

UNIVERSITY OF SOUTHAMPTON

'Transcending Quotation'

Cross-cultural Musical Representation in Mauricio Kagel's

Die Stücke der Windrose für Salonorchester

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ABSTRACT

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Die Stücke der Windrose für Salonorchester (1989-95) by the Argentine-German composer Mauricio Kagel (*1931) constitute a set of eight pieces on the main bearings of the compass, each number being named after a compass point.

In my thesis I explore how the different musical idioms – references to non-Western musics and to salon orchestra music, as well as Kagel’s own compositional procedures – relate to one another in the pieces. The specific origin of the materials Kagel utilised is established by examining a variety of sources, such as the composer’s own programme notes, an interview I conducted with him, and most importantly, the sketch materials. On this basis I develop a theoretical model of the intertextual relations between different musical discourses by means of Bakhtinian dialogics, resulting in a typology distinguishing different kinds of cross-cultural musical representation according to the degree of ‘stylisation’ involved.

This typology serves as the framework of my analyses in which I discuss the different ways Kagel engages with his source materials in terms of compositional technique, aesthetic issues such as Kagel’s challenge to traditional notions of authorship, and the ideological implications of cross-cultural musical representation, interpreted in the light of recent discourses, for instance in cultural studies and postcolonialism. In particular, I demonstrate that Kagel’s work is as much a critical reflection on common Western representations of ‘otherness’, as it engages in such a practice itself, as is apparent in the ostentatious employment of a salon orchestra with its associations of turn-of-the-century exoticism. By illustrating methodological approaches to cross-cultural composition, which has become a prominent feature of contemporary Western concert music, the thesis aims to contribute to current discourses concerning the musical representation of ‘otherness’.

To the memory of my grandmother

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1. Introduction

The job facing the cultural intellectual is [...] not to accept the politics of identity as given, but to show how all representations are constructed, for what purpose, by whom, and with what components.

Edward Said¹

*Die Stücke der Windrose für Salonorchester*² by the Argentine-German composer Mauricio Kagel (*1931) constitute a cycle of eight pieces on the main bearings of the compass, each number being named after a compass point. While the pieces function on one level as musical representations of different world regions, it is not always quite clear which specific region is being represented. Since geographical directions are relative, the musical representation of a certain compass point could be seen to refer to an unlimited number of cultures, thereby critiquing the connection between musical characteristics and cultural identity, on which the musical representation of 'otherness' is commonly predicated. By defining geographical locations in terms of their relation to one another, as the idea of compass points implies, Kagel emphasises interconnectedness and reciprocal influence instead of supposedly essential attributes, thus creating a musical world of strangely refracted and unstable co-ordinates, which reflects the dramatic changes in the perception of place due to developments such as globalisation.

By using a salon orchestra, Kagel combines the trans-geographical and trans-cultural representation of the external 'other' with a trans-historical reference to an internal 'low-other' in the form of a tabooed tradition of Western popular music.³ These two references are closely related, since the salon orchestra repertoire is notable for the wide use of musical exoticism, so that Kagel's employment of it, highlighted in the titles of the individual pieces as well as the cycle as a whole, can be described as a

¹ Said, *Culture and Imperialism*, 380.

² In this thesis I will use the original German title of the work, normally abbreviated as *Die Stücke der Windrose*. The main reason for this is that Kagel himself specifically wanted to retain the German title even in English texts. Richard Toop's translation of the preface to the scores contains the instruction to announce the programme as *Die Stücke der Windrose*, after the composer had struck out Toop's suggestion 'Pieces of the Compass Card' and replaced it with the original title in the draft version of the preface to 'Osten' (kept at the Paul Sacher Foundation, Basel). There are various translations in use such as 'Compass Pieces' as in the CD booklet *Mauricio Kagel 5. Stücke der Windrose: Osten, Nordosten, Nordwesten, Südosten. Phantasiestück*. Auvidis Montaigne: MO 782017 and 'Pieces of the Compass Rose' (publisher, used for concerts). For reasons of consistency I also use the original German titles for the individual pieces. Although the pieces are published individually, I refer to them in single quotation marks, reserving italics for the title of the complete set.

³ The terms 'low-other' is taken from Middleton, "Musical Belongings", 59.

compositional reflection on a particular mode of the representation of foreign cultures in Western music.

In a nutshell, my thesis will explore how these two references are interrelated. In particular, I will examine what is represented, how these representations are realised compositionally, and how one can interpret them in the light of discourses on cross-cultural interaction and musical representation. What I am going to demonstrate is that Kagel combines often surprisingly specific and ‘accurate’ representations of various non-Western musics⁴ with more imaginative evocations of source materials, and a critique of the projection of ‘otherness’ in Western culture. What has to be noted in this respect is that the mimicry involved in Kagel’s emulations of different musical idioms is a prominent – perhaps *the* most prominent – feature of his recent compositions in general. Whether it is the Western concert music canon as in, to name but a few pieces, *Ludwig van* (1970), *Programm* (1972), *Variationen ohne Fuge für großes Orchester über Variationen und Fuge über ein Thema von Händel für Klavier op. 24 von Johannes Brahms (1861/62)* (1973), *Aus Deutschland* (1981), *Fürst Igor, Strawinsky* (1982), *Sankt-Bach-Passion* (1985), or *Interview avec D. pour Monsieur Croche et Orchestre* (1994), jazz or various kinds of popular music, as in, for instance, *Variété* (1977), *Blue’s Blue* (1979), *Five Jazz Pieces* (from *Rrrrrr...*, 1982), and *Zehn Märsche, um den Sieg zu verfehlen* (*Ten Marches to Miss The Victory*, 1978/79), or non-Western music as in *Exotica* (1972) – the warped refraction of pre-existing music is a constant element in Kagel’s work, at least since the early 1970s.⁵

My investigation of *Die Stücke der Windrose* is intended to incorporate Kagel’s challenge to traditional concepts of authorship, autonomy, and originality into a model of musical intertextuality based primarily on Bakhtinian dialogics. Since poly-stylism

⁴ There appears to be no one term applicable to all the ‘foreign’ musics Kagel engages with in *Die Stücke der Windrose*. My relatively neutral ‘non-Western’ is not quite accurate because Kagel also refers to Western folk idioms, as will be shown; while ‘folk’ is problematic since it is a Western category not applicable to many non-Western musics, and ‘original’ or ‘authentic’ have ideological connotations I am trying to avoid. ‘Foreign’ again is not strictly speaking correct, because the ‘own’ – ‘foreign’ dichotomy is precisely what Kagel appears to deconstruct; furthermore it will be seen that Kagel seems to identify quite closely with some of the idioms used. ‘Ethnic’, finally, has a pejorative ring to it and also is equally applicable to all musics and to none (after all: what makes music ethnic?). I will therefore switch between different terms according to context.

⁵ There is as yet no systematic investigation of this aspect of Kagel’s work, but there are a number of studies devoted to individual works, concentrating on issues of musical intertextuality, such as Decarsin, “Liszt’s *Nuage gris*”; Escal, “Fonctionnement” and *Le Compositeur*; Gruhn, “Kein musikalischer Spaß” and “Semiotik und Hermeneutik”; Heile, “Semantisierung”; “Auseinandersetzung”, and “Neutralising History”; Klüppelholz, “Mauricio Kagel und die Tradition”; “Ohne das Wesentliche”, and “Apokryphe Archäologie”; Reich, “Bachianas Kagelianas”; and *Mauricio Kagel. Sankt-Bach-*

and the allusion to existing music have become a primary characteristic of new music in general,⁶ my conception of musical intertextuality may also contribute to the theory and aesthetics of new music on a wider basis.

As regards cross-cultural interaction and musical representation of 'otherness' in particular, recent years have seen an upsurge in interest, which I did not foresee when I first embarked on this project. Whereas traditional research tended to focus on the enlargement of the material of Western concert music, more recent approaches have emphasised the ideological aspect of the appropriation of foreign music, ranging from praising it as a fruitful synthesis in the sense of multiculturalism to suspecting it of being a manifestation of Western hegemony.⁷ While the critique of Western appropriations, notably by postcolonialism, undoubtedly enabled a more informed discourse, some ideological assessments are less founded on analytical insight than judged *a priori*.⁸ Additionally, the debate has tended to concern obvious examples of intercultural music,⁹ thereby effectively bypassing the question of how representation is constituted musically and all but ignoring more subtle and complex approaches to musical representation.

By contrast, I want to combine the discussions of the different issues involved in cross-cultural musical representation and show how they are interrelated. Specifically, my interpretations of the pieces will be based on analyses of the compositional realisation of cross-cultural references, which are in turn informed by a model of the theory and aesthetics of musical representation. It is in order to make this rather wide theoretical scope achievable, that I concentrate on a single work.

Passion. It is also a recurrent element in the individual discussions in Klüppelholz, *Mauricio Kagel*.

⁶ Perhaps the most comprehensive account of this development is Watkins, *Pyramids*. In chapter 4.1 I will present a more in-depth discussion of existing approaches to musical intertextuality.

⁷ The traditional approach is most obvious in Schatt, *Exotik* and Watkins, *Pyramids*; multicultural approaches are predominant in Euba and Kimberlin (eds.), *Intercultural Music* and Cooke, "The East in the West"; and the postcolonial critique of representation is most notable in Born and Hesmondhalgh (eds.) *Western Music* and Taylor, *The Voracious Muse*. Chapter 3.1 will present a more detailed discussion of the literature.

⁸ This is my main criticism of many contributions in Born and Hesmondhalgh (eds.), *Western Music*, not least the editors' "Introduction" (for all its strengths); I will come back to this in chapter 4.4.

⁹ See for instance Taylor's discussion of Paul Simon's Graceland in his *The Voracious Muse* (163-78); Middleton's approach to Gershwin in his "Musical Belongings"; Pasler's studies of Roussel and Delage ("Reinterpreting Indian Music" and "Race, Orientalism, and Distinction"); Cooke's account of gamelan evocations ("The East in the West"); or the numerous investigations of Bartók (for example Andraschke, *Folklore*; Brown, "Bartók, the Gypsies, and Hybridity"). This is not to say that these studies are not important and informative, but that for a better understanding of the relation between

What is of foremost importance is establishing what exactly is represented in the pieces. Since the titles give little indication and the sources of the music are not always identifiable perceptually, because the musical idiom concerned is little known or transformed beyond recognition, this requires a great amount of research involving all available sources. The composer's own programme notes, which normally contain some information concerning the regions represented, are vital in this respect. I also conducted an interview with Kagel as well as subsequent telephone conversations, in which he talked about what he was referring to in the individual pieces and what the motivations and conceptions behind the cycle were (the appendix contains a transcription of the interview, as revised by the composer). The single most important source of information, however, is the sketch and manuscript materials, which provide invaluable insight into which musical idioms Kagel referred to and what he engaged with, and on a more general basis, his compositional approach to source materials, and the transformational techniques involved.¹⁰

While this approach is based on the productive process, it is complemented by a greater emphasis on perception in my subsequent analyses and interpretations.¹¹ My examination of the relation between the references and their sources is mainly theorised with Bakhtinian dialogics, and my interpretations furthermore take into account ideas from cultural studies and postcolonialism. Thus, my investigative techniques can be described as a hermeneutics based on sketch studies and musical analysis. The relative prominence of the creative process and authorship in this methodology should not be seen as an attempt to return to a discredited concept of authorial intentionality. Rather, there can be little doubt that authorial agency is a defining category in musical representation – a point about which there is an unusual consensus in the existing literature.¹² Moreover, a responsible engagement with musical representation is impossible without establishing first of all *what* is represented, *how* it is represented, and *who* does the representing. As will become apparent, this would in many cases not have been feasible on the basis of the compositions and my listening experience alone.

the reference and its source, the discussion has to move on to cases where the object of the representation is not clear from the beginning.

¹⁰ The sketch and manuscript materials to *Die Stücke der Windrose* as well as to practically all of Kagel's finished compositions are kept at the Paul Sacher Foundation Basel (Switzerland). The generous granting of a scholarship by the foundation for three months research enabled me to study the Mauricio Kagel Collection in depth.

¹¹ According to my distinction, analysis concerns musical structure and interpretation signification. Just as structure and signification are interrelated, so are analysis and interpretation.

¹² This has been argued convincingly by Born and Hesmondhalgh, who are proponents of a progressive methodology; see their "Introduction", 39.

A model for this aspect of my approach can be seen in Richard Taruskin's study of Russian folk music in Stravinsky's *Le Sacre du printemps*, which not only demonstrates the importance of sketch studies for a meaningful discussion of the influences Stravinsky drew on, but also illustrated very forcefully that – far from being a purely academic exercise – the uncovering of these influences can have a profound impact on the understanding and perception of the piece itself.¹³ While I can only hope that my thesis may have a similar effect on *Die Stücke der Windrose*, another aim of the dissertation is to show the interrelations between compositional technique and aesthetic and ideological concerns in cross-cultural approaches to music, and accordingly to develop ways of combining sketch studies, musical analysis, theory and aesthetics, and ideological critique, aspects which appear to have become increasingly separated. My typology of musical representation in *Die Stücke der Windrose*, in chapter 4.3, is perhaps the most valuable contribution for the study of musical representation I have to offer.

* * *

In the following chapter I introduce the work and give a short account of its basic conception and genesis, as well as a short description of the sketches and manuscripts. Chapter 3 contains a discussion of the source materials Kagel engages with, briefly sketching the tradition of the appropriation of foreign music in Western culture and Kagel's earlier approaches at incorporating cross-cultural influences. As will be seen, Kagel has arguably always been more interested in reflecting common Western representations of 'otherness' than in direct borrowing, and this is one of my central propositions regarding *Die Stücke der Windrose*. Chapter 4, the central chapter of the thesis, is devoted to illustrating how the different contexts delineated in the preceding chapter are evoked by the music, and how representation is realised compositionally. In particular, I develop a theory of musical representation, building primarily on Bakhtinian dialogics, which culminates in a typology of the different kinds of musical representation in the work, conceptualised in terms of different degrees of what, alluding to Bakhtin, I call 'stylisation'. The remainder of this chapter offers detailed discussions of analytical examples under the respective types, followed by a short summary and interpretation.

Whereas chapter 4 is mostly concerned with the intertextual relation between the reference and its source, chapter 5 focuses on the intratextual relation between the reference and its context, in other words the incorporation of references into the pieces. Thus, while I analyse mostly short excerpts in chapter 4, chapter 5 offers analyses of two sample pieces in their entirety, focussing on Kagel's compositional procedures as

¹³ See Taruskin, "Russian Folk Melodies".

they are reflected in the sketch and manuscript materials to 'Norden', and his methods for incorporating literal quotations in 'Osten'. In this way, I examine the role references play in the context of the pieces as complete entities, and how (if at all) authorship and a sense of closure are established in what are in many ways collages of materials from different sources. This is followed by a discussion of the consequences of Kagel's artistic practices for an understanding of the pieces as reflections on cross-cultural interaction. A short conclusion summarising the results of my examinations and positioning them in a larger framework rounds off the work.

2. Basic Structure and Principle Features of the Work

North? What searcher has ever been directed north? What you're supposed to be looking for lies south – those dusky natives, right? For danger and enterprise they send you west, for visions, east. But what's north?

Thomas Pynchon¹⁴

As I mentioned in the introduction, in *Die Stücke der Windrose* different world regions are evoked by music associated with them, thus immediately raising a fundamental question concerning the nature of these associations, namely whether they are intrinsically connected to the music referred to or imposed by whoever appropriates the music (for instance in the form of stereotypes). By introducing a Western agent in the form of the salon orchestra with its connection to imperialist exoticism (see chapter 3.2), the dynamics between musical identity and appropriation is made explicit. In a sense then, the pieces critique the way 'ethnic character' is constituted or represented in music. The compass points in the titles of the pieces are instrumental in that respect, as they appeal to a host of associations attached to compass points, which are characteristic of the way foreign regions and cultures are conceptualised.

Since compass points are relative to the vantage point of the observer, and do not point to a specific region or culture, the titles of the pieces leave room for interpretation. Thus the audience have to constantly realign their perception of the music with the expectations raised by the title, resulting in an interaction between these two semantic fields. This interpretative process of establishing the origin and 'identity' of the music is one of the most fundamental ideas behind *Die Stücke der Windrose*, frequently challenging and subverting common pre-conceptions of 'otherness'. As so often with Kagel, the method is one of subtle irony, the light-heartedness of many of the pieces masking larger underlying concerns.

After having completed the first two pieces of the set in terms of chronology, 'Osten' and 'Süden', the composer introduced a second level into the play with cultural identities by changing the vantage point of the imaginary observer from piece to piece. Thus, while 'Osten' and 'Süden' represented the glance from Central Europe in the respective directions, the next two pieces, 'Nordosten' and 'Nordwesten', present South America as the vantage point, and later pieces are set in different regions again (see fig. 1, page A-1, for an overview). Furthermore, later pieces also represent 'musical voyages', whereas the early pieces were concerned with the static depiction of one

¹⁴ *Gravity's Rainbow* (London: Random House Vintage, 1995²), 706.

particular region. This can be seen as reflecting a growing awareness of being culturally conditioned on the part of the composer, since there is a clear progress from the unquestioned centrality of his own current standpoint (the vantage point of the imaginary observer is not reflected at all in 'Osten' and Süden') through the setting at his birthplace, Argentina, to different, more 'global' perspectives and dynamic interchanges.¹⁵

The instability of the vantage point calls upon listeners not only to relate the music to their own perception of a compass point, but also to put themselves in the place of people in other areas. In a way then, the exposition of the relativity of compass points in *Die Stücke der Windrose* acts as a metaphor for the contingency of cultural identity. There are also several ambiguous cases among the pieces, where the agreement between title and musical characteristics is hard to establish because idiomatic features seem interchangeable, thus calling the notion of 'characteristic' into question. Here listeners will either be thrown 'off-course' altogether, or they have to adjust their first impression and try out different cultural contexts, thereby enriching the same music with completely different sets of associations and background assumptions and (at least potentially) confronting their own pre-conceptions.¹⁶ This cosmopolitan conception is arguably a reflection of Kagel's own background as a South-American immigrant to Europe, born to European immigrants to South America (his grandparents having been Russian and German Jews).¹⁷

However, Kagel guides the audience's imagination by providing some information concerning the geographical settings and contextual backgrounds of the pieces in his programme notes. Since these texts are supplied in concert programmes and CD booklets and are therefore available for every listener, they can be regarded as primary sources for, or even integral parts of, the work itself, profoundly influencing its reception. Fig. 1 gives an overview of the settings of the pieces according to the programme notes (note that the information concerning the musical idioms is however mostly a result of my analyses, as this is only rarely specified in Kagel's programme notes). Yet, in the programme notes the geographical settings of the pieces are rather

¹⁵ Intriguingly, this corresponds to a development towards longer and more complex pieces, since the last three pieces, 'Südwesten', 'Westen', and 'Norden', are significantly longer and complex than all others.

¹⁶ In his "Von fernen Ländern" Wieland Reich cites an interesting case. He played 'Nordwesten', which represents South-American Indian cultures, to his pupils at school without commenting on it, and asked them to identify the music. Most said it was Chinese or at least Asian, being apparently misled by the pentatonicism. I have made a similar experiment with 'Osten', naming the title: responses ranged from Arabia to Japan (different 'east' so to speak), but also included the 'correct' answer: East European Jewish folklore. This goes to show that once our interpretation is directed in a certain way we perceive the music accordingly.

¹⁷ See Klüppelholz, ".../ 1991", 16.

broadly defined, and they require fleshing out in detail, exactly what region and people are referred to, and how they are represented musically. To do that is the listeners' task, which involves relating their interpretation of the musical references with their conception of the compass point or region represented, this interpretive process being one of the crucial aspects of the work.

