

Claus-Steffen Mahnkopf
The Inclusion of the Non-Own
On Five Works with Foreign Material

For a long time, I was convinced for fundamental reasons that foreign material—such as quotations from other composers or borrowings from other music—would not appear in my work. Indeed, it was a binding principle for me that I should write autonomous works, each with their own material and form. I saw no point in using outside material, whether historical, from ethnic music or from the popular music of the present. In the 2000s, however, this was to change. I had been toying for some time with the idea of taking up Alban Berg’s posthumously published “symphonic fragments” and using them in a large orchestral piece.¹

The precondition for such a change of mind was a historical one. Working with foreign material is *the* hallmark of postmodernism.² As I am an anti-postmodern artist, I first had to wait until postmodernism itself became historical, until it reached a certain age that would enable me to distance myself from it in more than merely a programmatic way; I had to await the dawn of a Second Modernity.³ Second, I had to develop a non-postmodern way of integrating the foreign material, which meant solving the problem of heteronomy in its postmodern form. In other words, I had to find a way of developing an autonomous musical form—the hallmark of a *modern* attitude—that would not be undermined by the use of foreign material.

In the following, I shall discuss the five works in which I have adopted outside material. It all began at the end of 2002, when I made recordings at the Jewish Museum in Berlin that were used, very much in the tradition of *musique concrète*, to create an octophonic “space-sound composition” (*void—mal d’archive*). Here I was, in a sense, using foreign material, even if it was not yet musical as such. In 2003, on the 100th anniversary of Adorno’s birth, I conceived a *Hommage à Theodor W. Adorno*, the first work in which I specifically and audibly drew on outside material.

1 My *void Cycle* is part of a music theater project which this is not the place to discuss. See Egbert Hiller, “‘Vergangenheit als radikale Gegenwart.’ Claus-Steffen Mahnkopfs Opernprojekt ‘void—Archäologie eines Verlustes,’” in Ferdinand Zehentreiter, ed., *Die Musik von Claus-Steffen Mahnkopf* (Hofheim: Wolke, 2012).

2 See Claus-Steffen Mahnkopf, “Theorie der musikalischen Postmoderne,” in *Musik & Ästhetik* 46 (2008).

3 See *Facets of the Second Modernity*, ed. Claus-Steffen Mahnkopf et al. (= *New Music and Aesthetics in the 21st Century*, vol. 6) (Hofheim: Wolke, 2008) in particular Mahnkopf, “Second Modernity—An Attempted Assessment.”

I. Hommage à Theodor W. Adorno (2003) for string quartet

A homage to the most important music philosopher and, in my view, the most important social analyst of the 20th century can only be a recollection, one that takes up what was musically closest to Adorno (and to me): the music of Alban Berg. I pay tribute to Adorno by paying tribute to the one to whom he himself would have paid tribute. I took two cells from Berg's Piano Sonata: the opening motive and the chord that begins the reprise of the second subject—though I immediately led them away to the sonic language of the present. I tried a bit to compose in the same way that Adorno would have written a “Hommage à Alban Berg” today.

Let us look individually at the elements I developed in a form of double variation. Material I is taken from the main motive of the sonata's first subject (Example 1):

Example 1: Alban Berg, Piano Sonata, opening

Allegro moderato (Tempo I)
Mäßig bewegt accel. - - - - - rit. - - - - -

This G–C–F# motive is developed contrapuntally in mm. 17-22, transformed into a texture in mm. 28-34, and into a different texture in mm. 45-51; after this, its appearances are scattered. Material I is motivic: three notes with a dotted rhythm formed the starting point. As the potential for development is limited, special playing techniques were used to multiply the motive into textures that form polyphonic sound tableaux. We shall look at three excerpts.

– The first type begins in m. 15. It starts from a single note, which is made harsher by increased bow pressure and bifurcation into a quartertone through an upward and downward shift of an eighth-tone. With an intense crescendo, this is followed by a three-note motive in Bartók pizzicati with vibrato (Example 2).

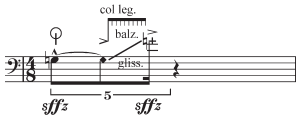
Example 2: m. 15, cello

arco
pos. norm.

mf *molto*

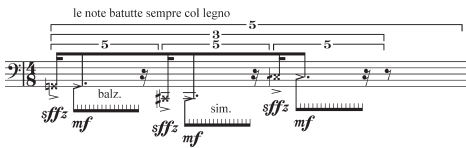
– The second type, appearing from m. 29 onwards, is motivically simpler but technically more difficult. The cellist plays a single Bartók pizzicato, then performs a *balzato col legno* on the vibrating string, slides upward with half-harmonic finger pressure while the bow bounces, and finally plays the glissando's ending note with a left hand pizzicato. This results in a movement that spreads across all four instruments and creates an orchestral effect (Example 3).

