic unity. That can be traced back just about as far as patience permits . . . back, back, back through some of John Cage's recent expositions, through Wagner's plan for the total

emanating from a variety of sources including tape recorders and an ensemble of live musicians. Much of it is attractive in its special avant-garde way; some of the taped moments in particular build up to passions and tensions in a way that add much stature to this new medium.

What Stockhausen has done in this piece is to carry one step further some ideas about music and space that he has been working with for some time. Instead of merely surrounding his audience with sounds and orchestrating the shape of the auditorium into his musical conception, he has added a new dimension by establishing the framework of an absurd improvised drama. What happens is that the whole troupe of performers—mimes, readers, actors, musicians and animals—personify the musical patterns and establish (try to, anyhow) a human bridge with the audience. Ideally, there is supposed to be some sort of two-way process at work, with the audience fighting back in its own way. This only happened once last evening, however, but it was a great moment. One of the actors started handing out some rather pathetic excuses for apples, all runty and wormy. The audience, quite understandably, started throwing them back.

I think that Stockhausen has established a valid point. Music as theater is a rather exciting idea to contemplate; one could go so far as to say that music without theater might be straightened out in of some sort (Van Cliburn's future performances of which hair, Leonard Bernstein's there are to be four this leaps) can be a pretty dull week, the actors seemed far experience.

But for the idea to work on real communication with the the level on which "Originale" audience. As I understand the is conceived, something has concept, the whole fascinating to happen which was noting rigmarole ought really to present at this first performance be dumped right in the audience, and that something isence's lap. This didn't happen. The bestpen; everybody, performers word to use for the goings-and audience alike, seemed on at Judson Hall on this terribly nervous about the occasion is "messy." The hall itself is not at all suited for this sort of happenstance; one needs something more like an arena, where things can be seen as they occur here and there. As it was, a great deal of the action was lost to much of the audience.

not going to. It isn't really time yet for this sort of evaluation. Stockhausen is an important and original figure in today's creative world, and

uation. Stockhausen is an important and original figure in today's creative world, and an effort on his part as extensive and intricate as "Originale" cannot be brushed off lightly. Some of it is just plain silly, and some of it is in excruciatingly bad taste, such as a poem read by Allen Ginsberg that manages to mingle references to John Foster Dulles and James Forrestal with a general spray of scatological sarcasm, and an extended phallic episode that I simply wish had not happened. Beyond that, you're on your own.

NY Herald Tribune Wed Sept 9 - 1964
Stockhausen's 'Originale'

ORIGINALE, a play with music by Karlheinz Stockhausen, translated by David Behrman, directed by Allan Kaprow and presented by Norman Seaman. Performed by David Behrman, Robert Breer, Lefte Eisenhauer, Allan Kaprow, Olga Kliver, Allen Ginsberg, Alvin Lucier, Fabian Fremmelweisz, Charlotte Moorman, Max Neuhaus, Nam June Paik and James Tenney, all of whom portray themselves.

By Alan Rich
 Whatever else you can say about Karlheinz Stockhausen's latest musical effort, you have to admit at least that it lives up to its name. "Originale" is what it is called and, brother, that's what you get.

The basic idea itself is not so new, however. Stockhausen's premise is that music is theater; that sounds, sights, actions, designs, colors, words, objects and people can somehow form an artistic unity. That can be traced back just about as far as patience permits . . . back, back, back through some of John Cage's recent expositions, through Wagner's plan for the total

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