By choosing the same line-up of a salon orchestra for all pieces, Kagel dispensed with the relatively simple possibility of evoking 'local colour' by using exotic instruments, or employing particular Western instruments or combinations that produce similar sounds to non-Western ones (in the way that, for instance, the oboe or *cor anglais* is used to evoke foreign double reed instruments from Dvořák's Ninth symphony to Isang Yun's *Piri*). The only flexible part in the ensemble is the percussion, where Kagel makes abundant use of unusual instruments, which are striking for a Western audience in terms of both their sound and their visual appearance (always an important aspect of Kagel's work), and which mostly originate from the region in question (often providing the clearest clue as to which region is represented). Apart from that, the composer was forced to convey foreign musical cultures by more abstract means, which he saw as a particular challenge.¹⁸ Due to the Western origin of the salon orchestra, an element of distancing and defamiliarisation in the representation of foreign music is not only unavoidable, but becomes an integral part of the conception of the work.¹⁹

2.1. Genesis of the Work

Die Stücke der Windrose were not originally conceived as a set. The first piece in terms of chronology, 'Osten', was to be an individual composition, and there was at first no intention of writing any sequels to it. It was commissioned by the 'Westdeutscher Rundfunk' (WDR) Cologne for a concert by the Salonorchester Cölln during the 'Rheinisches Musikfest' Aachen in 1989. The programme consisted of several contemporary compositions for salon orchestra, many of which had apparently been

¹⁸ This can be seen in the introduction to his programme note: 'A constant challenge in realising the cycle is to achieve all this while always using the same instrumentation of clarinet, piano, harmonium, two violins, cello and double bass, with only the percussionist changing his instruments from piece to piece' (if not noted otherwise I am using Richard Toop's translation of the original German programme notes throughout this thesis. My source is the programme note to the concert by the London Sinfonietta in the Queen Elizabeth Hall London on 2 November 1999; the texts to the first five of the pieces are published in the liner notes to the CD *Mauricio Kagel 5. Stücke der Windrose*. In our interview, the composer also explained that he saw it as a challenge to 'make people forget that they always hear the same line-up' (see page A-26).

¹⁹ An exception to this is the first piece of the cycle, 'Osten', where the instrumentation is not dissimilar to the original, a *klezmer* ensemble. It is not surprising that faced with

commissioned by the ensemble.²⁰ The line-up for 'Osten', consisting of clarinet, piano, harmonium, standing violinist, (second) violin, viola, violoncello, double bass, and percussion, is dictated by the resources of the Salonorchester Cölln, whose typical performance practice may also lie behind Kagel's idea of employing a standing violinist in *Die Stücke der Windrose* (who remains seated, if the ensemble is directed by a conductor, which is the more frequently used option).²¹ Significantly though, Kagel maintained this instrumentation for all other pieces in the cycle, although not all were written for this particular ensemble.

It was only in the course of composing 'Osten' that Kagel became intrigued by the idea of writing more pieces on compass points using the same instrumentation. What fascinated him was the idea of an imaginary musical journey, which a traditional salon orchestra in a coffee house could offer its audience. Another reason was that he was frustrated by the tendency in concerts of new music for the breaks between pieces for resetting the stage taking nearly as much time as the actual music being played.²² As in the case of 'Osten', Kagel predominantly used commissions to write *Die Stücke der Windrose*, even when the commission in question was not connected to a salon orchestra. Since the line-up is suited for most new music ensembles and the pieces can be performed individually (see chapter 2.2), Kagel could conveniently combine his own large-scale compositional plans with the fulfilment of day-to-day commissions and be assured that his compositions would be performed. As can be seen in fig. 1, where all first performances and the respective ensembles are listed, three pieces were first performed by the Salonorchester Cölln, and all others by different new music groups, or *ad hoc* ensembles (as was apparently the case with 'Südwesten').²³ The first

the instrumentation available, Kagel should have thought of klezmer first, as it lends itself so well for that.

²⁰ The date and the occasion of the first performance are noted in the score, see also Klüppelholz (ed.), *Kagel.../1991*, 424. According to a photocopy of an advertising flyer for the concert among the sketch materials for 'Osten' the ensemble played works by Halffter, Kröll, Kupkovic, Maderna, Medek, Niehaus, Riehm, Stegemann, and (B. A.) Zimmermann besides Kagel.

²¹ That Kagel consciously adopted the line-up of the Salonorchester Cölln can be seen on an A4 scrap sheet among the sketch materials, where he has noted down the instruments available under the heading Salonorchester Cölln. At the top of the page he has written 'Rhn. Musikfest 89' and underneath 'Osten' [underlined in the original].

²² See page A-25f. of the interview.

²³ The information is taken largely from the scores, which mostly also specify who commissioned the pieces (see also Klüppelholz, *Kagel.../ 1991*, 424ff.). The programme notes to the events, kept at the Mauricio Kagel Collection of the Paul Sacher Foundation, provide further details. The programme note for the Kyoto performance of 'Südwesten' names individual musicians and no name for the ensemble, which leads me to assume that they formed an *ad hoc* group.

performance of the complete cycle took place on 24 October 1995 in Berlin, with Kagel conducting the new music ensemble Musikfabrik Nordrhein-Westfalen.²⁴

When composing the second piece of the set, 'Süden', Kagel already envisaged a set of salon orchestra pieces on compass points, as can be inferred from a letter of 3 January 1990 to Karl Rarichs of his publisher, Edition Peters, in which he describes 'Süden' as a 'continuation of a cycle', for which he does not give a title.²⁵ By the time of this letter he had already started work on 'Südosten', the first sketch of which is dated 18 September 1989.

The progress of the cycle can be traced in the prefaces to the respective scores. All prefaces close with the instruction: 'this composition belongs to a cycle of independent pieces.'²⁶ If [the particular piece] is performed with other numbers in the same concert, the announcement in the program is as follows: *Die Stücke der Windrose for Salon Orchestra* (1989 -)'; this is followed by a list of compositions finished up to that point. In the case of 'Osten' (publ. 1990), 'Osten' and 'Süden' are listed underneath this heading, complemented with 'etc.'; this list grows with the publication of later pieces. Interestingly enough, the order in which the pieces are listed changes as well, which emphasises the randomness of their sequence. The final decision on the number of pieces to form the set was taken at a fairly late stage, as is evident from Kagel's liner notes for the CD recording containing five of *Die Stücke der Windrose* where he states that '[he]'d like to write eight items'.²⁷ So even at the time when five of the eight pieces overall were completed, probably in 1992, Kagel had not quite made up his mind.²⁸

Overall, it took Kagel some six years to compose all pieces of *Die Stücke der Windrose*, during which time the conception of the set evolved slowly. This is significant insofar as the context into which the individual numbers fall is different for each piece, since there is no pre-existing systematic plan, in which each piece has its place: 'Osten' was originally composed as a one-off, whereas once the idea of a cycle was born each piece had to be conceived in relation to the growing number of other pieces and the cycle as a whole.²⁹ Thus, although it first seems as if the basic concepts behind the pieces are virtually identical, Kagel's motivations and intentions for the

²⁴ This is evident from the programmes and consistent with Kagel's own recollection (see page A-30 of the interview).

²⁵ The letter is among the sketch materials.

²⁶ In the score to 'Westen' 'independent' is replaced with 'autonomous' as an alternative translation of the original 'selbständig' (which is the same in all cases).

²⁷ CD booklet *Mauricio Kagel 5*, p. 15.

²⁸ Although the CD did not appear before 1994, it seems to have been produced in 1992, judging from the fact that only five pieces from the cycle are included.

²⁹ This work-in-progress principle may also explain why the idea of changing the vantage point from piece to piece was introduced only after the third piece: with only one or two pieces this is obviously not an issue.

individual pieces were quite diverse. This may explain why the execution of the basic conceptual outline is quite different among the pieces.

2.2. Superstructure of the Cycle

The fairly low degree of attention paid to the idea of the cycle as a whole, as evident in the genesis of the work, is also characteristic of the performance instructions and the performance history of the pieces. As I mentioned, the pieces which constitute *Die Stücke der Windrose* are described as 'independent' or 'autonomous' compositions in the prefaces to the scores. In order to stress the primacy of the individual pieces over the set as a whole, Kagel has also specifically requested his publisher to reserve the covers of the scores for the titles of the individual pieces, whereas the title of the cycle is to be printed only on the title pages.³⁰ The pieces can be played individually or as a selection of any number of pieces, and in any sequence. The only restriction in the performance instructions (only in later pieces, as it is not applicable to the earlier ones) is: 'In planning the program, not more than four pieces are to be played in succession. However, one can perform further numbers if they are separated by an interval'. Although Kagel does prefer a particular sequence in his own performances,³¹ he does not regard that as exemplary, as he explained to me during our interview, specifically pointing out that Reinbert de Leeuw and the Schönberg Ensemble perform the pieces in a completely different order. The only rule, according to him, is the pragmatic consideration that 'Westen' and 'Norden' are to be separated by the interval, as both are very long. Besides that, his sequence roughly reflects the chronological order of the composition of the pieces (see page A-30). Interestingly enough though, he insists in his programme note to 'Norden', the last of the pieces, that 'even if there is no pre-determined performance order for the eight pieces, I was not indifferent to the sequence of the compass points as I composed', without however mentioning in what ways that mattered to him.

This lack of interest in the structural design of the overarching cycle is matched by the composer's disregard for a semantic or conceptual superstructure among the pieces. As the composer stressed in our interview, *Die Stücke der Windrose* are not meant to convey an encyclopaedic or indeed cosmological view of the musical cultures of the world and their interrelationships (see pages A-30f.). Nevertheless, it can be

³⁰ Facsimile of 21 July 1990 to Roland Erben of Edition Peters (Mauricio Kagel Collection of the Paul Sacher Foundation).

³¹ All available programme notes of concerts conducted by Kagel feature the following order: 'Osten', 'Süden', 'Südwesten', 'Norden', 'Nordwesten', 'Südosten', 'Nordosten', 'Westen'. The same order was used on the tape rented out by the publisher Edition Peters, which was recorded at the Festival Présence (Kagel conducting the Musikfabrik Nordrhein-Westfalen).

argued that the whole is more than the sum of its parts, by which I mean that the context of the cycle adds interest to the individual pieces by broadening the terms of reference. The idea of an imaginary musical journey, for instance, becomes more interesting if there are several stages in this journey, different countries or even continents visited and so forth. Also, the principle of taking different viewpoints and looking – or rather listening – in different directions reaches a new quality when it is executed several times and in various ways, which can be compared. The more musical cultures are related to one another – if not in the same piece, then in consecutive pieces within the cycle – and the more different ways of engaging them are demonstrated, the more intriguing and potentially enlightening the effect can be for listeners.

On a more technical level, a set of pieces gives the opportunity to explore the musical resources provided by the ensemble. Just as many composers write cycles of string quartets, piano pieces or songs, Kagel has in the last two decades developed a certain preference for grouping pieces in cycles or sets. This is evident for instance in his *Three Etudes for Orchestra*, but most of all in the multitude of pieces forming *Rrrrrr... – Eine Radiofantasie* (1981), which consist of 'Eleven Pieces for Winds, Double Basses, and Percussion', 'Eight Pieces for Organ', 'Six Pieces for Two Percussionists', 'Four Pieces for Solo Voice with Piano Accompaniment', and 'Five Pieces for Jazz Ensemble'. In this way, the semantic motivation for creating a set of pieces relating to a particular topic is connected with Kagel's tendency to explore the musical possibilities of a certain instrumentation or conceptual idea from different angles.

On the whole, then, *Die Stücke der Windrose* are best described as a set of pieces, rather than a cycle in strict terms. What the pieces have in common is the instrumentation and a shared subject matter in that they all in different ways reflect on cross-cultural interchange in music. Last but not least, the overall length of about one hundred minutes (without interval) is almost perfect for one concert. More than anything else, the possibility of experiencing the eight numbers in symmetrical sets of four as a complete concert without any resetting of the stage in between numbers, makes the set a perceptual entity in its own right.³²

³² This idea is evident in Kagel's request to the audience in the programme note and spoken introductions not to applaud between the pieces and his description of one particular concert, where, according to him, the audience experienced four of the pieces 'like a symphony' (see page A-29).

2.3. Geography and The Representation of Culture

Pour qui saurait exprimer puissamment et naïvement la musique des peuples divers, et pour qui saurait l'écouter comme il convient, il ne serait pas nécessaire de faire le tour du monde, de voir de différentes nations, d'entrer dans leurs monuments, de lire leurs livres, et de parcourir leurs steppes, leur montagnes, leurs jardins, ou leurs déserts. Un chant juif bien rendu nous fait pénétrer dans la synagogue; toute l'Écosse est dans un véritable air écossais, comme toute l'Espagne est dans un véritable air espagnol. J'ai été souvent en Pologne, en Allemagne, à Naples, en Irlande, dans l'Inde, et je connais mieux ces hommes et ces contrées que si je les avais examinés durant les années. Il ne fallait qu'un instant pour m'y transporter et m'y faire vivre toute la vie qui les anime.

George Sand³³

I am glad to have been born in Argentina, since I was not confronted with the notion of cultural hegemony, which in Europe has been used to justify fatal inhibitions and aggressions. [...] As regards the concept of 'cultural identity': Sure I've got one, my identity, yet I would prefer to speak of 'fragmentary identities'. The aggressive identification with a single culture has often led to catastrophes.

Mauricio Kagel³⁴

Kagel's fascination with all aspects related to compass points and cross-cultural interaction can be witnessed in the sources of inspiration for *Die Stücke der Windrose* among the sketch materials. The composer has enclosed a wealth of material, such as newspaper articles, advertisements, and references to books, which are connected to the composition of the work in some way. The sheer amount of these materials is singular even for Kagel, which gives an indication of the intensity of his preparations.

Among these materials is a diagram representing what in the source is referred to as an 'ethical flat-surface version of the earth' found on the *kultrún* (a drum played by shamans of the Mapuche, an Amerindian people in Chile), which relates ethical

³³ *Consuelo. La Comtesse de Rudolstadt*, vol. 2 (Paris: Garnier, 1959), 26f. I am grateful to Henriette Partzsch for bringing this passage to my attention.

³⁴ From an interview with Max Nyffeler (see Nyffeler, "Fragen"; my translation); part of the interview was also published in *Frankfurter Rundschau* (20/06/2000). Kagel's statement here echoes one made about a decade earlier in an interview with Werner Klüppelholz, where he said: 'People can be easily manipulated, when it comes to so-called identity. What aberrations can one suffer in the search for identity? And how many identities are conceivable within one person? Fancy, fantasies, and wishful thinking play a significant role concerning the question of identity' (Klüppelholz, "..../1991", 16, my translation). This gives an impression of how important an issue cultural identity is for Kagel.

qualities such as ‘good’ and ‘bad’ to cardinal points on a two-dimensional representation of the earth.³⁵ This diagram is also shown in the CD-booklet of *Die Stücke der Windrose*, testifying to its importance for Kagel. Kagel’s interest in ethnology is also apparent in a photocopy taken from Moritz Erich Hornbostel’s ‘Tonart und Ethos’,³⁶ which contains a table illustrating aspects of Chinese musical cosmology, whereby notes represent certain concepts, cardinal points, planets, and seasons. According to the table, *G* is related to *shang* (meaning unknown), west, Venus and autumn; *A* to *kio* (‘horn’), east, Jupiter and spring; *C* to *chi* (meaning unknown), south, Mars and summer; and *d* to *yu* (‘wing’), north, Mercure and winter.³⁷

Apart from these anthropological sources there is also material concerning contemporary Western conceptions of culture and geography. For instance, there is a newspaper advertisement by a travel agency for ‘culture and experience holidays’ (‘Kultur- und Erlebnisreisen’), called ‘Athena weltweit’, in which the destinations are ordered in terms of their bearing. Thus under the heading ‘southwards’ (‘südwärts’) Egypt, Algeria, the Azores islands, the Balears islands, Cyprus and others are listed, under ‘eastwards’ (‘ostwärts’) Arabia, Australia, Budapest, Burma and so forth; the lists for west and north are similar.³⁸ There are also a host of newspaper articles on topics such as compass points and cross-cultural contact, and a photocopy of an encyclopaedia entry on ‘compass’, where Kagel has underlined the word ‘Südweiser’ (‘south pointer’), which refers to a precursor of the compass used in ancient China.³⁹

Obviously, the practical relevance of these materials for Kagel’s compositions cannot be proven and remains questionable. Nevertheless, what they do illustrate is Kagel’s evidently gleeful and somewhat indiscriminate fascination with all things

³⁵ The figure is taken from Schreiner, *Musica Latina*, 180, as is apparent from photocopies from the book which Kagel included in the sketch materials.

³⁶ Erich Moritz Hornbostel. *Tonart und Ethos. Aufsätze*, ed. Christian Kaden (Leipzig: Reclam, 1986), 105.

³⁷ Remarkably, Kagel may have actually adhered to this system initially, since ‘Osten’ clearly centres on a-minor, and ‘Süden’ on c-minor; ‘Norden’ and ‘Westen’ do not appear to have a tonal centre of any description, however.

³⁸ Taken from *Die Zeit* (8/1/1993). The advertisement is among the materials for ‘Süden’. However, this composition had long been finished when the advertisement appeared. Conceivably Kagel has simply put it together with other material as it is not a source for this piece alone but for the whole cycle. There are various indications that Kagel did not distinguish strictly between the individual pieces of the cycle as far as source material is concerned (this does not refer to the sketches themselves though). It is also possible that Kagel used the materials discussed here rather as examples to support his original insight, that is after the fact, than as sources of inspirations *per se*.

³⁹ The newspaper cuttings are: Wolfgang Schliepach, “Die Welt zum Drehen. Klebeglobus und Himmelskugel”, *Die Zeit* (13/1/1991); Miriam Zimmer, “Die Besiedlung der ‘Neuen Welt’: Brian M. Fagans aufregende archäologische Entdeckungsreise. Als Amerika noch im Osten lag”, *Die Zeit* (7/6/1991); and Dirk Schümer, “Westen, Süden, Norden, Osten. Wie Geschichte sich in Hessen und Thüringen nicht ereignete: Eine Marburger Großausstellung”, *Die Zeit* (8/1/1993).

geographical and cultural. It also demonstrates that any attempt at integrating this eclectic array of source materials into a closed ideological system or grand cosmological design behind *Die Stücke der Windrose* would be futile. But there is another sense in which the newspaper cuttings inform an understanding of the work, namely by supporting Kagel's argument that there is a strong connection between the perception of geography and the representation of foreign cultures. In his programme note he describes this connection thus: '[With respect to compass points] our ideas tend to be simplistic; they are a composite of fleeting or enduring travel memories, of lectures and things we know, of likes and dislikes'. His comments in the interview with me are more explicit in this respect:

What's always stimulating is the relativity of compass points: what is north, what is south? What is south for you, what is north for me, west for an Asian? It's worthwhile to consider these questions, because then one can expose the results of thinking in fixed categories. Just as we regard our own musical culture as a dynamic phenomenon, we should mistrust rigid and static conceptions of others.⁴⁰

This insight is supported by some of the cuttings mentioned, such as Dirk Schümer's exhibition review, which satirises the way cultural contact in medieval central Germany was conceptualised in terms of compass points in a recent exhibition, or Miriam Zimmer's book review, which comments on the quasi-mythical evocation of cardinal points in the exploration of America (when 'west' was considered to be 'east', i. e. India). Most telling perhaps is the travel advertisement, since it so clearly appeals to the half-conscious 'composite' of ideas Kagel speaks of in the quotation above.