Example 3: m. 29, cello



– The third type, starting in m. 46, is more motivic again: a strong finger percussion effect, followed by *balzato col legno*. This type is also multiplied into a tableau in the string quartet (Example 4).

Example 4: m. 46, cello



While Material I was used motivically and texturally, Material II is applied to the harmony and the sonorities. The second sequence begins with Berg's C# major 13 chord (Example 5) without the top note, in seven voices; it changes note by note, mostly in microtonal steps, and thus gradually modulates (Example 6).

Example 5: Alban Berg, Piano Sonata, m. 105



Example 6: harmonic progression (excerpt)

mm. 24-27 mm. 35 ff.

(d minor) 2 tritones dim. 5th/P9th E minor with minor 9th Highest note splits into quartertones

C#m7 C#o7

Addition in the bass major 7th tritone Tritone returns + quartertone-shifted 4th on the top

Both progressions correspond to the historical model: the first follows the principle of developing variation, and the second recalls Berg’s mastery of the smallest transition.

II. Beethoven-Kommentar (2004)

In late 2003 I was asked to contribute to a project of a more didactic nature: a substantial number of composers were asked to write a variation on the famous Diabelli waltz. As dubious as I consider these “popular” attempts to bring New Music to a wider audience, I agreed spontaneously and quickly found my idea. I composed a variation (or recomposition) on the last of Beethoven’s *Diabelli Variations*.

This put me in a tight spot: I had to use the given form and syntax (and in a sense also the morphology⁴), so I could not create an autonomous form. But I took my revenge at the level of the material: as this piece had to make do with an instrument with a fixed twelve-note scale, I returned to the techniques of twelve-tone music and deliberately chose the most banal and useless row there is: the chromatic scale. My task was to develop a form of (contrapuntal) piano writing that would allow a reasonably intelligent music despite this inane material. Example 7 shows the beginning, with its easily countable row structure (negative values indicate the inversion, the descending chromatic scale).

4 I defined eight shapes: 1. pedal point, 2. broken chords, 3. trill-like ornaments, 4. exuberant cascades, 5. broken octaves, 6. expressive three-note motive, 7. playful motive, and 8. three-beat rhythm.

Example 7: *Beethoven-Kommentar*, opening

The musical score for the opening of *Beethoven-Kommentar* is in 3/8 time, marked "Molto grazioso" with a tempo of 65. The piece begins with a piano (p) dynamic. The right hand features intricate triplet patterns and slurs, with dynamics ranging from piano (p) to mezzo-forte (mf). The left hand provides a rhythmic accompaniment with similar triplet patterns, starting with a forte (f) dynamic and moving to piano (p). The score includes various articulations such as slurs, accents, and dynamic markings like *pp* and *mf*. A "non Ped." instruction is present at the bottom left.

III. Prospero's Epilogue (2004)

Beethoven-Kommentar is very much an exception, an extreme in my output. At the time of its conception, I had already received the commission for the piano concerto *Prospero's Epilogue*. *Prospero's Epilogue* is the main piece in the *Prospero Cycle*. The two secondary pieces are *Beethoven-Kommentar* (both as an independent work and taken up literally within the piano concerto) and *Prospero-Fragmente*, a larger piano work using material from the solo part of the concerto.

The starting point in *Prospero's Epilogue* was the question of forgiveness. Forgiveness is an extremely complex process, as it not only concerns the act of forgiving another person, but also—and primarily—of being able to forgive oneself. What does that mean at a collective level, in the conflicts between peoples, nations, faiths? What causes me the greatest unease is a question relating to German culture: it will one day have to forgive itself for what it inflicted on the world with the Third Reich—a process that can only be imagined as an active one. How will that take place?

Tracing an active process of this kind entered the formal idea of the piano concerto. It consists, next to a prologue and epilogue, of three parts; the first constitutes something that has to be forgiven. Accordingly, I attempted to represent something that was perhaps not evil as such, but somehow shameful—a form of musical offense. The middle section attempts to deal with this and accept it in a conciliatory fashion, ultimately forgiving it by absorbing it into a state "beyond." This state follows in the third part: an idyll, a nature-like peacefulness, a calm sequence. It is formally underpinned by the series of 33 *Diabelli Variations*, of which the last is followed exactly by *Beethoven-Kommentar* in the piano, leading to the epilogue.

