



INORI

Cosmos Stockhausen 2 & 3 | Sunday, 2.9. | 11.00 and 17.00 | KKL Luzern, Lucerne Hall

Orchestra of the Lucerne Festival Academy

Lin Liao and David Fulmer, conductors (11.00), Peter Eötvös, conductor (17.00)

Jamil Attar, Emmanuelle Grach, Winnie Huang, and Diego Vásquez, dancer-mime

Scored for: orchestra (89 musicians) with two dancer-mimes

Subtitle: *Adorations for One or Two Soloists.*

- The Lucerne production is a Swiss premiere
- 22 August 2018: Stockhausen's 90th birthday
- *INORI* was written in 1973-74 (world premiere at the 1974 Donaueschingen Music Festival) and is considered one of the most important orchestral works of Karlheinz Stockhausen.
- *INORI* (Japanese for *prayer* or *prayers*, *invocation*, *adoration*) revolves around prayer gestures that are mimed by a pair of dancers. Such an incorporation of body movements into his works (*scenic music*) had become an essential element of Stockhausen's composition since the mid-1970s.
- The rehearsals and equipment necessary for the performance are challenging and elaborate. The large version for 89 musicians is rarely performed. Since a performance in 1998 under Stockhausen's direction, this large version has been performed only once in 2009.
- Since the summer of 2017, two new pairs of dancers have been specially trained by Alain Louafi and Kathinka Pasveer for the Lucerne production. Both Louafi and Pasveer frequently performed *INORI* with Stockhausen; Louafi was the dancer-mime in the 1974 premiere.
- Peter Eötvös worked closely with Stockhausen on the creation of *INORI*. For him, *INORI* is a beloved project that will also give him an opportunity to share his experiences in the form of a conducting masterclass with Lin Liao, David Fulmer, and Gergely Madaras (who will conduct the performance in Paris).