What Kagel uncovers is the contradiction between the prominence and force of the cultural associations connected to compass points in the collective imagination on the one hand and their obscurity on the other; pointing to an area where some kind of unconscious mythology seems to live on. What makes a musical reflection of this aspect particularly apt is that there is a similar contradiction at work when it comes to the codification of cultural identity in music, in that its evocative and expressive power cannot be reconciled with the conceptual vagueness of what is actually being expressed. As is well known, music is one of the most powerful markers of cultural identity; it is charged with the semiotics of belonging or exclusion, and with the expression of identity or its representation and appropriation.⁴¹ At the same time, it is hard to pin down what precisely constitutes the 'identity' of music, since the musical

⁴⁰ See page A-35. In the original version Kagel explicitly stated that he 'sensed that [compass points have] something to do with our conception of culture, [and] how we group together and perceive foreign cultures'. The section was later revised, but the composer gave permission to quote the original wording (telephone conversation of 9 February 2001).

⁴¹ See for instance Slobin, *Subcultural Sounds*; Stokes (ed.), *Music, Ethnicity, and Identity*; and Born and Hesmondhalgh (eds.), *Western Music and Its Others*.

characteristics, which are meant to project these identities, are rather vague. This is particularly true of their reception and interpretation, since few people are knowledgeable in a number of musics, which makes them susceptible to stereotypical representations and preconceptions concerning the musics and what they stand for.

In a sense, then, Kagel constructs an analogy between the ways in which compass points and music can be perceived as signifying cultural identity. As suggested earlier, the use of a salon orchestra is conspicuous in this respect, since salon orchestras are known for the typified representation of foreign music. By thus illuminating the obscure mechanics of musical codification, *Die Stücke der Windrose* critique common musical representations of foreign cultures.

2.4. Sketch Materials and Manuscripts

As I pointed out in chapter 1, information derived from the investigation of the sketch and manuscript materials for *Die Stücke der Windrose* is vital in establishing the sources Kagel consciously referred to, which forms the basis of any meaningful discussion of musical representation. As will become clear in chapter 4, the sketch materials contain a lot of evidence concerning what precisely Kagel borrowed from and how these borrowings are carried out compositionally, which in many cases would have been all but impossible to uncover by means of an examination of the scores alone.

In the present section I want to lay the foundation for the analyses in the following chapters by explaining my terminology and sketching briefly what kind of documents there are and what role they play in the creative process. This is important in so far as any information gained from the investigation of the sketch and manuscript materials can only be adequately interpreted, if there is some understanding of the composer's use of these materials. Since the discussion of these questions requires some space, I have separated it from my actual interpretations of the pieces. Therefore, many of the issues raised here will be illustrated and complemented in chapters 4 and 5, particularly by my analysis of the creative process of 'Norden' in chapter 5.1.

As I mentioned in the introduction, the sketch materials and manuscripts of *Die Stücke der Windrose*, as of all Kagel's known finished compositions, are kept at the Mauricio Kagel Collection of the Paul Sacher Foundation in Basel (Switzerland). The sketch materials are supplied by the composer in cardboard portfolios, the format for *Die Stücke der Windrose*, like for most pieces, being A3. For each piece a separate folder is used, which facilitates the attribution of sketches to finished compositions. The portfolios for *Die Stücke der Windrose* are provided by Kagel with a list of contents on the cover. Most materials are written clearly, so there are few problems with legibility. At the time of research the materials were in their original folders, and not re-ordered,

catalogued, or photographed. The folders usually contain the following materials (see fig. 2, page A-2, for a specification of the materials for each individual piece):

1. Sketch sheets proper (which I will refer to as ss with the respective number): In the case of *Die Stücke der Windrose* there are between 3 and 8 sheets containing the basic ideas of the composition, mostly in conventional musical notation or 'musical shorthand' (such as note heads without rhythmic specification). They also include verbal comments (mostly in German, but also in Spanish), for instance references to musical idioms or books, or explanations of the compositional techniques used (for the composer himself). Sketch sheets are predominantly written in pencil but contain bar and page numbers in red and green felt pen as well as some highlightings in black felt pen (see below for explanation). They are mostly numbered and dated, more often reflecting the use of the sketch in the production of the manuscript than the first conception (in other words: the sequence of sketch sheets is that of the finished composition, not that of the chronology of their production). The format is A3 oblong, 18 staves, one-sided single sheet, brand name 'Panopus'.⁴² See ex. 2 and ex. 33 for illustration.
2. Hand-written notes: usually written on the back of photocopies or other notes (scrap paper); the format is usually A4, but any format is possible (such as bus tickets). Hand-written notes are rarely dated or numbered; they are predominantly written in pencil, but all kinds of writing utensils occur. There are two distinct types (although classification can be difficult in practice):
 - a) 'Conceptual sketches' (henceforward cs with respective number): Containing basic ideas for a piece in words, often relating to a semantic content or visual imagery. Conceptual sketches sometimes also contain collections of musical materials such as chords, scales, instrumental techniques, or selections of percussion instruments, mostly in verbal form (German and sometimes Spanish). Apart from simple drawings for percussion instruments there are no graphs or other visual representations. Conceptual sketches are rarely dated. See ex. 23 for illustration (word-processed and in my translation).
 - b) 'Execution sketches' (henceforward es with respective number): notepaper used during the composition proper (i. e. creation of the manuscript), mostly consisting of numbers, tables, and musical notation on freehand-drawn staves with verbal annotations.
3. Supplementary materials relating to the subject matter of the piece such as newspaper cuttings, advertisements, scholarly articles, references to books and so

⁴² During a telephone conversation the composer confirmed that he obtains his sketch paper from Britain, both by asking friends to buy some for him and by stocking up when visiting (telephone conversation of 11 July 2000).

forth (see above). As chapter 2.3.1 illustrates, these show the variety of Kagel's inspirations and the different issues he takes up compositionally, often of a broadly cultural or societal nature.⁴³

4. Correspondence with publisher.
5. Check lists from proof reading.

The last two categories are of little importance for this investigation; all others contain valuable information and will play important roles during this thesis. I have listed them approximately according to relevance.

Manuscripts are kept separate from the sketch materials. They are written on individual bifolia *not* put into one another to produce a gathering. The format is between A4 and A3 upright, 26 stave, brand name 'Star'. They are written in black felt pen with the help of a ruler and patterns. The autograph manuscripts (which I simply call manuscripts because they are all written by Kagel) form the basis for the performing editions and printed scores; there is only one manuscript version for each piece and no separate fair copy (see below).

2.4.1. Order of Materials, Compositional Process⁴⁴

On the basis of the characteristics of the different manuscript materials developed above it is possible to reconstruct the approximate roles they play in the compositional process. The first stage of the composition takes place on conceptual sketches which are used for recording the first basic ideas for a piece, often giving details such as the general characteristics and topical idea of the particular piece, taking the form of a brain storming. In *Die Stücke der Windrose* the region and people to be depicted, and musical idioms referred to, are frequently noted at this stage. Often conceptual sketches contain selections of musical materials (modes, rhythms, or percussion instruments to be used and so forth), but no specific motives or phrases.

The supplementary materials seem to be closely related to the conceptual sketches in that they tend to address similar issues. But this connection is less tangible than the others I wish to highlight, such as the relation between sketch and manuscript in that, although these materials provide insight into Kagel's inspiration and compositional ideas, they cannot be described as 'causing' them.

⁴³ According to Robert Piencikowski of the Paul Sacher Foundation, the amount of 'non-musical' documents supplied by Kagel with his sketch and manuscript materials is unique among the composers in the foundation's collection (oral communication).

⁴⁴ This section is entirely based on my analysis of the sketch and manuscript materials. No systematic investigation of Kagel's working procedures has yet been published. Although I am fairly certain that my findings accord with the material I have studied (some forty pieces), they should be regarded as provisional, since sketch studies is a field where it is particularly hard to avoid drawing wrong conclusions.

The next step in the process is the sketch. There are two basic kinds of sketches: firstly, sketches produced expressly for the piece in question; and secondly, sketches not allocated to any piece, such as abstract ideas, compositional exercises or unused sketches intended for other compositions, which Kagel frequently recycles.⁴⁵ According to his own account, the composer keeps about 800 unused sketches of the second kind, which are categorised according to musical characteristics (apparently of a textural and structural kind).⁴⁶ Since each sheet can be used only once, these appropriated sketch sheets (ass) are eventually filed in the portfolio of the piece they were finally used for, which makes the attribution of the sketch sheets to the compositions unproblematic.

Typically the sketches contain many or most of the defining musical ideas of the manuscript and finished score, usually in more rudimentary form. However, this need not be the case; for many, often large, sections of music there are no sketches at all, and others are based on minimal preparation from the sketches. Conversely, some of the ideas sketched may not be used in the composition at all.

In general, sketches are far less detailed than the finished score. They are mostly scored as a two-stave 'piano' score, normally without indication of instrumentation (which considerably facilitates the exchange of musical material between different pieces); there are only few instances of score sketches. Aspects such as articulation, dynamics, and register are also often left open or changed later. Most importantly, very often only part of the texture is sketched, with other instrumental parts or whole layers of a musical texture inserted during the production of the manuscript. In other cases, two strands of a texture were sketched independently of one another and only put together on the manuscript, sometimes with new elements added as well, illustrating that Kagel's compositional procedures are often based on collage techniques, even when no 'found materials' are involved.

⁴⁵ Usually the title of the piece, for which the sketch was produced, appears on the top of the sketch sheet, which makes it easy to distinguish between the different kinds of sketches mentioned. Kagel frequently uses material 'left over' from other pieces. For instance, the third movement of the Third String Quartet (1988) consists almost entirely of unused sketches for *Sankt-Bach-Passion* (1985), with some material from *Rrrrrr...* (1981) and *Szenario* (1983) – in fact only a small portion of the movement was composed for the purpose. However, this practice is rare in *Die Stücke der Windrose*, the only case in point being 'Norden' (see chapter 5.1).

There is a further differentiation between sketches which are used directly in a piece as models, and those that contain abstract pre-dispositions of musical material as a foundation for a work (which is apparently what Kagel himself refers to as a *Skizze*). Since the latter does not occur in *Die Stücke der Windrose*, this need not concern us.

⁴⁶ I asked Kagel about this practice during a telephone conversation on 11 July 2000. He also mentioned the rule that each sketch sheet can be used only once and confirmed that he uses chord tables, which list and number all combinations of a

The material sketched is often enlarged in the temporal dimension on the manuscript too, but there are also cases where sections are sketched in their entirety (but not whole pieces). Sketches usually contain textural models for individual sections, which are then combined horizontally and vertically, often with intervening passages composed directly onto the manuscript. This process of 'lining up' sections, whose textural models were developed on sketches, has to do with Kagel's episodic style. (Whether Kagel's sketching procedures explain the sectional nature of his forms or vice versa seems a 'chicken-and-egg' problem). Since there are no continuity sketches or formal overviews, the temporal dimensions of the pieces must either evolve in the process of creating the manuscript (which is where the 'actual composition' takes place, as will be explained below) or be developed mentally.

In general, sketches contain few corrections and represent only one, preparatory, stage of the compositional process. There is no 'sequence of sketches'; the same material only appears on one sketch and in one version without alternatives or any development between them, the developing of material taking place on the manuscript (see below).

Contrary to expectations, the sections or textural elements prepared by means of sketches are not necessarily perceptually more prominent than music composed directly onto the manuscript. For instance, one of the most striking moments of all in the cycle, the sudden apparition of a quiet, quasi-celestial C-major chord after tumultuous, seven- and ten-part tremolo chords held for 35 seconds in bar 137 of 'Südosten' does not appear on any sketch. Conversely, the cello line in bars 30-40 of the same piece is hardly the most conspicuous of the passage, but it is the only part of the texture which appears on a sketch (ss1).

All this seems to suggest that Kagel uses sketches as raw material or 'building blocks' for a composition, not as a first draft or blueprint of its architectural structure, which would also explain why sketch material can be so easily exchanged between different pieces. This assumption is supported by the fact that the order of the musical material on the manuscript does not necessarily reflect the chronology of its conception.⁴⁷ It is this function of the sketches as raw material that makes them

certain number of notes within a given interval, which he called his 'personal theory of harmony'.

⁴⁷ In 'Westen', for instance, Kagel composed the end first, intending it as the beginning, after which he composed the music leading up to it (the original bar and page numbers are still visible on the manuscript, according to which the piece was intended to begin with what is now bar 417, which is confirmed by the sketch of the passage). After finding that the piece was too short, Kagel added yet another section at the beginning (see chapters 4.3.2-4.3.4), which can be inferred from a table among the sketch materials on which Kagel listed all sections and their durations in real time. The original sum was 16'30", which must have fallen short of the required length for the

paramount for a study of cross-cultural musical representation, because it is on this stage that the source materials used are recorded.

In many cases the sketch and manuscript phases of compositions seem to have overlapped, by which I mean that the composer seems to have started with sketches before proceeding the manuscript, while from time to time producing new sketches, or appropriating earlier ones.⁴⁸ While producing the manuscript, Kagel writes the page and bar numbers of the manuscript at the top of the staff in the corresponding passage of the sketch, and he also assigns ordinal numbers to the sketch sheets, reflecting the use of the material in the manuscript so that the musical material appears in the same order on the sketch sheets as in the manuscript, even when it was not composed in this order. Normally, Kagel uses red felt pen for this, reserving green for corrections (of bar, page and ordinal numbers), and black for neutral highlighting. The reason for this numbering system seems to lie in the fact that Kagel usually works on several pieces simultaneously,⁴⁹ often over many months, which would make it difficult to keep in control of the materials in any other way, but it also makes it convenient for the analyst to compare the sketches to the manuscript. However, in many cases the bar numbers inserted in the sketches do not coincide with the corresponding passages in the manuscript, which is a clear sign that Kagel has cut out or inserted some bars after writing the first manuscript version. (Naturally, it can also happen that a passage is replaced by another of the same length, or that the sketched music itself is cut out later and does not appear in the final manuscript at all).

When producing the manuscript Kagel first writes faintly with pencil, apparently beginning with the material prepared on sketches and adding other parts or strands of the texture later. Unfinished manuscripts (for instance for 'Norden' and *Sankt-Bach-Passion*) show that Kagel tends to write only part of a texture, often over several pages, leaving other parts blank (frequently followed by more complete textures). This appears to create a sense of a linear process in the absence of continuity sketches and formal overviews. If the music needs working out, particularly as regards the material used to fill in the gaps, Kagel develops it further on execution sketches. These are

commission, so Kagel added bars 1-71, bringing the total to 20min. The sketch materials of 'Norden' contain a similar table.

⁴⁸ Since the manuscripts do not contain dates apart from the finishing date, it is hard to find any clear evidence for this. However, my analysis of the creative process of 'Norden' rests on the assumption that many sketches were appropriated in the course of producing the manuscript (see chapter 5.1). In *Gegenstimmen* (1972) and the Third String Quartet (1988), Kagel also used discarded manuscript versions of the same piece or movement as sketch materials, which suggests that there was no clear break between the sketch and manuscript phases.

⁴⁹ See Klüppelholz, "..../ 1991", 37. The dates on the sketches and manuscripts confirm that Kagel works on several pieces simultaneously as he mentions in the interview with Klüppelholz.

usually headed by bar and page numbers referring to the manuscript, which seems to imply that Kagel has already been working on the respective passage but feels he cannot satisfactorily execute it in all parts. Execution sketches often take the form of numerical rows for serial arrangements, tables (for instance for the distribution of pitches or rhythms among the instruments), working out of palindromic structures and the like, normally governing the details of a texture whose rough shape has already been determined.

When this process is finished, Kagel overwrites the pencil markings in the manuscript with black felt pen, using rulers, after which he erases the original pencil, as can be seen on unfinished manuscripts. This may explain why the manuscript can function both for developing the music and as a fair copy. If there is further need for corrections Kagel uses three basic ways of revising the manuscript:

1. For short passages or individual notes he utilises 'Tippex' and writes the correction on top of the old version.
2. For more substantial passages or whole parts he takes strips or pieces of blank score paper, glues them on the respective passage and writes the revised version on the glued-on paper.
3. If complete sections of music have to be revised, Kagel takes out the respective bifolia or cuts out single leaves and replaces them (or leaves them out without replacement). This may be one of the reasons he uses individual bifolia in a pile, which can be easier replaced or reordered than pages in a gathering.

All three ways of correcting unsatisfactory passages of music are widely used in the manuscripts, which on closer inspection often look like palimpsests of different versions of the same piece superimposed with the help of 'Tippex', paper, scissors, and glue. Fortunately some of the material taken out and replaced is preserved in the sketch portfolios, so that comparison between different versions is possible.

Obviously, if part of the music has to be struck out or replaced, the original bar and page numbers of the manuscript after that passage will not apply any more (unless the replacement happens to have the same number of bars and pages). In fact, there is hardly a page or bar number in any of the manuscripts of *Die Stücke der Windrose*, which has not at some stage been subject to revision, as can be inferred from the liberal use of 'Tippex' and glued-on paper at the respective places. Since the original often shines through 'Tippex' or glued-on paper, when held against light, it is in many cases possible to reconstruct the history of the manuscript in a fairly detailed way by comparing its different versions with the sketches (see chapter 5.1).

Once the manuscript is finished, Kagel sends it to his publisher to produce the performance score, which is usually a bound photographic reproduction of the

manuscript; if there is time pressure, Kagel will send it in instalments.⁵⁰ Following that, there is another process of often substantial revisions and corrections (before and after the first performance) leading to the printed score, which Kagel seems to regard as definitive. The whole process is summarised in fig. 3 (page A-3).

⁵⁰ I assume that by the time Kagel sends the beginning, he has more or less finished the composition of the complete piece (possibly in pencil), but not its final notation. Otherwise it is hard to see how he could regard the beginning as 'final' if he has not yet gained an overview of the piece as a whole.

3. Sources and Traditions

In the following I want to explore the two contextual backgrounds *Die Stücke der Windrose* refer to, namely 'ethnic' music and the salon orchestra. In the present chapter I will be mostly concerned with outlining these traditions and discourses, and giving a brief account of Kagel's earlier works which engaged with cross-cultural interaction. The way *Die Stücke der Windrose* actually address these issues musically will be examined in the following chapter.

3.1. References to Foreign Cultures in Western Music

Exoticism presupposes a deliberate opposition of what is alien to what is one's own, the otherness of what is foreign is emphasized, savored, as it were, and elaborately depicted against an implied background of one's own ordinary and familiar world.

Mikhail Bakhtin⁵¹

Cross-cultural interaction has become a hotly debated topic, in musical circles as well as in the wider cultural community. Multi-culturalism, post-colonialism, globalisation and, related to those, postmodern pluralism have led to a growing awareness and re-appraisal of the reciprocal cultural relations between that strange, in itself heterogeneous, entity called 'the West' and other civilisations. It has almost become a consensus that wider contact between different cultures through immigration, electronic media, and jet travel must find its reflection in music, be it as an unconscious reflection of a new, more global consciousness, or as a deliberate attempt at creating some kind of cultural fusion.⁵² These cross-cultural influences can be observed in practically all areas of contemporary Western music: jazz, pop, and concert music.⁵³ Given Kagel's awareness of the debates surrounding cross-cultural interaction, as evidenced by his statements and compositions, *Die Stücke der Windrose* not only must be seen in this context, but can also be regarded as a conscious intervention in these discourses.

The recourse to foreign cultures within Western music is by no means a novel phenomenon. At least since the eighteenth century composers have made wide and frequent use of 'exotic' musical material. However, as Betzwieser and Whaples have shown, the musical codification of the exotic in Western music often rested on musical

⁵¹ "From the Prehistory of Novelistic Discourse", in idem, *The Dialogic Imagination*, 101, underlined passage italicised in the original.