It is astonishing that at the end of Shakespeare's *The Tempest*, Prospero forgives even his most embittered opponents—that he is able to forgive them. He says: "As you from crimes would pardoned be, Let your indulgence set me

free.” Perhaps because he has recognized the liberating effect of forgiveness, perhaps because it is now easy for him in the face of his daughter Miranda’s love for Ferdinand—and Miranda has a vision of a liberated humanity: “O wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world that has such people in’t!”

The entire music is held together by the desire for a lively, dance-like 3-beat rhythm, which is sometimes prevented and suffocated (or taken *ad absurdum*), sometimes breaks free, and is finally let go. In addition, the music’s constitution changes from an orchestral piece to chamber music, from automatized procedures to “informal” ones. Finally, I worked with twelve-tone composition. The row changes in the second part, so that the third must make do with that most banal of rows, the chromatic scale (Example 8). The equality of all intervals—theoretically, at least—may represent a state of peace; for musical reasons, however, it was necessary to work against this row, as such a pre-social state is anything but naïve.

Example 8: 12-note rows

The third movement of *Prospero’s Epilogue* is a cycle of variations with 33 sections whose durational proportions I took from Alfred Brendel’s interpretation of Beethoven’s cycle. This historical source acts as a background, or rather an underground layer over which my music develops. I elaborated a form of slightly over 12 minutes in which the morphology (see note 4) of the 73 measures of *Beethoven-Kommentar* is applied evenly. On top of this is the layer of variation sections with differing lengths and individual tempi.

Variation	Marking in the Beethoven	Tempo	Duration in sec	Instrumentation	Textural type
1	Maestro	38	22	Harps/celesta/ guitar	Thematic fragmen- tation
2	Poco Allegro	54	12		

3	Poco Allegro	54	18	4 clarinets	Contrapuntal, later homorhythmic
4	Un poco più vivace	58	14		
5	Allegro Vivace	78	13	3 bassoons	Contrapuntal
6	Allegro ma non troppo	60	23	Marimba/vibraphone and piano (also string trio')	Two-part, later thematic fragmentation
7	Un poco più allegro	64	17		
8	Poco vivace	56	23		
9	Allegro pesante	68	24	3 flutes	Thematic fragmentation
10	Presto	90	10	Quasi cadenza (piano)	Four-part counterpoint
11	Allegretto	50	16	4 clarinets	Quasi-fugal, then thematic fragmentation
12	Un poco più moto	52	12		
13	Vivace	82	13	Piano with vibraphone	Thematic fragmentation
14	Grave	30	57	String trio Piano with marimba	Thematic fragmentation
15	Presto scherzando	86	9	3 bassoons	Homorhythmic
16	Allegro	70	13	Harps/celesta/ guitar	Polyphonic
17	Allegro		15		
18	Poco moderato	48	26	4 clarinets	quasi Solo with accompaniment
19	Presto	90	12		
20	Andante	45	29	String trio Piano with marimba	Thematic fragmentation
21	Allegro con brio	76	16		
22	Allegro molto	72	12	Harps/celesta/ guitar	Soloistic celesta
23	Allegro assai	74	11		
24	Andante	45 63**	51	3 oboes	Canonic
25			10	String trio	Textural
26			14	4 clarinets	Tenuto, downward glissandi
27			14		
28			12	3 flutes	Repeated lip pizzicati
29			17	Harps/celesta/ guitar	Soloistic guitar
30			27	Same, with oboes	Downward glissandi
31			62	Glissando drum	

32			42	3 oboes	Tenuto notes, later homorhythmic
33			66	String trio alone (2nd “coda” ^{***})	Moving upwards, like an “ascension”

- * The string trio appears when a sound is sustained for one or two measures in *Beethoven-Kommentar* (i.e., when no morphology appears).
- ** From here onwards *Beethoven-Kommentar*, a uniform tempo for all players takes over, with no more references to Beethoven’s tempo markings.
- *** The piano concerto has four “codas:” firstly the conclusion of *Beethoven-Kommentar*; then the “overhanging” variation section with the string trio; then a drawn-out brass chord in the sense of a final chord; and last of all, as a surprise, a piano gesture (“with a wink,” as if the pianist, just about to disappear behind the curtain, were briefly turning to the audience one last time).

In contrast to the two preceding movements, this one consists of chamber music throughout and features no brass instruments. All instruments play as soloists, divided into small groups, together with the piano, which also presents harmonically “free” sound measures. The variations on the material of *Beethoven-Kommentar* can also use quartertones (in which case a bichromatic scale is used).

