

Proposal for the 2006 Presser Foundation Grant
Paul Miller

Should I receive funding from the Presser foundation, I will be able to complete two significant projects: first, to assist Karlheinz Stockhausen in bringing a new version of his work *In Freundschaft* to print, and second, to complete work on my Ph. D. dissertation, entitled “A Theory of Spatialized Music Derived from *Lichter-Wasser* by Karlheinz Stockhausen.” In order to realize my goals, it is essential to travel to Germany this coming summer, not only to work with Stockhausen in person, but also to study sketches at his Archive, and attend two summer festivals.

Last year, I was fortunate enough to attend the annual nine-day Stockhausen summer courses in Kürten, Germany. During this time, I worked closely with Suzanne Stephens and Stockhausen himself in preparing a generic viola version of the solo work *In Freundschaft* for its world premiere. After my performance (with the composer himself in the audience), Stockhausen invited me back to Germany to assist him in creating a unique version for the viola (instead of the current one, which is merely a transposition of the violin part). With funds from the Presser foundation, I would be able to honor Stockhausen’s invitation (attached to this proposal) and assist him in preparing this work for publication.

The annual nine-day Stockhausen festival in Kürten provides an opportunity to surround oneself in the culture and eccentric oeuvre of this pathbreaking modern composer. I hope to be able to attend the courses again this year, where important analyses and performances are presented that are unavailable anywhere else in the world. By attending the courses, I will build knowledge that will be invaluable in my future career as a scholar and teacher. This summer, Stockhausen will lecture on an entirely new project he has undertaken, called *Klang*, which marks a significant new development in his compositional career. Also, he will direct a special 24-channel spatialized recording of his work *Lichter-Wasser* (1999). *Lichter-Wasser* is the focus of my Ph. D. dissertation; the dissertation proposal was approved by the Graduate Research Committee in December, 2005.

My dissertation project involves a detailed analysis of the spatial movements in *Lichter-Wasser*. This piece is the first part of the Sunday opera in the enormous *Licht* cycle. In the staged performance of *Lichter-Wasser*, each instrumentalist in a core ensemble numbering 29 musicians plays a note or short motive in a melody. The musician then “hands off” the melody to an adjacent player. With nearly 4,000 individual spatial movements – each precisely notated – *Lichter-Wasser* is quite possibly the most extraordinary test bed in the development of analytical techniques for spatialized music that anyone could conceive. Rooted in the tradition of mathematical group theory and set theory, my analysis of *Lichter-Wasser* will be the first of its kind to engage spatial movement in a thorough way. Ultimately, my dissertation seeks to generalize the analytical techniques for *Lichter-Wasser* so that they can be applied to other spatialized music, especially that of Xenakis.

I would be able to use the unique resources at the Stockhausen Archive to further work on my dissertation. Last year I was able to visit the Archive briefly, and was the first person to examine the sketches of *Lichter-Wasser*. These sketches show a troubled compositional process that sheds great light on Stockhausen’s thinking in the spatial domain. Unfortunately, the sheer volume of the sketches (numbering 161 sheets altogether) prevented me from gaining a deeper understanding of the process of composing. I hope to return to the Archive to reexamine the sketches, thus completing a critical portion of my dissertation.

Later in the summer, I hope to attend the biannual International Vacation Courses in New Music in Darmstadt. Here, I will be able to place Stockhausen’s work in a larger context. In Darmstadt, there will be performances not only of Stockhausen’s music, but also many other pieces by contemporary European composers. There will also be lectures by some of the pivotal figures in contemporary music. I will discuss my dissertation ideas with other European scholars, thus gaining valuable criticism. Finally, I will be able to develop contacts with scholars and performers that will be extremely useful in my future academic career.

Should I receive the Presser award this year, I am sure that I could use the funds to help make a significant contribution not only to the viola repertoire, but also the scholarly community. Thank you for considering my proposal.

Proposed Budget

1	Airfare from Newark, New Jersey to Köln/Bonn, Germany Leaving on 1 July, returning on 21 August 2006	\$1250
	Work with Stockhausen on the score to <i>In Freundschaft</i> (July 1 - July 7)	
2	Hotel in Kürten (7 days, \$50/day)	350
3	Per diem in Kürten (7 days, \$30/day)	210
4	Registration for Stockhausen Festival (July 8 - July 16)	550
5	Hotel in Kürten (8 days, \$50/day)	400
6	Per diem in Kürten (8 days, \$30/day)	240
	Study at Stockhausen Archive (July 17 - August 4)	
7	Hotel in Kürten (19 days, \$50/day)	950
8	Per diem in Kürten (19 days, \$30/day)	570
9	Registration for Darmstadt Courses (August 5 - August 20) Darmstadt hotel costs are included in the registration fee	1200
10	Per diem in Darmstadt (15 days, \$40/day)	600
11	Transportation in Germany	300
12	Miscellaneous expenses, including supplies and photocopies	880
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	Total:	\$7500