⁵² See for instance Watkins, *Pyramids*, 1-12.

⁵³ In the following I will however focus on concert music, firstly because that seems the most relevant tradition for Kagel, and secondly because I lack the necessary insight into the other fields.

codes defined by their relation to stylistic conventions within the Western concert music tradition rather than by their relation to any 'authentic' practice (even when at least some factual knowledge was available).⁵⁴ This musical characterisation of the 'other' in terms of its divergence from the 'self', and not so much its intrinsic qualities, accords with the representation of cultures in the West in general, as described by Said with respect to orientalism:

In the system of knowledge about the Orient, the Orient is less a place than a topos, a set of references, a congeries of characteristics, that seems to have its origin in a quotation, or a fragment of a text, or a citation from someone's work on the Orient, or some previous imagining, or an amalgam of all these.⁵⁵

It does not seem necessary to recount the history of the appropriation of foreign musics in Western concert music, since it is generally well researched; suffice it to say that there is an established tradition of musical exoticism to which *Die Stücke der Windrose* refer.⁵⁶ What is important for an understanding of the work, however, is the arguably increasing influence of foreign musics in the twentieth century, and more importantly, the growing self-consciousness with which composers approach these source materials, frequently reflecting on their motivation for appropriating the music and the legitimacy of the particular practice. What evolved is a sometimes bitter debate between competing ideologies, against which Kagel positions himself.

Ever since Debussy's appropriation of Javanese *gamelan*, for instance, the borrowing from 'ethnic' music was one of the decisive factors in the history of twentieth-century composition, not least because of its important role in widening and finally overcoming the traditional system of 'common practice tonality'. (Whether it was the general dissipation of traditional tonality at the beginning of the twentieth century which enabled composers to quote foreign musics more 'accurately', or whether, conversely, the borrowing facilitated the break-up of the system, is a chicken-and-egg question). However one interprets the musical development of the early twentieth century, it appears certain that the disenchantment with Western civilisation during the *fin de siècle*, and the growing awareness of alternatives in the form of what appeared to be

⁵⁴ See Betzwieser, *Exotismus und "Türkenoper"* and Whaples, "Early Exoticism". Compare also Dahlhaus' arguing that 'the key issue [concerning exoticism and folklorism] is not the original ethnic substance of these phenomena so much as the fact that they differ from European art music, and the function they serve as deviations from the European norm' (*Nineteenth-Century Music*, 306).

⁵⁵ Said, *Orientalism*, 177. Kagel expressed a similar sentiment: 'l'orient, c'est une invention de l'occident. C'est-à-dire que [...] l'Européen a besoin de l'Orient pour être heureux [...] qu'il est supérieur...'. See *Musique en Jeu* (ed.), "Une Panique créateur", 63.

⁵⁶ See for instance Bellman (ed.), *The Exotic*; Blum and Kartomi, (eds.); *Music Cultures in Contact*; Gradenwitz, *Musik*; Lissa, "Vom Wesen"; Betzwieser, *Exotismus und "Türkenoper"*; Head, *Orientalism*.

intrinsically different cultures during the hey-day of imperialism, helped to make a truly 'new' music conceivable.⁵⁷

From then on, foreign influences were time and again at the forefront of the avant-garde. Stravinsky's and Bartók's use of Russian and Balkan folk music respectively (as examples of the discovery of the 'internal other'), Messiaen's appropriation of – among other things – Indian rhythm, Cage's fascination with Far Eastern philosophy, Reich's and Ligeti's infatuation with West African drumming are just some of the major developments in Western new music, which testified to the growing interest in 'ethnic' music.⁵⁸ The profundity of the impact of the respective source musics and the seriousness of the engagement with them in all these cases is open to debate and cannot be discussed here. What is hardly disputable, however, is that despite the (fairly isolated) endeavours of musicians such as Maurice Delage or Colin McPhee to come to a 'real' understanding of Indian and Balinese music respectively and strive towards attaining genuine 'bi-musicality',⁵⁹ these developments constitute representations of 'otherness' within the framework of Western music rather than a genuine amalgamation of different cultures.⁶⁰

Conversely, composers from non-Western countries made their entrance on the internationalised new music scene, counterpointing the Western appropriation of foreign music with *their* application of Western compositional technique, and their view of their own cultural background. Thus Western audiences took note such composers as Toshiro Mayuzumi, Toru Takemitsu and Toshio Hosokawa from Japan, Isang Yun and more recently Young-Hi Pagh-Pan from Korea, Akim Euba from Ghana and many more. Apart from that, composers from more mixed cultural backgrounds such as the (white) South-African Kevin Volans⁶¹ or the Chinese Americans Chou Wen-Chung and

⁵⁷ Compare Watkins, *Pyramids*, 13-37.

⁵⁸ For cross-cultural interaction in twentieth-century music see for instance Andraschke, *Folklore und außereuropäische Musik* and "Die Bedeutung der Folklore"; Ausländer and Fritsch (eds.), *Welmusik*; Corbett, "Experimental Oriental"; Dale, "Transcultural Composition"; Euba and Kimberlin (eds.), *Intercultural Music*; Gertich and Greve, "Ankara, Jakarta, Kürten, New York"; Gradenwitz, *Musik*; Liao, "Im Prozeß"; Oesch, "Was bedeutet asiatische Musik" and "Aussereuropäische Musik"; Nicholls, "Transethnicism"; Omibiyi-Obidike, "Africa in World Music"; Rösing, "Interkulturelle Musikaneignung"; Schatt, *Exotik*; Watkins, *Pyramids*; Wen-Chung, "Towards a Re-merger"; and Wilson, "Das andere".

⁵⁹ Concerning Delage see Pasler, "Reinterpreting Indian Music"; and "Race, Orientalism, and Distinction", for McPhee see Cooke, "The East in the West".

⁶⁰ Compare Nettl's statement in his *The Western Impact*: 'The use of gamelan techniques, African percussion sounds, and raga principles by composers of Europe and the Americas must be regarded in the first instance as aspects of the history of Western music' (4).

⁶¹ For Volans see Taylor. *The Voracious Muse*, 14-68.

Tan Dun made their appearance.⁶² Thus, more than ever before, the definitions of ‘self’ and ‘other’ are in flux and constantly being redefined, which is precisely what *Die Stücke der Windrose* capture.

One particularly influential approach to cross-cultural music involved transcending one’s own identity in a fusion or merger of cultures – in many ways a more global consciousness – which seems to have been a motivation for West Coast composers such as Henry Cowell, Harry Partch, Lou Harrison and La Monte Young, who drew from many sources in equal measure, partly because they did not regard their own musical heritage as exclusively European.⁶³ Apparently unrelated to these developments, European composers, too, strove towards creating, in Karlheinz Stockhausen’s words, ‘a music of the whole world, of all countries and races’.⁶⁴ Stockhausen’s concept of ‘Weltmusik’ (only inappropriately translatable as ‘world music’) had a tremendous impact, particularly in West-Germany, but also beyond. For instance, Pousseur’s conception of music is heavily influenced by Stockhausen, and it will soon become clear that Kagel also reacted to Stockhausen’s ideas, if in a rather different way.⁶⁵ Again, for many composers involved in this endeavour, the use of foreign musical material is not an end in itself but a reflection of the vision of a unified humanity and a cosmic consciousness. These practices also provoked widespread criticism, with Stockhausen and others being accused of hegemonic and neo-imperialist attitudes. Thus Luigi Nono stated that ‘the collage method [concerning borrowing from ‘ethnic’ sources] originates from colonialist thinking’, while Jürg Stenzl went so far as to speak of the ‘Führer Stockhausen who rules the world and wants to govern it in authoritarian fashion’. Alain Daniélou and Sofia Lissa, among others, were similarly sceptical, if less vitriolic.⁶⁶

These quotations provide an insight into the heated discussions of the continental avant-garde during the seventies and early eighties (which unfortunately is hardly ever discussed in the burgeoning recent literature on musical representation). This not only took place in Kagel’s immediate environment (after all he lived in Cologne, the ‘work-time’ centre of the avant-garde), but also exerted a strong influence on him, as is

⁶² Obviously in many world regions, particularly Asia, Western music is more deeply embedded in cultural life and the curriculum than the traditional indigenous music, but that only goes to show that ‘cultural identity’ is a creation or a quest and not a natural entity

⁶³ Compare Corbett, “Experimental Oriental” and Nicholls, “Transethnicism”.

⁶⁴ Stockhausen, “Telemusik”, 79. See also Stockhausen’s “Weltmusik” and “Hymnen”.

⁶⁵ For Pousseur see Pousseur, *Composer*; idem, “A Brief Appraisal”. See Ausländer and Frisch (eds.), *Weltmusik* for an interesting account of the ‘Weltmusik’ approach.

⁶⁶ Nono’s quotation is taken from his “Geschichte und Gegenwart”, 36 (quoted from Fritsch, “Zur Idee”, 23, my translation) and Stenzl’s from “Orientfahrten”, 125 (my translation). The other references are Daniélou, “Außereuropäische Musik” and Lissa, “Vom Wesen”.

evident from his 'response' to the debate, the composition *Exotica* (see chapter 3.1.1), and his choosing 'Außereuropäische Musik' ('Extra-European Music') as the course topic for the 'Kölner Kurse für Neue Musik' in 1974.⁶⁷ Characteristically, though, he never publicly took sides in the debate.

Since then things have hardly become clearer: more and more composers turn to inter-cultural collage compositions, and the boundaries between manifestations of hegemony and essentialism, 'authenticity' and 'ethno-kitsch', 'creative merger' and eclectic and undifferentiated mishmash are subject to heated discussion. Not least because cultural interchange is ideologically as well as aesthetically sensitive terrain, since it is hardly ever truly reciprocal but reflects power relations, most statements championing a supposedly 'genuine' transcultural approach at the same time denounce others as pretentious or exploitative.⁶⁸ Yet the undifferentiated condemnation of any cross-cultural interaction in music, as apparently proposed by Nono, Stenzl and others, is hardly more helpful, since the impact of foreign cultural practices on Western culture cannot be ignored, so that this would amount to a call for narrow-minded isolationism. Moreover, as Nettl and Slobin have argued, the idea that cultural exchange is per se harmful is in itself essentialist.⁶⁹ This rather confusing background of conflicting ideological positions and aesthetic practices is significant for an understanding of *Die Stücke der Windrose*, insofar as the pieces do not represent a first 'innocent' attempt at cross-cultural representation in an ideological vacuum, but can be seen to self-consciously position themselves within an on-going debate.

3.1.1. Cross-cultural Approaches in the Works of Mauricio Kagel

To the colonisers and the colonised.

Mauricio Kagel, dedication to *Die Umkehrung Amerikas* (my translation)

⁶⁷ The Mauricio Kagel Collection of the Paul Sacher Foundation contains the folder in which Kagel collected documents relating to the course, such as the programme, lists of participants, correspondence, and plans. Kagel took over the direction of the courses from Stockhausen in 1969; they were abandoned after 1975 (for a list of the courses organised by Kagel see Klüppelholz, *Mauricio Kagel 1970 – 1980*, 299). There is also a letter in the collection from Johannes Fritsch, who has remained one of the most vocal proponents of the 'Weltmusik' concept, apparently requesting an article by Kagel on issues of cross-cultural influence. Whether this is in connection with the *Weltmusik* volume Fritsch co-edited (with Peter Ausländer) is hard to say; it is also unclear why Kagel did not write this essay.

⁶⁸ Apart from the articles already mentioned, contrast for instance Craig Dale's swipe at Stockhausen in his "Transcultural Composition" or Steve Reich's distinction between 'superficial' and 'structural' influence in his "Postscript" (see particularly p. 40) with the rather naively idealist views in Euba and Kimberlin (eds.), *Intercultural Music*, or the heavy-handed Marxism of Taylor's *The Voracious Muse*. This list could be prolonged almost indefinitely.

What has to be kept in mind with respect to *Die Stücke der Windrose* is that Kagel has time and again engaged with issues of cross-cultural interaction in his works, which is not surprising for a composer from a mixed cultural background. It seems to me that these works can often be regarded as reactions to contemporary cultural currents as briefly sketched above. Therefore a short account of his earlier cross-cultural approaches may clarify some aspects of *Die Stücke der Windrose*.

Kagel's first work with an openly cross-cultural background, tellingly entitled *Exotica for Extra-European Instruments* (1972), was commissioned by the Munich Olympic Games (1972) for the exhibition 'Weltkulturen und moderne Kunst' ('World Cultures and Modern Art'), and soon became one of the most famous and most controversial of Kagel's works.⁷⁰ It is also available on CD in two different interpretations, which is somewhat surprising given the difficulty and 'unpleasantness' of the piece.⁷¹

In *Exotica* (Western) musicians have to play a variety of foreign instruments preferably not used in Western art music before, which have to be selected by the players. They are thus forced to adapt to unfamiliar cultural artefacts and practices, which, due to the dominance of Western culture, more often happens the other way around.⁷² Additionally, they are asked to sing, imitating foreign accents in a non-comical way (as Kagel specifies). The score also contains the instruction to perform the piece seated on the floor among the heaps of instruments, apparently parodying typical preconceptions of 'primitive' cultures (for the first performance, the musicians, including Kagel, also painted their faces in 'tribal' fashion, which can be seen on the original record cover). The score consists of small segments in approximate notation, which

⁶⁹ See Slobin, *Subcultural Sounds* and Nettl, *The Western Impact*.

⁷⁰ For *Exotica* see Klüppelholz, *Mauricio Kagel 1970 – 1980*, 69-72, Raab, "Zum Problem"; Schatt, *Exotik*; Wilson, "Das andere"; Pelinsky, "Masques de l'identité"; and Andraschke, *Folklore*, 458-60. The catalogue for the exhibition, *Weltkulturen und Moderne Kunst*, ed. Siegfried Wichmann, shows the enormous scope of the materials on show, ranging from indigenous art to Western art which shows ethnic influence – a combination characteristic of the optimistic spirit of the 70s. Typically, however, 'modern' art – or music – is implicitly construed as Western, and the 'world cultures' as somehow timeless and unhistoric. The sheer number of musical examples either of non-Western origin, or of Western compositions reflecting world culture in some way, which were presented as recorded examples and discussed in the catalogue, is breathtaking. Moreover, the catalogue contains some of the most important theoretical articles of the 'Weltmusik' movement of the 70s: Sofia Lissa's "Vom Wesen" and Dieter Schnebel's "Neue Weltmusik".

⁷¹ The first recording, which, unusually, preceded the first public performance, features Christoph Caskel, Siegfried Palm, Michel Portal, Theodor Ross, and Wilhelm Bruck, directed by the composer, the same musicians who played the first performance (Deutsche Grammophon, DGG 2530251, re-issued: DGG 445252-2); the second is by the 'Ensemble Moderne', also directed by Kagel (Koch Schwann Aulos, Ko 31 391-2).

⁷² In a typically postmodern twist however, the more recent recording by the 'Ensemble Moderne' features Asian musicians imitating Asian music, rather like blacks performing in blackface.

can often be freely combined (parts A, C and D), and instructions for imitating ethnomusicological recordings, which have to be selected prior to the performance (parts B and E).⁷³

Predictably, the musicians fail miserably in their attempts to imitate the taped 'authentic' music, since it is as strange to them as the instruments they play on, or rather *operate*. The result is simply grotesque, with the musicians banging or piping amateurishly on strange sound producers or howling in pseudo-primitive fashion, in short: making 'barbaric noise'. I find it hard to understand the piece with its apparently non-directed or multi-directed aggressiveness, and Klüppelholz' somewhat predictable interpretation, that *Exotica* is a protest against the annihilation and standardisation of world cultures by the occident, does not seem to tell the whole story.⁷⁴ According to Kagel's programme note the basic idea was to expose the relativity of the (European) term 'exotic';⁷⁵ and clearly the 'primitives' in this instance are the Westerners, who are depicted in a way traditionally reserved for 'savages': riotous behaviour, undifferentiated noise, and most crucially, always trying to imitate the Westerners (here replaced by 'others'), while never succeeding. Meanwhile, the only 'authentic' music comes from tape (Kagel's sketches show that the composer wanted to highlight the discrepancy between model and imitation, remarking that the best imitation will only confirm the qualities of the original, and that the appearance of the original will illustrate how 'cheap' the imitation is).⁷⁶

Apart from this critique of colonialist attitudes in general, I understand the random choice of materials, the apparent failure of the intercultural communication, and the Babylonian confusion in *Exotica* as a particularly cruel parody of 'Weltmusik' ideas, particularly directed against Stockhausen's self-aggrandising claim of being able to synthesise the world's musics into a higher unity (i. e. his own music). *Exotica* seems to say that a fusion of musical cultures leaves the richness and nuances of the individual ingredients behind in favour of a barbaric and undifferentiated mix, just as the performers in *Exotica* do not come near the music played from tape. This is obviously a

⁷³ Another difference between the different parts is between solo, ensemble, and tutti playing.

⁷⁴ See Klüppelholz, *Mauricio Kagel 1970 – 1980*, 69-72.

⁷⁵ The programme note is published in the liner notes to DGG 445252-2. See also Klüppelholz, *Mauricio Kagel 1970 – 1980*, 71. Note the emphasis on 'relativity' which is also characteristic in Kagel's programme note for *Die Stücke der Windrose*.

⁷⁶ Inexplicably though, the tape examples for the first performance seem to have been recorded by the performers themselves, as was stated in some of the reviews, collected by Kagel and now kept at the Paul Sacher Foundation. This is partially supported by the documentation for the DGG recording in the sketch materials, which lists the materials used and their combination, showing that some original documents and some 'authentic apocrypha', that is imitations passing for originals, were used (the term 'authentic apocrypha' is used by Kagel in his notes).

far-reaching interpretation and there is no evidence for authorial intentions to that effect, but there are other interpretations which go in a similar direction by suggesting that *Exotica* critiques Western constructions of otherness,⁷⁷ and I have already pointed out that critiques of Stockhausen's concept of 'Weltmusik' were common.

A clearer, and in many ways wittier, instance of the reversal of perspectives is presented by *Mare Nostrum – Entdeckung, Befriedung und Konversion des Mittelmeerraumes durch einen Stamm aus Amazonien* ('Discovery, Pacification, and Conversion of the Mediterranean Region by a Tribe from Amazonia') from 1975.⁷⁸ In a music-theatrical setting Kagel asks the question what would have happened if, instead of Europeans occupying South America, South Americans had invaded the Mediterranean, the cultural epicentre of Europe. The piece takes on the view of the colonisers, telling 'the history of the white savages and their questionable customs', as Kagel's commentary states.⁷⁹ A narration of the *conquista* of Europe by a baritone in a curious mixture of immigrants' German, authoritarian administrative discourse, and elements of Amerindian languages is combined with simple theatrical elements (all written by Kagel) features all the ingredients of the real conquest: unspeakable violence, cynicism, complexly rationalised self-righteousness, missionary zeal, and condescension towards the supposedly primitive natives. As a matter of course, the Amazonians have no understanding of what they find, but they will always devise a theory which accounts for everything and confirms their view of the inferiority of the savages. Thus, Mozart's *Rondo alla turca* is played to them in a badly damaged version as an example of Turkish music, to the mirth of the audience about such antediluvianism (incidentally one of the most brilliant musical parodies ever!). This sounds all too familiar, as generally speaking the real occurrences are distorted towards recognisability in *Mare Nostrum*.