On the other side we have the strings (without the string trio of vn. 1, va. 1, and vc. 1), which form a harmonic environment. This comprises three cycles of chordal processes assigned to the violins, violas, and cellos. Whenever a chord enters, one of the three double basses gives an impulse in the form of a pizzicato or *col legno battuto* attack. Here, in contrast to the ubiquitous chromaticism, I composed my own harmonic language, using an approach that already played an important part in *Hommage à György Kurtág*⁵ and would return in the final section of *humanized void*: cycles of chords and spectra orchestrated in a great variety of ways in the strings.

While the morphology of *Beethoven-Kommentar* is omnipresent, I quote Beethoven himself at one point: the famous cantilena of the 31st variation, the “Largo, molto espressivo”—a drawn-out, almost endless melody. Admittedly, this is given an exaggeratedly expressive, and thus unintentionally grotesque interpretation on the glissando drum, where pitches can only be implied as different shades of dark and light timbres (Example 9).

If one absolutely insists on using classifications, one could say that *Beethoven-Kommentar* is my “postmodern” work and *Prospero’s Epilogue* is my “classicistic” one.⁶

5 Cf. Claus-Steffen Mahnkopf, “Analysis of my Kurtág Cycle,” in Mahnkopf et al. (eds.), *Facets of the Second Modernity* (= *New Music and Aesthetics in the 21st Century*, vol. 6) (Hofheim: Wolke 2008).

6 In *Arbeitsbericht 2006* (in Mahnkopf, *Die Humanität der Musik. Essays aus dem 21. Jahrhundert* [Hofheim: Wolke, 2007]) I explained why such “excursions” into more distant stylistic areas have acted as an expansion of my personal style since 2000.

Example 9: Prospero's Epilogue, glissando drum, mm. 413-432

Glissando-Trommel

413. estremamente espressivo: mit feinstem Ausdruck

417

421 poco

425 quasi vibrato

429

IV. humanized void (2003-2007)

Some 100 years ago, Alban Berg attempted to compose an atonal symphony; the sketches that have survived formed the starting material for this half-hour composition. It traces an imaginary bridge between his time and ours—less a journey through time than a dream of different and varying present fragmented memories. The central theme is void—emptiness, loss, absence, lacunae of existence, very much in the sense of Daniel Libeskind’s “voids” in the Jewish Museum in Berlin. Many things have disappeared and been destroyed in the last century. Giving an intimation of what we have lost is the poetic idea of this composition, which attempts to call to mind our own background as if through a glass darkly.⁷

What survives of Berg’s work is the 72-measure opening of a “Symphony” and a “Passacaglia” with a bass theme and ten complete variations (103 measures).⁸ I took this material and tried to avoid developing any of my own. My aim was not, of course, to recompose the Berg. The starting material, that of the *Symphonic Fragments*, was placed in the context of my music in order to embody the present (not the past). As in a dream, this results in a sometimes illogical sequence of varying present fragments of memories without a clear temporal—which here also means historical—causality. *humanized void* is my first work for large orchestra (at least 84 musicians).⁹

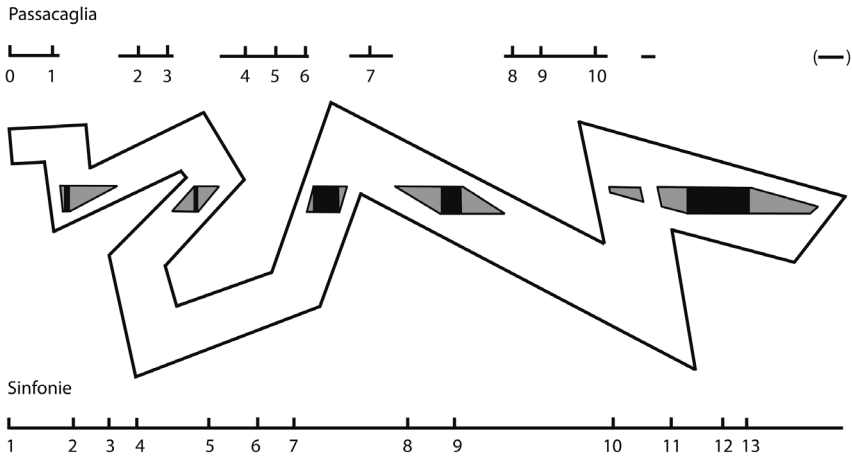
To ensure that this would not be a postmodern piece, but rather my “own” music, a clear and strong formal construction was necessary. With a duration of 33 minutes, the form is essentially a superimposition of three formal ideas: the “symphony,” the “passacaglia” and the “voids” (Example 10).