Almost exactly a month after the first performance of *Mare Nostrum*, also in 1975, *Kantrimusik. Pastorale für Stimmen und Instrumente* had its first airing.⁸⁰ As the title (the English term 'country music' spelt with German phonemes) suggests, it is a satirical treatment of the folkloristic pastoral (without however referring to the American style of country music). Concurring with the political activism of the seventies, *Kantrimusik* parodies the exploitation of nature and folklore by presenting a mercilessly objectified musical idyll, pieced together from a bizarre selection of segments taken from the department store of international tourist folklore. The piece can be performed in a concert or simple stage version (with a selection of décors depicting popular

⁷⁷ Compare Pelinski, "Masques"; Raab, "Zum Problem"; and Wilson, "Das andere".

⁷⁸ For *Mare Nostrum*, see Klüppelholz, *Mauricio Kagel 1970 – 1980*, 110-120.

⁷⁹ Quoted from Klüppelholz, *Mauricio Kagel 1970 – 1980*, 110.

scenery such as sun-downs, mountains, meadows and so forth, appearing when least fitting). Kagel's own description explains the basic conception:

The eight movements as a whole, together with the interludes, build a programme such as is frequently presented – in enlarged form – by those ensembles of the entertainment industry, which belong to the department of folklore (sub-department arrangements). On these evenings costume-wearing 'family' groups with many children make their appearance, who, in the conviction of authentically representing a certain region, declare their acoustic solidarity also with other examples of adulterated music. (As so often, the fate of folklore to act as mouthpiece *and* entertainment of the ethnic community at the same time, is deplorable).⁸¹

As can be seen in the sketches, the lyrics of the vocal parts consist of seemingly nonsensical elements in different languages, which Kagel in fact selected from world literature (such as the *Poema del Cid*, Boccaccio, and Heine). This is combined with a stereotyped mixture of third-based harmony, bouncy rhythms, chromatically meandering melodies, and serial technique (apparent from the sketches), played by a somewhat imbalanced ensemble of clarinet, trumpet, tuba, violin, piano, percussion, and a host of 'characteristic' plucked instruments such as guitar, mandolin, balalaika, ukulele and so forth, not necessarily used in accordance with the region (possibly) presented. On the whole, the piece is a specimen case of musical synthetics and artificiality, the ultimate deconstruction of the appearance of 'natural' beauty and the interchangeability of marketed folklore. Kagel's own characterisation is particularly revealing here, and it would equally well fit *Die Stücke der Windrose*: 'The supposition of the piece is that the apocryphal has become the authentic. We are so dependent on apocryphal music performances that they have become part of our instinct, just like plastics or nylon.'⁸²

Shortly afterwards, in 1976, Kagel produced the 'epic radio play' (as the sub-title states) *Die Umkehrung Amerikas* ('The Reversal of America').⁸³ Taking up the topic of the *conquista* again, *Die Umkehrung* is in many ways a sequel to *Mare Nostrum*,

⁸⁰ For *Kantrimusik*, see Klüppelholz, *Mauricio Kagel 1970 – 1980*, 121-129 and Condé, "La Charrue", an appropriately funny 'analysis' of the piece.

⁸¹ Quoted from Klüppelholz, *Mauricio Kagel 1970 – 1980*, 123 (my translation, italics in the original).

⁸² Quoted from Klüppelholz, *Mauricio Kagel 1970 – 1980*, 129 (my translation). 'Apocryphal' is one of Kagel's favourite terms, summing up his conceptions of 'authenticity', artificiality, and authorship. In the discussion after a lecture given by him, entitled "On Endings" ("Über das Enden"), at the Hochschule für Musik Hanns Eisler in Berlin on 10 January 99 Kagel distinguished further between 'authentic apocrypha' and 'apocryphal apocrypha' (a differentiation in Bible scholarship to distinguish between authentic biblical writings outside the canon, and questionable documents, i. e. apocryphal apocrypha). I will come back to Kagel's 'aesthetics of the apocryphal' in chapter 4. Compare also Klüppelholz, "Apokryphe Archäologie"; although Klüppelholz mentions the term, he does not discuss it.

⁸³ Compare Klüppelholz, *Mauricio Kagel 1970 – 1980*, 133-38; see also Kagel, *Das Buch der Hörspiele*, n. p.

replacing however the cynical humour of the earlier piece with a very real sense of terror. Unusually, Kagel ensured that the piece would be understood by writing an introduction, recorded with himself as speaker and played before the broadcast. This testifies to his urgent desire to communicate his outrage at the colonisation of South America to a wider audience (for which the radio play may be a more suitable medium than the sealed-off world of the concert hall):

During the first thirty years of the *conquista* – after the landing of Hernán Cortéz – the population of central Mexico was reduced by murder and bloodshed from twenty-five million to about six million: this amounts to nineteen million victims! By this, modern experiences about systematic genocides of an undreamed-of extent have been made; the application of these experiences with differing tools has not stopped since then. Great and middle-ranking powers, important and less important countries of the earth have contributed till today to the history of the extermination by the stronger. Will this condition ever change?

The evidence for the uncivilised attitude of Spain was taken from documents, which were written between 1495 and 1550. Therefore, the foundation of my radio play is little more than a report of facts, an *aide-mémoire* of history repeating itself. Actually, this radio play could be broadcast in the daily news.⁸⁴

Despite Kagel's emphasis on the factuality of the piece, *Die Umkehrung Amerikas* is a personal treatment of the historical facts, its universality being undeniable, however. The piece is chiefly constituted by a collage of texts, including fragments from the original documents and other linguistic material such as enumerations of different ways of killing (apparently also concocted from the documents), or sequences of words taken from a dictionary, which in this context take on a new, gruesome meaning, like a systematic catalogue of horrors.⁸⁵ Throughout, Kagel exposes the perverse conglomeration of greed, religion and sheer blood lust behind the genocide by for example playing with the phonetic similarity of 'Gott' ('God') and 'Gold'. Thus, violence is depicted not only *by* language (in the sense of a narrative) but *with* language and, in a sense, done *to* language.

As Kagel explained, he tried to 'compose with words in a musical way'.⁸⁶ The most notable technique in this context is the tape reversal, which is used, for example, to illustrate the forced teaching of the oppressors' language. Kagel wrote the text in reverse, which was then read and recorded, but played backwards so that the result is a distorted version of the original. The Amerindians in the piece speak mostly in this disembodied, ghostly way, the loss of their language signifying their loss of cultural identity. Music in a conventional sense is used only sparingly as in strange percussion sounds and surreal chant. Kagel tried to avoid illustrating the words with music in the

⁸⁴ Transcribed and translated from a broadcast of the piece on radio. Also published in Klüppelholz, *Mauricio Kagel 1970 – 1980*, 133-34.

⁸⁵ For instance: 'verhungern, verjagen, verkennen, verkaufen, verklagen' and so forth (quoted from Klüppelholz, *Mauricio Kagel 1970 – 1980*, 135).

⁸⁶ Comment before the radio broadcast of *Die Umkehrung*.

way of traditional radio play or film practice, instead treating music and language independently of one another and at times disparately.⁸⁷ The result is not so much a narrative but a conglomeration of images like in a nightmare, which, apart from the emphasis on ubiquitous human motivations such as greed, religiously motivated hatred, and blood lust, may lend the piece its universality.

Between *Die Umkehrung* and *Osten* there are hardly any pieces with a prominent reference to foreign cultures, although *Tango Alemán* (1978) and *Blue's Blue* (1979) could be cited as humorous treatments of cultural interchange. Thus such works cluster around the 1970s and 90s, leaving a gap during the 80s. Whether this is merely a coincidence or reflects Kagel's reacting to the 'Weltmusik' movement of the seventies and the preoccupation with cross-cultural interaction of the nineties respectively is impossible to say. What has become apparent in all the works discussed, however, is that Kagel reflects on the representations and depictions of foreign cultures *within* Western civilisation rather than using original music as raw material for his own compositions. It sometimes almost seems as if Kagel, in accordance with Shklovsky's theory of 'defamiliarisation',⁸⁸ exhibits the mirror-image of 'ethnic' music as it is reflected in Western culture (as in *Exotica*) and then meditates about what the original might have been. What Kagel is interested in is exposing the treatment of the 'other' by Westerners, not creating the utopia of harmonious cultural fusion in the sense of 'Weltmusik', which, as a good Adornian, he would probably regard as a 'false conciliation'. Therefore, Kagel's stance on cross-cultural interaction tended to be characterised more by the reality of one-sided power relations than by the ideal of mutually beneficial, intercultural exchange.

Die Stücke der Windrose arguably present a more positive, if sceptical, view of cross-cultural interaction, in keeping with Kagel's generally softened views and attitudes. This may have something to do with the shift in the general discourse on cultural interchange, from the sometimes simplistic Marxism of the political activism of the seventies, with its stereotypical ascription of passivity and stasis to the 'other', to more recent post-colonialist theories.⁸⁹ Following that (or so it seems), in ethnomusicology, too, the essentialisation and attempted conservation of the 'authentic' has given way to a new appraisal of change, which is not necessarily regarded as a sign of standardisation or annihilation by the West, but as a strategy of resistance or subversion and the sign of dynamic cultures, which for their part

⁸⁷ Ibid.

⁸⁸ See Shklovsky, "Art as Technique". Shklovsky's main argument is that only when transformed beyond its ordinary appearance does it become possible to reappraise the original (see chapter 4.1).

⁸⁹ Obviously, many of the influential texts by Fanon or Said had appeared earlier, but they were yet to make a major impact on the general debate in Germany.

appropriate foreign influences.⁹⁰ From his statements it is evident that Kagel is aware of these developments and wanted to capture the dynamic interplay between musical cultures in *Die Stücke der Windrose*. For instance in his programme note to 'Nordwesten' he speaks of 'a time [i. e. today] when fusion and reciprocal influence have become key concepts in looking at musical languages and cultures', and in our interview he also emphatically confirmed that *Die Stücke der Windrose* are meant as a model of cultural interchange (see page A-33). All this exemplifies how Kagel reacts compositionally to social debates.

Thus, cross-cultural interaction is generally valorised more positively in *Die Stücke der Windrose* than in the earlier pieces discussed above. What has remained more or less the same, however, is that the emphasis is still more on uncovering the representation of 'otherness' in Western culture than on an appropriation of 'ethnic' music for its own sake. It will also become clear that Kagel continues to employ complex rhetorical strategies, similar to the reversal witnessed in *Exotica* (Western musicians acting as 'primitives') or *Mare Nostrum* (Amazonians conquering the Mediterranean), which is why the discussion of these earlier pieces is so crucial for an understanding of *Die Stücke der Windrose*. One important strategy for reflecting the Western representation of 'otherness' is the salon orchestra, which will be discussed in the following section.

3.2. The Salon Orchestra

As I already hinted at, my interpretation of *Die Stücke der Windrose* rests to a certain degree on the association of the salon orchestra with the exoticism of the hey-day of imperialism around the turn of the century. But is this view supported factually, and, if so, is there any evidence that Kagel knows about this history?

Regarding the salon orchestra there is a marked disparity between the richness of associations it conjures up on the one hand – the splendour and luxuriance of a bygone era, elegance, nostalgia, but also cheap sentimentality, kitsch, and the lures of exoticism – and what is actually known about it on the other. This is particularly fertile ground for Kagel, for whom the historical associations attached to certain instruments and ensembles have always been as important as their strictly musical characteristics, and who tends to stress the imaginary rather than the purely factual (see chapter 4).⁹¹

In our interview, Kagel pointed out that he enjoyed the provocation of employing such a slightly disreputable ensemble in the context of an often formalist and ascetic

⁹⁰ See particularly Nettl, *The Western Impact* and Slobin, *Subcultural Sounds*.

⁹¹ I have made a similar argument in my "Sematisierung", and "Auseinandersetzung". Works like *Variété* and the many pieces for accordion demonstrate the importance of the semantic qualities of instruments.

avant-garde, which suppressed such connotations, stating that he particularly intended to subvert the expectations raised by the ensemble, thus producing 'aesthetic confusion' (see page A-26). In his programme note to 'Nordwesten' he also declares that 'illusion and evocation have always been part and parcel of salon music'. At the same time, he also sets himself in a tradition of 'art music arrangements' for salon orchestra, notably by Schönberg (see page A-26).

As I quoted in chapter 2.1, Kagel's endeavour was to emulate the kind of imaginary musical journey, which a salon orchestra could offer its audience, while they took coffee. As he told me during a telephone conversation, he often listened to salon orchestras during the 1940s and 50s in Buenos Aires, where they seemed to have survived longer than in Europe.⁹² The basic description is confirmed by the existing literature on the subject, of which there is very little and which is exclusively in German.⁹³ The term 'salon orchestra' itself derives probably from the back room of Viennese coffee houses, where the salon orchestras originate from, and which was called 'salon' (another theory relates the salon orchestra to 'salon music', since the early repertoire appears to have consisted of arrangements of salon music for piano).

After its appearance in Vienna during the 1890s the salon orchestra was quickly disseminated about the continent and abroad. Reflecting the original practice of arranging salon music for piano, the salon orchestra is generally build around an indispensable piano trio, which is reinforced by an indefinite number of other instruments. This developed into three main standardised line-ups, the titles of which may or may not give an indication of the geographical centres of the salon orchestra practice:⁹⁴ The Berlinese line-up consists of piano, harmonium, a string quintet (two solo violins, a viola, a cello, and a double bass), flute, clarinet, cornet, trombone, and percussion; the Parisian is limited to piano trio (piano, violin, and cello), double bass, flute, cornet, and percussion; and the Viennese is similar to the Berlinese, yet lacks a viola and substitutes the cornet with a trumpet. Original compositions seem to have followed salon music arrangements, but the core of the repertoire was apparently taken from operettas and marches. In connection to this, it seems to have remained standard practice to write individual arrangements for the forces available. Thus, the slightly

⁹² The conversation took place on 11 July 2000.

⁹³ For accounts of the history and conventions of the salon orchestra see Ballstaedt, "Salonmusik"; Widmaier, "Salonmusik"; Ballstaedt and Widmaier, *Salonmusik*; and Kogler, "Das Salonorchester". As some of these articles were written by the same authors and the authors refer to one another, the basic information on the salon orchestra recurs in all sources. I will therefore not in all cases mention the particular sources. Even in its second edition, *The New Grove Dictionary of Music and Musicians* still does not contain entries for 'salon music' or 'salon orchestra'.

⁹⁴ In his "Salonmusik" Widmaier quotes a sheet music catalogue distinguishing nine different line-ups; all other sources mention only the apparently more common three.

'non-standard' line-up of the 'Salonorchester Cölln', from which Kagel has derived his instrumentation (see chapter 2.1), appears far from unusual. In a newspaper article on the 'Salonorchester Cölln', which Kagel has collected and which is now kept at the Paul Sacher Foundation, the director of the ensemble, its first violinist Koenrad Ellegiers, is quoted commenting on how he arranges for the line-up.

According to Karl Kogler a conventional salon orchestra programme would consist of a march, an overture from an opera, a waltz, a fantasy, and a concerto, followed by another march before the interval; the second half would again begin with a march, followed by an overture from an operetta, a waltz, a potpourri, a character piece, and another march at the end.⁹⁵ (Given the geographical and chronological distribution of salon orchestra practice, it is hard to believe that this fairly elaborate order would be rigidly adhered to, but in any case it may serve as an example). The two halves of the programme are very similar, but the second seems conventionally to have struck a lighter note, substituting operetta for opera, potpourri for fantasy, and character piece for concert piece. It is also in the second half of this programme that the exotic numbers are to be found. The potpourri for instance could be a 'nationality potpourri' (*Nationalitäten-Potpourri*); Kogler cites 'Hungarian' and 'Rumanian' potpourris as popular examples. The standard place for the musical imagination of foreign countries, however, was the character piece (where 'character' seems to stand for national or ethnic character); Kogler cites *Indischer Brautzug* ('Indian Bridal Procession', composer not mentioned), Paul Lincke's *Siamesische Wachtparade* ('Siamese Mounting of the Guard'), Gerhard Winkler's *Neapolitanisches Ständchen* ('Neapolitan Serenade'), Franz Fischer's *Südlich der Alpen* ('South of the Alps'), and Albert Ketèlbey's *In a Persian Market* as typical examples.

Thus there is ample evidence that the common exoticist connotations of the salon orchestra are in fact founded in its repertoire, and Kagel's remark in the interview that 'people were sitting in a salon or café, and the ensemble would play *In a Persian Market*, or Spanish, Provençal, or East European melodies, and so forth' (page A-25) shows that he is aware of these facts. Apart from his experiences in Buenos Aires, the 'Salonorchester Cölln' may have played an important role in shaping Kagel's conception of the genre. As mentioned already, he collected several newspaper cuttings and reviews of the ensemble (which may suggest that he has also been to one or more of their concerts), and these also name Ketèlbey's *In a Persian Market* as one of the staple pieces of the 'Salonorchester Cölln', the same piece singled out by Kagel in the interview.⁹⁶ Thus, the direct experience of salon orchestras seems to have

⁹⁵ See Kogler, "Das Salonorchester".

⁹⁶ Incidentally, Ketèlbey's work illustrates the importance of exoticism for this kind of repertoire (although most of his works were originally written for full orchestra, but this

played a greater role in Kagel's preparations than secondary literature, although the sketch materials contain a photocopy of the entry on "Salonorchester" from the *Riemann Musiklexikon*; this, however, only contains the basic facts.

As has become clear, the reference to the salon orchestra entails a reflection of Western musical representations of 'otherness', since this aspect was very prominent in the repertoire of salon orchestras, of which Kagel is evidently aware. In this sense, the reference to the internal 'low-other', inherent in the self-conscious employment of an ensemble considered 'taboo' for 'art music' is instrumental for the representation of the external 'other'.⁹⁷ (Whether listeners will necessarily make the same connections is impossible to say, but it seems to me that the exoticist connotations of the ensemble are fairly well established). The historical agent of the salon orchestra allows Kagel to use foreign material in a mediated and already objectified fashion. The music referred to does not appear as raw material, but as music which has already gone through a history of appropriation; it is thus presented as if being played by the imaginary salon orchestra. This aspect of refraction and distancing may be at the heart of Kagel's claim in the interview that the salon orchestra 'serves as the musical fulfilment of exotic desires, while at the same time "elevating" these desires in the realm of aesthetics' (page A-25). The musical realisation of the reference to the salon orchestra will be

is true of most pieces played by salon orchestras as mentioned above). A recent re-issue of some of his works on CD contains the following pieces: *In a Chinese Temple Garden*, *In a Persian Market*, *In the Mystic Land of Egypt*, and *By the Blue Hawaiian Waters*, accounting for four out of fourteen pieces (*The World of Ketèlbey*, Decca, 452 987-2). I am grateful to Michael Finnissy for drawing Ketèlbey to my attention.

⁹⁷ In the interview Kagel draws an explicit connection between the two marginalised traditions he refers to, stating 'one cannot divide music into "noble" and "ignoble" material. And folk music would of course be supposed to belong to the ignoble things. If you condemn the salon orchestra, you also reject a great amount of folk music. I am not a priori a partisan of the salon orchestra, but I like ambiguity' (page A-26). For an indication of the repression of the kind of popular music the salon orchestra stands for, compare, for instance, Dahlhaus' contempt for 'trivial music' in his *Nineteenth Century*

discussed in more detail in the following chapter; suffice it to say that Kagel's ambivalence towards the ensemble and its repertoire, which was apparent in his using it as a provocation and at the same time claiming a 'great tradition' for it, is also evident in the curious mixture of genuine respect, craftsmanship, and ironic subversion in his treatment of it.

Music, 311-20, the original version of which was written some ten years before the beginning of Kagel's *Windrose* project.

4. Representations

We should feel our patrimony to be the universe.

Jorge Luis Borges¹

The person who finds his homeland sweet is still a tender beginner; he to whom every soil is as his native one is already strong; but he is perfect to whom the entire world is as a foreign place.

Hugo of St. Victor²

Actually I feel a bit alien everywhere – not completely, but enough to talk of ‘latent alienation’.

Mauricio Kagel³

In the preceding chapters I discussed *what* contextual backgrounds *Die Stücke der Windrose* refer to, now I want to elaborate *how* these references are realised in the music. As I have explained, there are allusions to ethnically and culturally foreign musical sources as well as to salon orchestra music in the pieces. What is there in the music that makes me say so? In what ways are these influences or contexts represented in Kagel’s music? Can we – and if so, how can we – distinguish between Kagel’s ‘own’ music and the intertextual references, as well as between the different references themselves? Is there an ontological difference between ‘foreign’ and ‘own’, and what does ‘own’ mean, considering Kagel’s challenge to traditional conceptions of authorship?

These are some of the questions that arise from the referential nature of much of the music, and which will guide my investigations in the present chapter. Apart from the technical matter of how the music references these sources, the aesthetic and ideological question of what it ‘means’ or signifies by doing so, and how we can interpret it, will play an important role. In my analyses I will therefore seek to combine the examination of the compositional procedures involved in the pieces with an interpretation of their possible significations.

By using the term ‘representation’ I am of course referring to the work of Edward Said.⁴ In this sense, my concept of musical representation is also consistent with a

¹ “The Argentine Writer and Tradition”, in idem, *Labyrinths*, 219

² Quoted from: Edward Said, *Culture and Imperialism*, 406f.

³ From an interview with Max Nyffeler; see Nyffeler, “Fragen”, n. p.

⁴ See for instance his *Orientalism*; “Orientalism Reconsidered” and *Culture and Imperialism*. Compare also Harrison, “Music and Imperialism”.

recent volume on the subject.⁵ At the same time, I am deliberately echoing Mikhail Bakhtin, which will become clear in the course of this chapter. I am thus combining the applications of the concept by the two scholars this thesis is most profoundly indebted to. In doing so I wish to highlight that Kagel's references to foreign musics and the salon orchestra transcend the musical appropriation of supposedly neutral raw material and engage with the cultural background and associations connected to those sources. Thus I do not use representation as an exclusively negative term hinting at colonialist attitudes, as Said and his followers tend to imply. On the contrary, one of the aspects I wish to point out is that Kagel's appropriation of musical materials can be interpreted as a critique of common representations of foreign cultures in the West.

This chapter, the main body of my thesis, falls into two parts. The first will be concerned with developing a model, based on Bakhtinian dialogics, of the relations between the different references I spoke of and their integration into the surrounding music. In the second part I set up a taxonomy of the different ways in which foreign music is alluded to or incorporated in *Die Stücke der Windrose*, illustrating it through analytical examples. This is followed by a short summary and critical discussion.

4.1. Musical Representation and Bakhtinian Dialogics

References can be present in a variety of ways, the most basic distinction being between allusions, which I define as inflections within a discourse, and quotations – the material incorporation of one discourse in another. As has frequently been observed, intertextual references like these have a different status from the surrounding discourse, they are situated on another level.⁶ For instance, references are not directly attributable to the composer in question, but bring in another imaginary subject, whose music we are made believe we are hearing – a musical persona, so to speak (and the same is true in the other arts such as literature, the visual arts, and film). It is in this sense that reference leads to representation.

In this way, in *Die Stücke der Windrose* the 'ethnic' and salon orchestra materials are only in one sense 'Kagel's music', and in another the music of a Kagelian salon orchestra or 'exotic music' played by this Kagelian salon orchestra; they constitute a

⁵ I am referring to Born and Hesmondhalgh, *Western Music and Its Others*.

⁶ This has been argued most persuasively by Gérard Genette, *Palimpsestes*. My use of the term 'level' is indebted to Genette's subtitle ('second degré'), who seems in turn to have appropriated it from Roland Barthes (see his *Le Degré zéro*). For other approaches to intertextuality in literature see, for instance, Lodge (ed.), *After Bakhtin*; Still and Worton (eds.), *Intertextuality*; and Broich and Pfister (eds.), *Intertextualität*. For intertextuality in music see Brinkmann (ed.), *Die Neue Musik*; Escal, *Le Compositeur*; Korsyn, "Towards a New Poetics" and "Beyond Privileged Contexts"; Kühn, *Das Zitat*; Lissa, "Ästhetische Funktionen"; Metzger, "Musical Decay"; von Noé, *Die Musik*;

musical meta-level. This kind of musical representation with its attendant *différance* of authorship is not radically new of course: Ives, Mahler, Stravinsky, Berg, Satie, Shostakovich, (B. A.) Zimmermann, Henze, Berio, Schnittke, and others could be cited as precursors or contemporaries exploring similar ideas, and many younger composers have followed suit. Nor is it necessarily a modernist or postmodernist phenomenon; there are a host of examples from earlier composers where the music seems to be located on different phenomenological levels.⁷ If there is something peculiar in the chosen work it is the trans-cultural aspect of it, whereby musical discourses can also signify cultural identification. This is more or less the connection between Bakhtin's more neutral and Said's more ideologically charged concepts of representation.

A crucial aspect of intertextual references is that the re-contextualisation of the appropriated material creates two conflicting contexts for the same material, one constituting the *intertextual* relation between the reference and its source (which is what representation means) and the other the *intratextual* relation between the reference and its new context, with which it is juxtaposed. As Marjorie Perloff, writing about collage in the visual arts, puts it: 'Collage composition [...] always involves the transfer of materials from one context to another, even as the original cannot be erased'. She goes on to quote from the manifesto of the 'groupe mu': 'Each cited element breaks the continuity or the linearity of the discourse and leads necessarily to a double reading: that of the fragment perceived in relation to its text of origin; that of the same fragment as incorporated into a new whole, a different reality'.⁸ As the prominence of the term 'context' signals, this 'double-reading' is often of an implicitly semantic nature, notably as one discourse seemingly commenting on the other,⁹ which can be observed in the examples mentioned above (in the sense that for instance Stravinsky's music can be seen to comment on Bach, Pergolesi or Mozart, and Kagel's on salon orchestra music and various foreign musics).

Sonntag, *Untersuchungen zur Collagetechnik*; Straus, *Remaking the Past*; and Watkins, *Pyramids*.

⁷ See Korsyn, "Beyond Privileged Contexts".

⁸ See Perloff, *The Futurist Movement*, 47. The quotation from the groupe mu manifesto is from *Collages. Revue d'Esthétique*, 3-4 (1978), 34f. For other approaches to collage theory in the visual arts see Institut für moderne Kunst (ed.), *Prinzip Collage*; Poggi, *In Defiance of Painting*; Wolfram, *History of Collage*; and Hoffman (ed.), *Collage*.

⁹ This is what Genette in his *Palimpsestes* calls *metatextualité*: 'Le [...] type de transcendance textuelle, que je nomme *métatextualité*, est la relation, on dit plus couramment de "commentaire", qui unit un texte à un autre texte dont il parle, sans nécessairement le citer (le convoquer), voir, à la limite, sans le nommer [...]' (10, italics in the original).

As it seems to me, the relations between the different discursive levels in *Die Stücke der Windrose* can best be analysed with Bakhtinian dialogics.¹⁰ The most fundamental term for my application of Bakhtinian terminology to *Die Stücke der Windrose* is Bakhtin's concept of 'represented discourse', which in my employment includes the idea of 'represented music'. Represented discourse is part of Bakhtin's theory of the novel (most of Bakhtin's work is ostensibly genre and style criticism – however Bakhtin was well aware that his ideas were far more general, and their application by later scholars transcend practically all traditional boundaries between disciplines). What Bakhtin originally discovered in Dostoevsky's novels was that the characters therein were independent agents, not 'voiceless slaves' of the author.¹¹ Their language and their whole way of thinking, their beliefs and convictions are totally diverse and they are represented as such. This is basically what represented discourse means: the representation of somebody's words or thoughts by somebody else. For instance, in a novel the narrator very often reports the speech of one or several of the characters; but there are also more complicated cases where a character reports the discourse of other characters, and prefigures, or reflects on their words and so forth, with their manners of speaking or thinking remaining recognisable in represented discourse. What is important is that all these discourses are not necessarily subservient to the authorial or narrator's discourse,¹² which is only one of the voices heard. Bakhtin first associated this accomplishment with Dostoevsky, but later came to regard it as a more general principle.

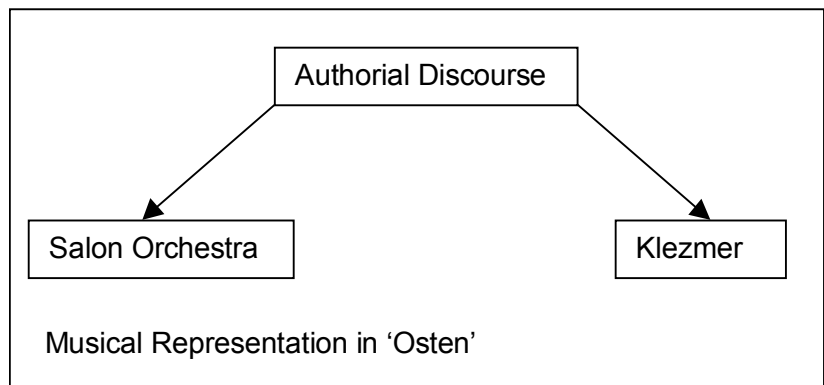
¹⁰ Bakhtin first developed his theory of dialogics in his *Problems of Dostoevsky's Poetics*; the most condensed and most widely read version of it is his "Discourse in the Novel" (in idem, *The Dialogic Imagination*, 259-422). The earliest reception in the West of Bakhtin's work, most of which was written during the 1930s and 40s, seems to have been Kristeva's *Sémiotiké*, which coined the term 'intertextuality'. The unparalleled impact of Bakhtin's thought in post-deconstructionist thought (particularly in literary theory, but also in the other humanities) appears to have been heralded by Todorov's *Mikhail Bakhtin*. From then on there is a flood of publications on his work; see for instance Emerson and Morson (eds.), *Rethinking Bakhtin*; Hirschkop and Shepherd (eds.), *Bakhtin and Cultural Theory*; Lodge (ed.), *After Bakhtin*; and Morson (ed.), *Bakhtin*. In my opinion, the most concise introduction to both Bakhtin's own theory of dialogics and later developments of it is Pearce, *Reading Dialogics*. Among the most far-reaching attempts to employ dialogics in musicology are Hatten, *Musical Meaning*; Hirschkop, "The Classical"; and Korsyn, "Beyond Privileged Contexts".

¹¹ *Dostoevsky's Poetics*, 6.

¹² Bakhtin did not distinguish between author and narrator, which is a differentiation established later in literary theory (the implied author is a yet later innovation). In most cases Bakhtin's 'author' would be called a narrator nowadays. This distinction is crucial as authors can create narrators very unlike themselves (such as 'unreliable' narrators), or whom we may assume are unlike themselves (that is why the category of 'implied author' is useful). However, this differentiation need not concern us here, since the conception of a narratorial discourse as distinct from the authorial discourse in *Die Stücke der Windrose*, as in music in general, seems to complicate matters to little purpose.

Ex. 1, the first section of 'Osten', illustrates what I call represented music. It consists of four elements: a recurrent melodic figure in the clarinet, a rhythmically articulated oom-pah accompaniment on minor chords in the lower strings, a freely-floating, 'improvisatory' melodic line for the standing violinist, and finally a faster (compared to the oom-pah) succession of minor chords in parallel motion in the piano, harmonium and first violin. I want to turn my attention first to the two more prominent elements in this passage, the clarinet melody and the oom-pah accompaniment. The clarinet melody features a conspicuous rhythmic motive consisting of note-repetitions between relatively unaccented and accented semiquavers on a semitone/augmented step configuration in downward motion. As I will show in chapter 4.3.4, these elements are characteristic of Yiddish folklore (*klezmer*), which Kagel portrays in 'Osten', and the soaring violin line adds to that association. The second element, the oom-pah accompaniment on minor chords, on the other hand, is a stereotypical requisite of the salon orchestra. Both these elements are represented discourses within the overall authorial discourse; they are 'somebody else's music' referred to by Kagel (and, crucially, they are recognisable as such even in cases where it remains unclear 'whose' music it is).

The figure to the right is a graphic depiction of the relations between the authorial discourse and the represented discourses (the arrows standing for



representation). According to the concepts I have introduced above, both these representations take the form of allusions; there are no actual quotations in the passage. As regards the principle of double reading, Kagel brings two very different contexts into play: klezmer and the salon orchestra. Both contrast with the overall context, new music (for want of a better term). But, as is generally the case in dialogic relations, 'new music' itself becomes 'othered' or 'stylised' – to use a Bakhtinian term – since both salon orchestra and klezmer elements are considered alien to it.

The (relative) independence of represented discourses in dialogics, as I have just demonstrated with respect to the klezmer and salon orchestra elements, seems contradictory: how can a discourse be independent of the composer or author who has created it? Bakhtin has foreseen this objection and dismissed it thus:

It might seem that the independence of a character contradicts the fact that he exists, entirely and solely, as an aspect of a work of art, and consequently is wholly created from beginning to end by the author. In fact there is no such

contradiction. The character's freedom we speak of here exists within the limits of artistic design, and in that sense is just as much a created thing as the unfreedom of the objectivized hero.¹³

In a similar way, all the music of the example above was evidently composed by Kagel, and whether he has represented other musics in doing so is in many ways a matter of our imagination. Kevin Korsyn, writing from a musicological perspective, describes this seeming paradox by quoting another passage from Bakhtin where he speaks of 'subordinated, yet still relatively autonomous unities' with respect to represented musical discourses,¹⁴ while Robert Hatten has demonstrated the validity of assuming different simultaneous musical discourses and theorising them with Bakhtinian dialogs.¹⁵

Obviously, what is important in 'Osten' is not so much *what* is represented (although that is a necessary starting point), but *how* the different discourses relate to one another and their respective sources. This can also be conceptualised by reference to Bakhtin's theory of the novel, according to which individual discourses in a fictional work are not isolated from one another, but are interact in a dialogue (or poly-logue), the most important aspect of Bakhtin's theoretical insights. If characters or narrators report or reflect on somebody else's discourse, they will almost inevitably position themselves towards it in some way: 'Someone else's words introduced into our own speech inevitably assume a new (our own) interpretation and become subject to our evaluation of them; that is they become double-voiced'.¹⁶ ('Double-voicedness' is elsewhere defined as 'discourse with an orientation toward someone else's discourse').¹⁷ Thus, the same words will obtain a different meaning if they are for instance the object of parody, to use a fairly straightforward example. As a fictional technique double-voicedness is a mimetic representation of real life: political and academic debates, for instance, illustrate forcefully how somebody else's discourse can be used for a great variety of purposes, resulting in a rich diversity of meaning. This 'internal dialogisation' enables speakers to more or less markedly declare their own view by representing other people's discourses.

This is exactly what happens in ex. 1: the representation by the authorial discourse affects how we perceive the klezmer and salon orchestra elements. It is evident that what we hear is neither 'genuine' klezmer or salon music, nor is it Kagel's music in a direct way, but klezmer or salon music represented by Kagel. This double-voicedness corresponds to what I have earlier described as re-contextualisation and double-

¹³ *Dostoevsky's Poetics*, 64f.

¹⁴ See his "Beyond Privileged Contexts", 61. The quotation is from Bakhtin's "Discourse in the Novel" (in idem, *The Dialogic Imagination*, 262).

¹⁵ See his *Musical Meaning*.

¹⁶ *Problems of Dostoevsky's Poetics*, 195.

reading (in the sense of hearing the klezmer in relation to ‘real’ klezmer and simultaneously in relation to its new context). But the klezmer and salon orchestra discourses in ex. 1 are not only double-voiced because they are represented within Kagel’s authorial discourse: they are also different from their model (or from the imaginary model reconstructed by listeners). While on one level the clarinet line fulfils Western clichés of Near-Eastern music by its insistence on the fake modal augmented second, its atonal transpositions of this configuration are irreconcilable with any ‘authentic’ practice (the line runs through eleven of the total twelve pitches in one and a half bars). Kagel’s representation of the salon orchestra element is similarly distorted: whereas the minor chords and the ‘oom-pah’ topic unmistakably mark this representation, the harmonic sequence $A-G-A-E^b-A$ (only the first note is reproduced in the example) is inconceivable in standard salon orchestra repertoire. In fact, as I will explain in chapter 5.2, the root progression follows a twelve-note row (going back to the first note after each step), and the rhythm of the oom-pah is also constructed with serial techniques.¹⁸

Following Bakhtin, I call such transformations of the represented discourses ‘stylisation’. In Bakhtin’s own terminology, stylisation was originally defined as one of many types of double-voiced discourse (such as ‘parody’ and ‘hidden polemics’) with a fairly low degree of ‘objectification’.¹⁹ Yet Bakhtin’s typologies evolved considerably over time, without becoming fully consistent. As is apparent from the following quotation, he increasingly regarded stylisation as a general principle and not a specific category of double-voiced discourse: ‘The clearest and most characteristic form of an internally dialogized mutual illumination of languages is *stylization*’.²⁰

Following this characterisation, stylisation in my terminology means the inflection of represented discourses by the authorial discourse, resulting in dialogic interaction. My typology of musical representation in chapter 4.3 is based predominantly on different degrees of stylisation; it is thus used as a parameter with a continuum between ‘literal’ quotation (no stylisation) and distant representation (highly stylised). Thus in ex. 1, the atonal peregrinations of the clarinet line and the twelve-note sequence and irregular rhythm of the oom-pah bass are clear markers of the stylisation of the represented idioms by the authorial discourse (not to speak of the combination of elements and phrase structure). Apart from the performance context, name of the composer, and title

¹⁷ *Problems of Dostoevsky’s Poetics*, 199.

¹⁸ Compare Wieland Reich’s analysis of the same passage in his “Der Hörer”, 28-30. For Kagel’s use of serial techniques in general, see Reich, *Mauricio Kagel* and Klüppelholz, “Kagel.../1991”.

¹⁹ See *Problems of Dostoevsky’s Poetics*, 199. Compare also Pearce, *Reading Dialogics*, 51f.

²⁰ *The Dialogic Imagination*, 362 (italics in the original).

of the piece (all very important aspects of reception) it is due to these stylisations that listeners perceive what they hear as not actually klezmer or a salon orchestra, but as the work of Kagel, who stylises these idioms. The effect in this case is that musical ‘characteristics’ are overemphasised and lead to a *reductio ad absurdum*.²¹ In one sense, this over-exaggeration of characteristics is simply a way of increasing salience, thus creating the critical difference to the context which marks a discourse as represented. However, one can also regard the emphases on the augmented second and on the oom-pah topic as a parody of stereotypical representations of the ‘oriental’ in Western music.

The stylisation of the represented discourses also has the effect of elevating its source to an object of conscious reflection. In this sense my understanding of the term stylisation is influenced by Shklovsky’s concept of ‘defamiliarisation’, which I regard as an aspect or effect of stylisation – introduced here to illustrate my interpretation of the term stylisation, not as a separate concept (there are reasons to believe that Bakhtin was influenced by Shklovsky, despite his distancing himself from formalism).²² Shklovsky describes defamiliarisation thus:

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘unfamiliar’, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.²³

The applicability of this concept to Kagel has been illustrated by Wilfried Gruhn in his analysis of Kagel’s parodies of military marches in *Zehn Märsche, um den Sieg zu verfehlen* (‘Ten Marches to Miss the Victory’), where he demonstrated that the conventions of a style are only exposed when they are violated.²⁴ The same happens in ‘Osten’: whereas ‘original’ klezmer simply *is* klezmer, the representation and stylisation of it in the piece questions the identity of what is presented. In this way

²¹ However, the exaggeration of existing properties is a prominent but by no means the only technique of stylisation: stylisation can also have the opposite effect of reducing the salience of a represented discourse, thereby integrating it more smoothly in its context. In my use it is a neutral term applicable to all kinds of transformation.