7 Concerning this work, see Hansjörg Ewert, “Between Lines. Vorbereitungen zu einer Interpretation des Orchesterstücks *humanized void* von Claus-Steffen Mahnkopf,” in Zehentreiter, *Die Musik von Claus-Steffen Mahnkopf* (see footnote 1).

8 Alban Berg, *Sämtliche Werke*, ed. The Alban Berg Foundation, *Separatum: Symphonie-Fragmente*, facsimile edition with typeset version, presented and introduced by Rudolf Setphan (Vienna: UE, 1984).

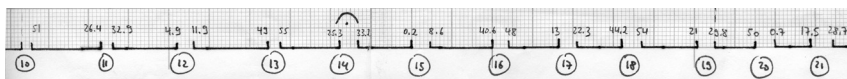
9 The orchestra for *Prospero’s Epilogue*, by contrast, comprises 52 musicians.

Example 10: Ground plan of the Jewish Museum in Berlin with the voids; proportions of the “passacaglia” and “symphony” layers



Underneath the overall form there is a series of 51 “holes” which become longer and more frequent, then correspondingly decrease once more: 30 holes in proportions of 1:1 to 10.66:1 going up to the Golden Section of the work’s total length; then hole 31 with a proportion of 20:1 appears, followed by 20 holes with proportions of 10:1 to 1:1. The distances between holes decrease with the proportions of 10:1 to 1:1 (and then grow by the same factor again); before and after that. At the beginning and the end of the work, there is a proportion of 30:1 (Example 11).¹⁰

Example 11: Excerpt from the bar showing holes



The “holes” can have various musical consequences:

- General pause;
- Reduction from tutti to solo, loud to quiet, fast to slow tempo;
- Interruption of the syntax e.g. in the principal voice, standstill; or
- “Filling out” e.g. by the “negative void” (see below).

10 The calculation of the metric scheme led to measures with leftover thirty-seconds, which are notated as composite measures: + 1/32 or + 3/32. These remainders are generally understood as tied to the previous value; they have the effect of agogical delays in the rhythmic flow before the new measures. Thus their function is similar to that of the holes: to stretch out musical time.

The “Symphony” Layer

Berg’s “Symphony” is—in the manner of a passacaglia—presented thirteen times. I allocated the proportions of the sections according to the importance of their respective musical ideas (this form was determined independently of the “voids”).

	Measure	Proportion*	Duration**	Musical idea
1	1	97.3%	152"	Expansion
2	34	35%	55"	Celesta/harp
3	49	55%	86"	<i>Col legno battuto</i> field
4	62	110%	172"	Polyphonic tutti
5	99	60%	94"	Pizzicato field in vc. and cb. underneath the “absurd tutti”
6	115	50%	78"	Bell plates, later gongs and tubular bells
7	131	120%	187"	Relatively literal, but only the beginning
8	177	55%	86"	Woodwind
9	200	100%	156"	Literal, repeatedly interrupted antiphonically by “passacaglia” part 9
10	274	80%	125"	Long marimba solo over cluster tutti
11	300	60%	94"	Pizz. explosions
12	317	40%	62"	Low register
13	334	150%	234"	Recomposition in 1/8-tones (chamber music)

* Based on a standard value of 100% = 156”.

** The durations add up to ca. 26.5’. These are augmented by c. 6.5’ of “holes.”

The “Passacaglia” Layer

In addition to the opening model, Berg’s passacaglia is presented ten times. I determined the proportions of these eleven sections according to the importance of their respective musical ideas.

	Measure	Proportion*	Duration	Musical idea
0	1	1.88	113"	Bass model
1	25	0.94	56"	Pizzicato
2	63	1.14	68"	Part of the “polyphonic tutti”
3	79	1.14	68"	Trumpet solo
4	114	1.14	68"	“Absurd tutti”
5	22	1.14	68"	Brass texture
6	134, because of “void” 3 only in m. 151	1	60"	Literal (without symphony)
7	163	1.2	72"	Literal (without symphony)
8	227	1.2	72"	Literal (interrupted by “negative void”)

9	238	2.08	125"	Wind, in antiphony with strings ("Symphony")
10	270	2.08	125"	Oboe multiphonics, four-part; no more after void 5

* Based on a standard value of $1 = 60''$

The "void" Layer

The ground plan of the Jewish Museum in Berlin was read from left to right and transferred to the total length of 33 minutes with the spatial proportions of the "voids" (Example 10). I call them "voids" when they have reached their full height (black) and "semi-voids" at their wedge-shaped beginnings and ends (grey). These elements consist of three phases: 1) semi-void (introduction of sustained string chords¹¹), 2) void in the true sense (lacuna), 3) semi-void (disappearance of sustained string chords).

1	"semi-void:" mm. 29/30; "void:" m. 31; "semi-void:" mm. 32-54
2	"semi-void:" mm. 80-90; "void:" m. 91; "semi-void:" mm. 92-102
3	"semi-void:" mm. 134-137; "void:" mm. 138-147; "semi-void:" mm. 148/149
4	"semi-void:" mm. 173-194; "void:" mm. 195-201; "semi-void:" mm. 202-219
5	"semi-void:" mm. 273-285, 291-302; "void:" mm. 303-334; "semi-void:" mm. 335 ff.

The "Tutti" Aspect

A fundamental question in every orchestral piece is the relationship between the total organism of the orchestra and the soloistic tasks of each individual musician. In a sense, an orchestral musician remains a soloist, but will also have to integrate themselves into the larger overall context. As I am essentially a polyphonically-oriented composer, I had to answer the tutti question in this work, where some parts are completely *divisi*. I defined five tableaux:

	Musical idea
mm. 63-77	Polyphonic tutti (78-part counterpoint ¹¹), naturally brief and only as a systematic escalation in the sense of a continuous build-up
m. 114	"Absurd tutti:" alle instruments repeat a particular musical motive in their own tempo as quietly as possible, creating a sonic carpet
mm. 196-199	Unpitched noises in all instruments, as loud as possible

¹¹ These are eighth-tone projections of my five "Angelus Novus chords" (see Mahnkopf, "Analysis of my *Kurtág Cycle*," (see footnote 8), p. 171, Fig. 9). They are so dense, however, (all strings completely *divisi*) and extremely quiet that they seem like aspecific clusters, like a gray veil.

m. 229	127-note chord**, in 1/8-tones (“negative void”), sustained for a long time (28’)
mm. 273-285	Long cluster field, as quiet as possible, notes individually interrupted by noise

* All instruments minus percussion, harp and celesta.

** All string instruments play double stops.

The Aspect of the Berg Quotation (March, from op. 6/III)

I did not originally intend to use this quotation from the *Three Orchestral Pieces* op. 6; later on, however, I was prepared to risk it. The climax (and catastrophic collapse) of the *March* (mm. 124-127) is quoted literally. It does not seem like a quotation, admittedly, because this passage is taken out of context. In the Berg it takes on its significance because a rapid, all-consuming march leads up to that point; without it, as in *humanized void*, this passage seems strangely powerless and unformed.

While the “semi-voids” are characterized by gray string chords, the “voids” between them were originally meant to contain aspecific noises—the maximum absence of structured music, one could say. I ultimately found this idea unconvincing, however; instead, I now projected the layer of the Berg quotation into those “voids.” An overview:

In void 1	m. 31	Hammer blows on resonating box
In void 2	mm. 90-92	Percussion field taken from opening of first Berg orchestral piece
In void 3	mm. 141-147	Note B (“Wozzeck note”) with spectral properties (Example 12)
In void 4	mm. 195-202	Loud percussion: hammer blows, 3 tam-tams, 3 cymbals, timpani
In void 5	mm. 309-313	Quotation of the climax of the <i>March</i>

Example 12: *humanized void*, m. 134 (excerpt)

35: ♩ = 36

142

Fl. = 5:3

Flz. = 3

con sordina

(l.v.)

Vibrafono

Marambafono

The Aspect of “Pollution”

When the piece, on which I had been working (with interruptions) for several years, was in an advanced state, it struck me as too “clean,” too smooth, too intelligible. I decided to include “pollutions.” They appear sporadically, each with its own cycle of proportions, up to their condensation as a “127-note chord” before decreasing again. “Pollutions” A, B, and D blur the existing music sonically and harmonically. “Pollution” C forms a layer with shreds of motivic material that appear “without reason”; these are not taken from the *Symphonic Fragments*, and are consequently perceived as foreign bodies.