²² For instance in *Problems of Dostoevsky’s Poetics* Bakhtin describes “a tendency [in Socratic dialogue] to create the *extraordinary* situation, one which would cleanse the word of all of life’s automatism and object-ness” (111, italics in the original). Hawthorn quotes this passage in the entry for “defamiliarization” in his *A Glossary*, 67. The similarity to Shklovsky’s remark below is striking, and ‘automatism’ is one of Shklovsky’s favourite terms in “Art as Technique”.

²³ “Art as Technique”, 12 (quotation marks in the original).

²⁴ See Gruhn, “Kein musikalischer Spaß” and “Semiotik und Hermeneutik”. Although Gruhn refers to Shklovsky at one point, his concepts of *Proximität* and *Alienität* are taken from Frithjof Rodi. In German academia the term *Verfremdung*, which Gruhn uses, almost ineluctably refers to Brecht (who was indirectly influenced by Shklovsky). Unfortunately the English translation of Shklovsky’s term *ostranenie* is normally ‘defamiliarisation’, whereas Brecht’s *Verfremdung* usually becomes ‘alienation’ (possibly reflecting Marx’ *Entfremdung*, which is also usually translated as ‘alienation’).

listeners are prompted to reflect on *what* is represented and *how* this representation differs from what they perceive the 'original' to be, since the stylised representation of an idiom emphasises the absence of the model referred to, which listeners are called upon to reconstruct. Kagel's statement in the interview that the most striking aspect of *Die Stücke der Windrose* is that one is 'prompted to reflect on the complexity of cultural geography' (page A-31) suggests that this effect is intentional.

In my view the defamiliarisation of the klezmer idiom, in particular the exaggeration of its perceived characteristics, highlights the history of orientalist objectification in Western culture, not least because of the simultaneous representation of the salon orchestra as an agent of stereotypical representation. This interpretation is particularly persuasive if one takes a step back, so to speak, and examines the texture as a whole and not its individual elements in isolation. What ex. 1 appears to mimic is a conventional arrangement of klezmer tunes in the way one might expect from a salon orchestra: both the clarinet line and the oom-pah could hardly be more typified in that respect – at least as far as their topical and idiomatic qualities are concerned. Yet quite clearly, the oom-pah has no appreciable harmonic relation to the clarinet line it is supposed to *accompany*, but follows its own dodecaphonic logic; and the phrase structures do not always coincide either. The two other elements of this passage, the line of the standing violinist and the succession of minor chords in the piano, harmonium and violin, complicate matters further. Both are melodically related to the clarinet line in that they share the predominance of the augmented second (the beginning of the minor chord layer is even melodically identical to the beginning of the clarinet line, but this may be imperceptible). The layer of minor chords is also – and more unequivocally – connected to the basic oom-pah by its rhythm. Nevertheless, although there are structural relations between the different musical elements of the passage, these are of a different nature from what the ostensible melody and accompaniment texture would imply (such as harmonic agreement and conformance of phrase structure): they are more akin to a collage of four independent but interrelated textural strands.²⁵

Thus Kagel sets up the prospect of a conventional arrangement of folk tunes for salon orchestra, consisting of a clarinet melody with oom-pah accompaniment and a soaring counter-melody for a standing violinist, only to turn it upside down and effectively parody it (parody being one of Bakhtin's categories of double-voiced discourse). In this way, the representation of the klezmer and salon orchestra idioms is

²⁵ This is confirmed by the compositional process of the passage: the clarinet line and the oom-pah were sketched independently of one another on separate sketch sheets and combined on the manuscript, where the two other elements were added as well.

combined with the ironical representation of conventional folk tune arrangements (I will come back to this in chapter 4.2).²⁶

I have spoken at some length about the stylisation of represented idioms in 'Osten', which I attribute to the authorial discourse. Apart from the selection and combination of idioms, and the production of the overall form and context, I particularly claimed that the harmonic distortions of the idioms betray authorial intervention. Although there are allusions to harmonic tonality in the minor chords, and modality in the clarinet line, the overall context is atonal and even serial, and as such is not consistent with any of the represented idioms but with what we assume to be Kagel's style. Personal style is thus defined negatively by the elements which cannot be reconciled with the represented idioms, not by a direct, supposedly uninflected, monologic discourse. The example chosen may be an extreme case, but the point of Kagel's music in general is that the composer has a remarkable capacity for hiding behind masks, sometimes as many as there are layers in an onion – and just as in the case of onions there is no core, so that the layers themselves constitute Kagel's style. This raises the question of the phenomenological status of the authorial discourse. In other words: is there anything in ex. 1 which can be identified positively and unequivocally as 'Kagel's music'? The answer is clearly no; Kagel's authorial discourse is only perceptible in the way other idioms are represented, stylised and brought into dialogue.²⁷

But if the authorial discourse cannot be isolated, neither can the stylisation of the represented discourses (other than as a hypothetical reconstruction of the model): both are inextricably intertwined. By creating a dialogue between 'foreign' and 'own', 'self' and 'other', Kagel transcends the dichotomy between the two poles. Rather than creating an 'authentic voice' to which all other idioms are subservient, Kagel produces what Bakhtin calls a 'polyphony' of musical idioms, comparable to the mingling of represented discourses in dialogic novels. In this sense 'Osten' is an 'intentional hybrid' – to use another Bakhtinian term – in which it is impossible to distinguish between 'Kagelised' klezmer and 'klezmerised' Kagel, which is a potent comment on the representation of cultural identity. Furthermore, this polyphony of musical idioms in 'Osten', which manifests itself on the textual level in the collage of different elements, is

²⁶ Kagel may have been influenced by Prokofiev's *Overture on Hebrew Themes* (the similarity seems striking), which could be cited as a conventional, if subtle arrangement.

²⁷ This reflection on the question of style and personal voice may also explain why Bakhtin's starting point was the problem of novelistic style. His discovery was that it made little sense to speak of Dostoevsky's style in the conventional sense of monologic discourse, since Dostoevsky's narrators constantly quote somebody else, and that therefore 'style' could only be conceived as the totality of discourses: it is this that sparked his developing the theory of dialogics. The parallel to Kagel seems evident.

intended as a mimetic representation of the 'heteroglossia' (Bakhtin's most celebrated term) of trans-cultural musical interrelationships in real life, as Kagel pointed out in our interview (see page A-33).²⁸

4.1.1 The Challenge of Dialogics

The proposition that authorial discourse is constituted by its representation and stylisation of other musical idioms, and not so much by a direct monologic discourse, is perhaps the biggest challenge of dialogics to traditional musicology, with its emphasis on a romantic-modernist notion of authorship and autonomy. As I have shown, the familiar distinction between 'own' and 'foreign' music (or 'influence') cannot go uncritiqued from a dialogic perspective. In this, musical dialogics, as I see it, is a more radical departure from traditional musicology and concepts of musical influence than for instance Straus' and Korsyn's Bloomian theories of musical intertextuality, which implicitly rely on fairly fixed notions of work and authorship (which can be seen as a regression from Kristeva's and Barthes' radical ideas of intertextuality, written in Bakhtin's wake).²⁹

As such my model reflects the repertoire I investigate, which, I believe, cannot be comprehended with traditional methodology. As I hope to have demonstrated, dialogics is ideally suited to conceptualise the cross-cultural borrowing in Kagel's 'Osten', but on a broader scale the polyphony of musical idioms within single pieces of music has become a fundamental feature of composition in general towards the end of the twentieth century and probably beyond. The polystylistic borrowing and collage techniques of 'postmodernist' composers such as Zimmermann, Ligeti, Berio, Ruzicka, Kurtág, Rihm, Henze, Crumb, Zorn, Schnittke, Pousseur, or Davies,³⁰ not to mention younger composers, make a mockery of rigid distinctions between what is the specific composer's 'own' style and what a quotation or allusion, most notably in collage

²⁸ My distinction between polyphony as the dialogic relationships between discourses in artworks and heteroglossia as the linguistic (or musical) interdependencies in empirical reality is (as usual) less clear-cut in Bakhtin's work. I'm following Hirschkop's interpretation in that respect; see his "Introduction" (in *Bakhtin and Cultural Theory*, ed. Hirschkop and Shepherd, 1-38).

²⁹ For a critique of the notion of musical influence see Meyer, *Style and Music*, 142ff. and Platoff, "Writing about Influences". For musical intertextuality see Straus, *Remaking the Past* and Korsyn, "Towards a New Poetics" (as noted before Korsyn has since developed a theory of musical dialogics in his "Beyond Privileged Contexts"). Françoise Escal has developed a model of musical intertextuality on the basis of Roland Barthes in her *Le Compositeur*.

³⁰ Borrowing has become such a common phenomenon that it is easier to compile a list of composers of the same generations, for whom the notion of monologic discourse seems still to make sense: Boulez, Xenakis, Nono, Lutosławsky, Carter, Feldman, Ustvolskaja, Birtwistle, Ferneyhough...? But even in these cases one cannot be quite sure.

compositions consisting exclusively or predominantly of borrowed materials (as in Cage's *Imaginary Landscape* and *Europera* series, the third movement of Berio's *Sinfonia*, or Kagel's *Ludwig van*).³¹

However, the use of pre-existing material and, accordingly, the dialogics of 'foreign' and 'own' are not limited to new music, but a general principle of composition and artistic creation. To give just some examples, Leonard Ratner and Kofi Agawu have shown that the classical style is based on a handful of idiomatic musical codes, which they call 'topics'.³² These topics, which in my view can be regarded as represented discourses, are to a large extent predetermined by convention and therefore common to most composers of a period. In this sense, the individuality of classical composers and their works may be found more in the dialogics between authorial and represented discourses than in a notion of 'originality' defined by the distinction between a given style and other idioms.³³ Similarly, the complex interdependencies of classical forms and ideas on the one hand and a poetics of originality and transgression on the other, which is characteristic of romanticism, or the curious conflicts between a modern idiom and the reference to common practice tonality in neo-classicism lend themselves for a dialogic discussion.

From a dialogic perspective, then, creation and personal style are defined not only by invention but by the dialogic interaction between new ('own', 'authorial') elements and the (stylised) representation of pre-existing ('foreign', 'borrowed') ones. In this way complementing the traditional model of musical works as autonomous, organically conceived unities is complemented by the idea of music being a polyphony of discourses, incorporating a heteroglossia of pre-existing idioms. Just as the idea of a supposedly uninflected, monologic discourse is questionable, there is no such thing as non-referential music:³⁴ identifying something as music implies the creation of a context which is referred to. Any music is by necessity in dialogic interaction with the idea of music in a Platonic sense, but probably also with more specific idioms, conventions, genres, or pieces. Thus, although my application of Bakhtinian dialogics in this thesis is determined by an investigation of cultural representation in Kagel's *Die Stücke der Windrose*, I believe that there are grounds for a more general dialogic theory of music, as for instance Korsyn has envisaged it.³⁵

³¹ For Cage's *Europera* see Metzger, "Musical Decadence", for Berio's *Sinfonia* Osmond-Smith, *Playing on Words*, and for *Ludwig van* Escal, "Fonctionnement du text".

³² See Ratner, *Classic Music*; and Agawu, *Playing with Signs*.

³³ Compare Hatten, *Musical Meaning*.

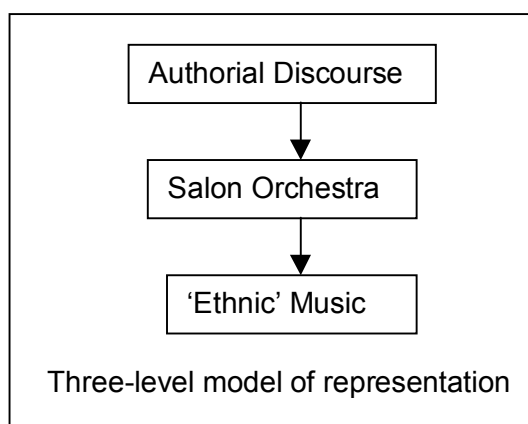
³⁴ This is also apparent from Bakhtin, for whom there was no such thing as a neutral word, one not characterised by former usage.

³⁵ Compare his "Beyond Privileged Contexts".

4.2. Theatrical Representation

The musical representation, as I have described it in the preceding passage, is aided by what I call theatrical representation, which projects the voices implicitly raised by the represented discourses by means of quasi-scenic illusion. What I suggest in particular is that the salon orchestra can be identified as an agent in *Die Stücke der Windrose*, which represents the 'ethnic' music, while at the same time being represented by the authorial discourse. Thus, what we hear in ex. 1 can best be described as the stylised representation of a salon orchestra, which itself represents klezmer (my interpretation of the passage as a parody of conventional folk tune arrangements in the preceding section implied as much). Accordingly, the model of musical representation has to be modified as a hierarchical three-level model with two consecutive representations, resulting in a double refraction of the original material, as in the figure to the right (arrows stand for representation).

This interpretation is not derived from the musical structure itself, but from the performance situation. Going back to ex. 1, there is little evidence in the music for the internal hierarchisation of representation as I described it. However, the salon orchestra as an agent is clearly evoked by the titles of both the cycle as a whole and the individual pieces, and the stage set-up and instrumentation also point in that direction (particularly if the ensemble is directed by a standing violinist, a typical coffee house practice alien to concert halls). Kagel's insistence on naming the ensemble in the titles is a clear hint to the audience, since the line-up of *Die Stücke der Windrose* is quite ordinary in the context of new music and could be specified more neutrally (Kagel emphasised this point in our interview, see page A-26). Thus the composer deliberately calls attention to the historical associations of the ensemble, which, as I explained in chapter 3.2, are characterised by the prominence of 'exotic' ingredients in the repertoire. In this way a hermeneutic framework is established, which makes the internal structuring of the musical representation as a three-level model of consecutive representations a particularly persuasive option to interpret the music.³⁶



³⁶ It is by no means the only option however. Dialogics is particularly flexible in incorporating different perceptions within the conceptual framework, and Kagel's music is perhaps more open for interpretation than any music inevitably is (which is a result of Kagel's authorial masks). In particular there is no given hierarchy between discourses: which – if any – is regarded as dominant is a question of interpretation. Ex. 1, for

Seen this way, the levels of representation I have outlined above are based on an aesthetic illusion of a quasi-scenic nature. Kagel produces a chain of enactments, whereby the musicians on stage act as a turn-of-the-century coffee house orchestra, who in turn imitate native musicians from different parts of the world. The musical defamiliarisation, and the emphasis on the personification of the salon orchestra through the titles, result in an objectification of the salon orchestra, not least because it constitutes an alien element in the performance context; it therefore appears as if the ensemble were actors in some kind of stage play or film.³⁷ Accordingly, the music it plays can on one level be regarded as diegetic music, thus creating aesthetic distance. In this sense, the musical representation is 'acted out' dramatically. Obviously, the performance situation is not *really* theatrical, but there are elements of aesthetic illusion which, given 'willing suspension of disbelief', can lead to a double-reading, whereby agency is attributed to the fictional salon orchestra, to the effect that the music played is perceived differently. This latently dramatic element and the consequential deferring of authorship follows a tradition established for instance by Ives', Stravinsky's or Mahler's representations of street music. Kagel goes one step further, however, by establishing the salon orchestra as a second agent of representation.

There are also a number of actual theatrical elements in *Die Stücke der Windrose*, which call attention to the stage presence of the fictive salon orchestra. I have already mentioned the standing violinist, who evokes the aura of Viennese coffee houses and thus emphasises the semantic quality of the salon orchestra. Other theatrical gestures are the turning of the performers' heads in the direction of the compass point in question at the end of each piece.³⁸ Another important case in point is the ending of 'Süden' where the music fades away in ever slower moving chords, sliding chromatically down, reminiscent of a switched-off turntable slowly running down. The

instance, depending not least on the performance, can be heard as slightly defamiliarised salon music with allusions to klezmer, as a 'modern' klezmer adaptation, or as Kagel alluding to klezmer using a salon orchestra line-up. I have opted for the interpretation, which I regard as most persuasive and, regarding all pieces of the cycle, most consistent. But perhaps the most significant feature of *Die Stücke der Windrose* is precisely that they are so multifarious.

³⁷ The contrast to the context is obviously crucial; interestingly enough it works both ways: while the ostentatious presence of the salon orchestra is in itself an alien element in a new music context, *Die Stücke der Windrose* would also be incongruent in a conventional salon orchestra performance due to the stylistic defamiliarisations. This is also apparent in the performances of the *Salonorchester Cölln* (playing salon orchestra repertoire such as Ketèlbey's *In a Persian Market*), which are regarded as at least partly ironic events, as can be seen in the newspaper reviews in the Mauricio Kagel Collection of the Paul Sacher Foundation.

³⁸ Here the subjective differences in the conception of geographic directions are emphasised by the performers' looking not in the real geographic direction but as on a map, that is west-left, north-up etc. (hence the instrumentalists look in a different direction from the conductor).

conductor meanwhile stops beating and sits down to listen to his or her own performance as if it was already being reproduced technically (if the standing violinist directs the ensemble he or she sits down at this point). A similar instance takes place towards the end of 'Südwesten': at bars 377-416, part of the music comes from tape, which is recorded by, and was scored for, the same ensemble (although the tape can be rented from the publisher as a performance option). The tape is linked to an old-fashioned radio, which is switched on and off at the respective moments. The technical reproduction, highlighted by the switching on and off of the light of the radio, further emphasises the aesthetic illusion and the objectification of the ensemble (which in this case is not specifically connected to the salon orchestra as such).

Also noteworthy are the actions of the percussionist in many of the pieces,³⁹ which, while forming part of the music, transcend the confines of 'musical' sound production towards a strong visual and semantic potential, amalgamating musical sound-production and dramatic action into one music-theatrical gesture. This is an instance of Kagel's idea of 'Instrumental Theatre', which is also at the base of the confusion concerning the ontological of the salon orchestra: it is never quite clear whether the musicians on stage *are* a salon orchestra or whether they act *as if* they are as.

These elements of scenic illusion create the effect of aesthetic distance, signalling that all is not quite real. One is reminded of Kagel's remark that 'illusion and evocation have always been part and parcel of salon music' (see chapter 3.2).⁴⁰ As is apparent from the sketch materials, the visual and scenic presence of the salon orchestra was at least in some cases intended by Kagel. Thus, on a conceptual sketch for 'Süden' (cs1), the composer has noted 'Souvenir de Venise', 'Piazza San Marco', and below that, 'both salon orchestras play simultaneously in different tempi', together with some suitable metres (6/8 against 3/4, 2/4 against 6/8, and 4/4 against 6/8). Additionally, sketch sheet 1 contains the comment 'salon orchestra 1 from a distance'. Evidently Kagel has sought to portray the visual and acoustic scene of two salon orchestras playing 'diegetically' on the Piazza San Marco in Venice, apparently in different cafés. Similar to Mozart's *Don Giovanni*, the stratification of the line-up into different metres makes it easier to perceive separate strands, which in turn encourages a visual-semantic interpretation. By contrast to the Mozart however, there is no actual dramatic context for the musicians in the Kagel, yet this can be constructed by the listeners.⁴¹

³⁹ Among these actions are chopping wood with an axe at the end of 'Westen', blowing a conch shell in 'Südwesten', and rattling with a twig, pouring out water, blowing air, and so forth in 'Norden'. The electric fan marking the end of 'Norden' obviously conjures up a rich variety of associations as well.

⁴⁰ Programme note to 'Nordwesten'.