A. Percussion in the background; total: 12 (8+4 appearances [in relation to the point of condensation])

1	mm. 54 ff.	Rain stick, buzzing bow, sizzle cymbal
2	m. 108	Ratchet
3	mm. 138 ff.	Bowed sizzle cymbal
4	mm. 169 ff.	Bass drum, musical glasses, crotales (colla parte)
5	m. 196	Coincides with tutti noise
6	mm. 209 f.	Bass drum, timpani glissando
7	m. 220	Crotales, bowed cymbal
8	m. 226	Crotales
9	mm. 237 ff.	3 x 3 temple blocks, 4 x 5 woodblocks
10	mm. 261 f.	Xylophone/marimba
11	mm. 284 ff.	Bronze foil, bamboo chimes
12	mm. 314 ff.	3 tam-tams, rubbed with sponge beater, then with triangle beater

B. Harmonic “shifts” (by semitones, quartertones or eighth-tones, or with glissandi), 12 (10+2) appearances in total

1	m. 15	Wind instruments
2	m. 90 (Example 13)	Wind instruments
3	mm. 124 ff.	Violas and cellos, harmonics, with glissando
4	m. 149	Oboes and clarinets
5	m. 181	Trombones
6	m. 197	24-note cluster, harmonics, short impulse (violins), sffffz
7	m. 208	Clarinets and bassoons
8	m. 218	Ob 1, cl 1, bcl
9	mm. 225 ff.	Vn 1-3
10	m. 228	Vn 1-4
11	m. 263	High woodwind
12	m. 301	Oboes

Example 13: *humanized void*, m. 90, wind instruments

C. Spiral fragments of memories, with three motives from the Berg march quotation

C1: Horn motive (Example 14); 11 (8+3) appearances in total

Example 14: *humanized void*, Horn 1, mm. 310 f.

1	mM. 38	Va 1-4
2	mm. 103 f.	Va 1-4
3	m. 143	Vn 7/8
4	m. 176	Double bass, soloistic
5	m. 201	Timpani, soloistic
6	m. 211	5 Vn, harmonics
7	m. 220	Glockenspiel
8	mm. 227 f.	4 horns
9	mm. 247 f.	Wind instruments, wide registral spread
10	mm. 278 f.	Bcl, 2 tr, tb, 3 cb
11	m. 308	Trumpets

C2: Violin motive (Example 15); 11 (6+5) appearances in total

Example 15: *humanized void*, violins, mm. 310 ff.

1	mm. 67 f.	Violins
2	m. 126	Vn 1-3
3	mm. 173 f.	2 picc, cl
4	mm. 203 f.	Vn 19-23, vc
5	m. 217	Vn 1/2
6	mm. 226 f.	Vn 4/5
7	mm. 233 f.	Vn 13-24
8	mm. 248 f.	Cor 5/6
9	m. 270	Bn, cbn (inversion)
10	mm. 288 f.	Vn 1/2 with glissandi
11	m. 317	Vn 1-4 (broken off)

C3: Motive in the second trombone (Example 16); 11 (4+7) appearances in total

Example 16: *humanized void*, trombone 2, mm. 309 ff.

1	mm. 100 ff.	Solo trombone
2	mm. 165 f.	Vn 2, soloistic
3	mm. 204 f.	B flat tr
4	m. 218	Bn, Cor 1/2
5	m. 229	Timpani (rhythm)
6	/*	
7	mm. 237 f.	Picc 1/2
8	m. 255	Fl 1/2 (inversion)
9	m. 273	Start of marimba solo
10	m. 293	Marimba (2nd player)
11	mm. 319 f.	3 flutes, mixture

* This position was omitted for formal reasons.

D: Attachment of two chords: “Alban Berg,” the harmonically central notes from the opening of the “Symphony”; “Claus-Steffen Mahnkopf” as the complementary notes according to my own harmonic preferences; 11 (7+4) appearances in total (Example 17)

Example 17

The image shows a musical score for Example 17. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. Above the treble staff, there are two labels: '»Alban Berg«' positioned above the first four notes (G4-A4-B4-C5) and '»Claus-Steffen Mahnkopf«' positioned above the last four notes (D5-E5-F5-G5). The notes are connected by a horizontal line that slopes upwards from left to right.

1	mm. 86 ff.	Brass with oboe versus woodwind
2	m. 147	Strings
3	m. 194	Ob, cl, cor, tr, tb, vn 21-24
4	m. 208	Strings
5	mm. 220 f.	Strings
6	m. 230	3 tr, tb, tba, vn 1-6
7	m. 237	Strings (flute); at start and end of measure
8	mm. 253 f.	Woodwind, tr, va, vc, cb
9	mm. 272 f.	Strings
10	m. 292	Strings
11	m. 319	Strings

13. Symphony Section

This section, the work's conclusion, is a recomposition of the Berg material in the way Berg would presumably compose today, or the way in which I would compose if I were Berg. The orchestra now functions in a chamber-musical manner, with the wind soloists, six string soloists, celesta and harp. This music is accompanied by chords in harmonic cycles derived from the fragmented closing flourishes of the *March*.¹² At the end of *humanized void*, the music arrives at my own musical language (Example 18).

Example 18: *humanized void*, trumpet 1, mm. 358-363

After the première of the work, I realized that this final section could be expanded. I am therefore planning a further orchestral piece with the provisional title *humanized void 2*, with a duration of ca. 15 minutes, that can be played either independently or as a continuation of *humanized void* without the section 13 (symphony). This would produce a total work of 45 minutes, with the first two thirds dominated by the voids and a thinned-out music, while the music would regain its full force in the final third. How far this music would contain Bergian elements is still unclear at this point.

V. Petit hommage à Thomas Tallis (2007) for string quartet

In the early summer of 2007, I was asked to contribute a text to a festschrift for Peter Ruzicka's 60th birthday. I decided on a composition. As we both love Thomas Tallis' famous 40-part motet *Spem in alium*, I decided on a *Petit hommage à Thomas Tallis* in which the motet's subject (Example 19) would appear in 18 transpositions (including quartertones) and condensed into an eight-part texture in several rhythmic prolations; this was then arranged for string quartet. To this I added a pizzicato line using a quotation from Peter Ruzicka's orchestral piece *Tallis* (Example 20) that wanders through the piece. The work's sonic character is ambiguous. On the one hand, the arco sections are to be played strictly in "modo rinascimentale" (legato, with a slim, quiet, but solid tone,

12 Process A: piccolo, m. 165; Process B: trombone, mm. 166/167; Process C: horns, mm. 168/169; Process D: trombone 3/4, m. 171.

no vibrato whatsoever), while on the other hand, a rhythm for short, very loud accents (“modo moderno”) is superimposed on these (Example 21).

Example 19: Thomas Tallis, *Spem in alium*, mm. 1-4



Example 20: Peter Ruzicka, *Tallis—Einstrahlungen für Orchester*, timpani, m. 42



Example 21: *Petit hommage à Thomas Tallis*, m. 53

Concluding Remarks

The expansion of material has always been a characteristic of musical history. The assumption that this “progress” has come to an end is naïve and difficult to justify—if only because no one can see into the future. Material continues to evolve. The technological achievements in the age of the “digital revolution”¹³ show precisely that this process is continuing inexorably; its protagonists accordingly praise the new possibilities. In this sense, post-postmodernity or

13 See Johannes Kreidler/Harry Lehmann/Claus-Steffen Mahnkopf, *Musik, Ästhetik, Digitalisierung. Eine Kontroverse* (Hofheim: Wolke, 2010).

the Second Modernity has even more possibilities than previous eras. This expansion, admittedly, implies an increased responsibility concerning the motivation, the aesthetic justification for the choice of material; the freer one is, the more responsible for one's actions. There must be good reasons why one form of material or another—one's own material in the context of a personal style, or foreign material—is employed in a specific work in the first place. Autonomous works are impossible without these justifications.

These reasons do not automatically follow from one's personal style, however—unless one continues to strive for a homogeneous one, like those of Lachenmann or Ferneyhough. There is admittedly something epigonal about such a stance, at this point even something commercial. Another solution is to look for reasons outside of the work, a conception that applies not only to music, but to culture in general. Such conceptions are an expression of a work-specific substance that determines the choice of musical material.¹⁴ Deciding on the historically obsolete material of the chromatic scale in the *Prospero Cycle* not only had musical reasons (it was written for the piano), but was also connected to the question of forgiveness in a Shakespearean sense. The work needed a certain ambiguity, a twinkle in the eye, an implied irony, to give the music a lightness that would temper the moral aspect of its substance.

In *humanized void*, the distance from my own musical language was fundamental to the work's conception. It raises the question, admittedly, of what music to choose for such references, and whether there should be any consequences in this for one's subsequent work. Theoretically, now that I know how it is done, I could write several orchestral pieces in the manner of *humanized void*—similar “dream journeys” that draw on other works from tradition, perhaps something by Stravinsky or Varèse. But I am not interested in that; I am interested in individual works and individual projects. My piece *humanized void* was tied to specific questions of substance, and these have now been addressed. Thus the next orchestral piece, *void – kol ischa asirit* (2010-12), will be fundamentally different: its conception is wholly autonomous.

Translation: Wieland Hoban

¹⁴ See Mahnkopf, “Was heißt musikalischer Gehalt?,” in *Musik & Ästhetik* 63 (2012). Vol. 9 of *New Music and Aesthetics in the 21st Century* (planned for 2014) will be dedicated to this topic.