⁴¹ Another example is the imaginary procession of South-American Indians in 'Nordwesten' (see chapter 4.3.2), which Kagel mentions in his programme note. This

In this way Kagel creates an authorial mask by ascribing agency to the imaginary salon orchestra, thereby deferring the representation of the foreign musical material to a lower level: it appears as if the salon orchestra borrows the 'ethnic' musical material, and the salon orchestra is in turn represented by the authorial discourse, as implied in my three-level model of representation. Since the salon orchestra exemplifies Western representation of 'otherness' at its most exoticising and stereotypical (see chapter 3.2), Kagel's distanced representation of it can be interpreted as a critical reflection on the appropriation of foreign music in Western culture in general.

4.3. Types of Musical Representation

After having expounded my theory of musical representation in general, I will now investigate the types of musical representation in *Die Stücke der Windrose* and give relevant examples. I will be concerned primarily with the representations of foreign musics, since, as far as musical representation is concerned, the references to foreign music in *Die Stücke der Windrose* are more frequent and also more varied and subtle than the references to salon music. As I have pointed out, the salon orchestra is in this sense more a *means* of representation (of the 'ethnic' material) than being represented itself.

The role of musical references, and the relations between them and the authorial discourse, can be described by distinguishing three main parameters: firstly, the proximity between the reference and its source, secondly, the degree of contrast between the reference and the surrounding discourse, and thirdly, the extent of the reference compared to the piece as a whole. The first of these parameters is intertextual (relation between reference and *outside* source), whereas the other two are intratextual (relation between authorial and represented discourses *within* a piece). They are independent of one another, inasmuch as a higher or lower value on one of the parameters does not automatically lead to a higher or lower value on another.⁴²

These three parameters are not equally useful in distinguishing between different kinds of representation, and they do not lend themselves to theorisation in the same

time, the visual aspect is more apparent for listeners, since the conductor follows the procession by turning his or her head in the supposed direction of the music, and does not start beating before the imaginary procession has reached the podium.

⁴² This reciprocal independence may sound surprising. One could assume for instance that a literal quotation will in most cases stand out from its context, whereas stylisation is a means of assimilating foreign material to the authorial discourse. This may be the case in traditional exoticism (say from Mozart to Debussy and including salon orchestra music), but it is not necessarily so. On the contrary, stylisation may also act as a means of overemphasising strangeness and of defamiliarisation (of 'othering the other' as it were), whereas quotations may form a perceptually integral part of the musical discourse. I will highlight this reversal of the expected relations between salience and proximity in my discussion of 'Osten' (chapters 4.3.1, 4.3.4 and 5.2).

way. Whereas I will define discrete steps on the proximity parameter which correspond to qualitatively distinct ways of engaging with original musical material, the two latter parameters – at least in my typology – serve only for a quantitative modification. They are more instrumental in projecting references than in distinguishing between them. For instance, contrast is a way of marking references, since it is the perceived difference from the surrounding music that leads us to interpret a certain music as a reference at all. The extent of a reference is likewise important in giving it salience; just as in the case of contrast however, it is not a useful way of distinguishing between *different kinds* of representation. For this reason, the present chapter, discussing individual references, will be more concerned with the proximity between reference and source, whereas the two other parameters will play a greater role in chapter 5, which deals with the intratextual integration of the references into the particular piece as a whole.

Thus, the different types of representation in my typology are based on values of proximity (or similarity) ranging from literal quotation on one side of the scale to imaginary representation on the other; therefore any type of reference can be of any length and more or less marked in terms of contrast. In Bakhtinian terminology, this can be expressed by different degrees of stylisation *of* the represented discourse *by* the authorial discourse: literal quotation corresponding to a minimum of stylisation and imaginary representation to a maximum. In this sense the proximity parameter conceptualises the dialogic interaction between the authorial and the represented discourses.

However, similarity is obviously relative, and it becomes necessary to establish a differentiation of the proximity parameter, distinguishing between conceptual and perceptual representation. This concerns the difference between the appropriation of objective qualities of a source music (conceptual representation) on the one hand, and idiomatic resemblance (perceptual representation) on the other. For instance, a composer may take over certain abstract structural qualities of a source music without actually imitating that music (Messiaen's use of Indian rhythms is a case in point); conversely one may imitate music without copying any of its distinguishing features.⁴³ In the former case, the reference may be evident analytically but imperceptible (depending of course on the knowledge and training of the listener); in the latter, the

⁴³ This distinction is similar to the one between 'superficial' and 'structural' influence drawn by Steve Reich in his "Postscript". It appears, however, that what Reich calls 'structural' influence is more abstract than what I mean by conceptual representation (otherwise it would be hard to give concrete examples). I do not follow Reich's value judgement either.

music may 'sound like' its (perceived) model without sharing any of its structural characteristics, thus making it hard to grasp analytically.⁴⁴

These considerations lead me to distinguish five types of musical representation, which constitute different steps on the proximity parameter, further distinguishing between conceptual and perceptual representation. To these are added two further types, which play important roles in *Die Stücke der Windrose*, but cannot be conceptualised in terms of the parameters developed above (although they would have to be considered as highly stylised and thus fairly 'distant' representations of the sources in question). These types are not mutually exclusive (this is why I have not called them 'categories' which are) in that many examples could fall under more than one type. Since they represent stages on a continuum, the boundaries are fleeting, and there may be a host of borderline cases. Moreover, different types of representation, such as conceptual and perceptual representation, often work in conjunction to produce a certain effect. All these factors make neat and unequivocal distinctions difficult, but this lies in the nature of musical representation, which is often, and apparently intentionally, vague. What I want to call attention to, then, is how I interpret the examples and not simply under which rubric I place them.

This typology is indebted to earlier approaches at distinguishing between different practices of musical intertextuality, notably Meyer's, Straus', and Korsyn's.⁴⁵ However, my emphasis on cross-cultural representation as well as the different repertoire and theoretical perspective lead to divergent results. Born and Hesmondhalgh propose a typology more specifically concerned with cross-cultural musical representation, not unlike my own (despite differences in methodology).⁴⁶ However, since they do not discuss any examples, their approach remains purely hypothetical and its validity unproven. Although my typology is admittedly limited in scope by being developed for one single work, I hope that it may serve as a foundation for a more general theory of musical representation, cross-cultural or otherwise.

The first type is *literal quotation*. There is only one instance in *Die Stücke der Windrose*, where it can be proved beyond doubt that Kagel has appropriated musical material in its original form. This is 'Osten', in which Kagel makes extensive use of

⁴⁴ In contrast to the three main parameters discussed above, the distinction between conceptual and perceptual representation is not a binary opposition: any representation can be *both* conceptually *and* perceptually like or unlike its source. One could therefore conceive of perceptual and conceptual representation as independent parameters rather than types, because they do not per se represent different steps on the main proximity parameter. Although this may be desirable methodologically, it is an unnecessary complication from a heuristic perspective with regard to *Die Stücke der Windrose*.

⁴⁵ See Meyer, *Music*, 190ff.; Straus, *Remaking the Past*; and Korsyn, "Towards a New Poetics".

material taken from a collection of Yiddish folk tunes (*klezmer*) carried out by Moshe Beregovsky in the Ukraine. As it turns out, quotation is a more complex concept than would first appear, particularly with respect to cross-cultural representation, since aspects such as instrumentation, performance practice, and notation cannot be adequately transferred.⁴⁷ In this case, what is quoted is a transcription with little or no indication of performance practice and instrumentation, which Kagel uses as a musical text. We will see that Kagel makes no attempt at providing an ‘authentic’ accompaniment to the material he quotes from but produces a deliberately stylised context. Obviously it cannot be proved that Kagel does not quote ‘sounding music’ (notated source in ‘Osten’) from memory in other pieces. However, given the nature of most of the musical material this seems unlikely. Independently of that, it should be noted that in his own aesthetic pronouncements, Kagel is opposed to the practice of quoting.⁴⁸

My second type is what I call *representation of genre*, by which I mean the reference to a specific musical idiom or genre but not a particular piece (which would fall into the first type). In a sense, ‘representation of genre’ is a contradiction in terms, since genres are by definition stylistically open and hence cannot be ‘imitated’. But what I will discuss are usually genres which are very clearly defined with respect to both stylistic expectations and cultural context. For instance, this type would include the tarantella in ‘Süden’ and the *cinquillo* (or *danzón*) in ‘Nordosten’. What is important in both examples is that Kagel does not quote particular pieces but re-creates the ‘idea’ of the idioms concerned. This type is quite broad with respect to the degree of stylisation involved. Basically whatever can be identified as a tarantella or cinquillo or any other genre can be classed as a representation of genre. Likewise there is no need to categorically distinguish between production and perception: something can be meant as an appropriation of a tarantella or cinquillo without being recognised as such, and conversely one may hear a certain music as belonging to a particular genre without it being expressly intended as such. Both could be classified as representations of genre.

⁴⁶ See Born and Hesmondhalgh, “Introduction”, in *Western Music and Its Others*, 39ff.

⁴⁷ It may have been these issues which led Kagel to combine the use of foreign instruments with the employment of tape as a means of mechanical reproduction as the ‘purest’ form of quotation in *Exotica* (see chapter 3.1.1).

⁴⁸ See, for instance, pages A-24, A-28 and A-34 of the interview. This contradiction between theory and practice is quite remarkable with respect to many of Kagel’s works. It seems that he regards his own quotations as qualitatively different from those he criticises, possibly with regard to the degree of defamiliarisation involved in the recontextualisation of the citations. If we compare the radical fragmentarisation of Kagel’s *Ludwig van* with Pierre Henri’s nicely polished *Dixième Symphonie*, to name two conceptually comparable examples, this would make sense. As I mentioned in chapter 3.1.1, Kagel is influenced by a Borgesian notion of the ‘apocryphal’ (I will come back to this point below). Possibly I am trying to rationalise the irrational though.

In practice, I will compare Kagel's intentions, as deduced from the programme notes and sketches, with the finished compositions. As it turns out, Kagel's representations of genre tend to adhere to established and recognisable codes so that this comparison is usually unproblematic.

As opposed to the preceding, the third type, which I call *conceptual representation*, is clearly based on the compositional process without specifically taking perception into account. Conceptual representation is the of a certain music, such as tonal system, tuning system, or rhythmic modes, as in, for instance, Messiaen's use of Indian rhythm: here, the composer has appropriated a certain aspect of Indian music without however imitating its 'sound world'. In this way, conceptual representation can, but does not necessarily have to, work in conjunction with representation of genre (above) or perceptual representation (below). In contrast to these, conceptual representation is almost by definition intentional on part of the composer. In *Die Stücke der Windrose* the use of pentatonics in 'Nordwesten' and 'Südwesten' and of 'African' modes in 'Westen' are instances of conceptual representation with a varying degrees of perceptual representation. According to the definition, there is limited scope for stylisation as far as conceptual representation per se is concerned (in effect a passage is either pentatonic or not, for example – or so it seems); stylisation between source and reference will thus occur as a result of other means of representation, such as perceptual representation.

Perceptual representation, the fourth type, is best understood as the counterpart of conceptual representation. The two are difficult to conceive independently of one another. While, as we have seen, conceptual representation is the adaptation of abstract structural qualities, perceptual representation focuses on the 'sound character' of a music, its aesthetic effect. As there is no similarity without difference, perceptual representations will mostly appear markedly stylised. In fact, it is the one type where there is a clear sense of a scale of differing degrees of stylisation, underlying other modes of representation, even though the values can hardly be rationalised or quantified. More than the two preceding types, perceptual representation is based on listeners' reception and interpretation of a music and is less reliant on authorial intentions. It is very often connected to these two types in that it may build on or stylise abstract structural qualities of a music (conceptual representation), or in that it may work as the basis of representation of genre. Perceptual representation is perhaps the most common mode of appropriating foreign musics from the exoticism of the eighteenth and nineteenth centuries to 'world music'. Debussy's music, by contrast, would in my theory be characterised by a particular mixture of conceptual (use of certain modes) and perceptual (use of timbre, register and texture) representation with a degree of stylisation. As regards *Die Stücke der Windrose*, the klezmer adaptation at the beginning of 'Osten' already cited is perhaps the most obvious instance.

A phenomenon related to conceptual representation is *fictive representation*, which one can characterise as ‘imaginary folklore’. Fictive representation is a reference to a non-existent source, in other words invented folklore. More than the other types of representation, fictive representation highlights the construction of the other. It is this mode, which most clearly characterises the ‘exotic fantasy’. For different reasons, it is of the utmost importance in Kagel’s own aesthetics, characterised by the concept of the ‘apocryphal’ (see chapter 3.1.1), which one could relate to Baudrillard’s notion of the *simulacrum* (a copy without an original). This can be seen in our interview and in many other of his pronouncements on the subject.⁴⁹ In a telephone conversation with me Kagel also characterised his musical representations in *Die Stücke der Windrose* rather globally (and somewhat misleadingly, as will be seen) as ‘imaginary regional folklore, which isn’t actually based anywhere’.⁵⁰ The cause for this fascination with invented folklorisms may lie in the influence of South-American surrealism (Kagel was a student of J. L. Borges), and in Kagel being accordingly more interested in imagination, fantasy and potentiality than in the purely factual.

The difficulty of such a general concept is that it is hard to find specific examples, since it is impossible to distinguish between such a reference to an imaginary source and a stylised (or incorrect) representation of an existing one in perceptual terms, since they can theoretically lead to the same result. Hence this question can only be answered with insight into the productive process through either the sketches or statements by the composer. Nevertheless, Kagel’s musical evocation of Polynesia in ‘Südwesten’ or of the Arctic in ‘Norden’ may serve as examples. Both have a ‘folkloristic ring’ to them and sound persuasively like one might expect the original to be like, but are objectively very unlike any ‘authentic’ music from the regions in question (which Kagel researched, interestingly enough).

A technique often working in conjunction with fictive representation is *illustrative representation*, by which I mean the musical depiction of scenery, climate and culture rather than the intertextual reference to music. Tone-painting is the most obvious technique in point, and Kagel makes abundant use of it particularly in ‘Norden’ and ‘Südwesten’: in ‘Norden’ one can hear the crackling and scratching of ice flows, and in

⁴⁹ For instance, after my interview, Kagel, without being prompted, explained that his goal was to analyse the ‘construction of the characteristic’, and to produce a ‘Fata Morgana’ (a mirage). In an unpublished conversation with David Sawyer in the introduction to a concert given on 13 October 1999 at the Queen Elizabeth Hall in London, Kagel also stated that his endeavour was to ‘invent quotations, not to make quotations’. It appears to me as if Kagel even regards his actual quotations as ‘apocrypha’, which could also be related to Borges, notably his “Pierre Menard” (who re-writes *Don Quixote* as a new work, which is completely identical to the old); see Borges, *Labyrinths*, 62-71.

⁵⁰ Telephone conversation of 11 July 2000.

‘Südwesten’ there is what I hear as the graphic depiction of a storm. Illustrative representation is a special case in my typology, as it does not involve reference to music (even imaginary music), and consequently differentiation between authorial and represented discourses. Nevertheless, it is one of the means by which Kagel evokes a particular region and by implication its culture.

Another special case is *abstract symbolism*. Comparable to tone-painting, it is not concerned with imitating or referring to particular musics and does not involve represented discourses. In contrast to the former, however, what is referred to by abstract musical symbols is not directly apparent from their sonic features: there is no such quasi-iconic resemblance as I have described it in the preceding passage. In semiotic terminology, symbols are arbitrary. For instance, Kagel has used Neapolitan sixths throughout ‘Süden’ to point to Naples as one of the geographic centres of the piece, which most listeners are unlikely to make to recognise. Abstract symbolism, often of a theatrical nature, plays an important role in Kagel’s engagement with the regions and cultures he presents in *Die Stücke der Windrose*. For example, in ‘Südwesten’ the percussionist’s playing on cushions functions as an imitation of the Tuvaluan practice of playing on mats and is thus symbolising poverty, and the chopping of wood in ‘Westen’ stands for slavery. Again, as a listener one cannot know this, and the passages discussed have their own aesthetic effect independent of their original meaning. But this symbolism is important supplementary information, which can only be uncovered from the sketches or the composer’s pronouncements.

4.3.1. Literal Quotation

When a couple of years ago klezmer music became popular again, I couldn’t quite believe that. That was a very distant, but not forgotten world, which rose again from acoustic oblivion.
Mauricio Kagel⁵¹

As I said, the only instance where original musical material is literally quoted is in the first piece of the cycle, ‘Osten’. As I will show, the piece consists to a large extent of melodies taken from a collection of Yiddish folk (*klezmer*) tunes from the Ukraine recorded by the ethnomusicologist Moshe Beregovsky during the 1930s, and more recently re-edited by Mark Slobin.⁵² For whatever reason, Kagel has kept the quotations secret. His programme note is evocative regarding the setting of the piece, yet sketchy in terms of the precise location and the music referred to. I quote the text in full:

⁵¹ From an interview with Max Nyffeler; see Nyffeler, “Fragen”, n. p.

Which East?

Neither the Near nor the Far one, but the diffuse region *ante portas* [seen from Germany], which starts around the rivers Oder and Nysa, and ends... where?

If I may treat geographical fact with a fairly broad brush, then the scenario for this piece is located somewhere between Trans-Carpathia and the Gulf of Finland: I am sitting in a 3rd-class coach in one of those legendary trains which run back and forth between Kishinev [Moldavia] and Ivano-Frankovsk [Ukraine], Balassagyarmat [Hungary] and Hódmezővásárhely [Hungary], Kamenets Podolskiy [Ukraine] and Piotrkow Trybunalski [Poland]. The other travellers include a group of musicians which looks as if it has just jumped out of a gilded photo-album. They start playing for me. The rolling landscape calls for appropriate performance practice: the melodic fragments and typical rhythms change even quicker than the village[s] that jerkily flash by.

For sure: in my private musical cosmology, the East always scores a bonus.

From this there is no indication that Kagel has actually used specific material. The title of the piece is similarly vague, although Kagel was not bound to the uniformity of the titles at this stage, since there were as yet no plans for a cycle. When I asked him about this in the interview, he said that he did not remember citing any original material (see page A-24). A possible explanation for his inclination to conceal the quotations would be that they contradict his expressed aesthetic principles (see chapter 4.3).⁵³

Despite Kagel's insistence to the contrary, there can be no doubt about the origin of the musical material, as an examination of the relevant sketches makes clear. Sketch sheet 2 of 'Osten' is reproduced as a facsimile in ex. 2. It carries the heading 'Mosche Beregovsky Old Jewish Music', an unequivocal reference to the title of Slobin's edition of Beregovsky's klezmer collection. Below, the melody of much of the piece is developed, with only occasional additions of counterpoints or counter melodies. The first two systems on the sheet correspond to bars 1-15 of the finished score, which I discussed in chapters 4.1-4.2 (see ex. 1). The following bars 16-54 consist almost exclusively of melodies taken from Beregovsky's collection (bars 50-4 are on ss3, which is not reproduced), thus accounting for 37 out of 88 bars overall. Kagel has written the title and page number referring to Slobin's volume of each of the melodies he borrows above or below the stave in the sketch, which should dispel any lingering doubt about the provenance of the material. There are five borrowed tunes overall, which follow from one another without as much as a link between them.⁵⁴ Typically for Kagel, the sketch does not specify instrumentation.

⁵² See Slobin, *Old Jewish Folk Music*.

⁵³ It is interesting how in the interview Kagel time and again distanced himself from quotation (see pages A-24, A-27f., A-34f.). This is a familiar subject: for instance Taylor reports that Kevin Volans reacted in a similarly dismissive way with regard to his use of African music (*The Voracious Muse*, 14-68). The most prominent case in point is of course Stravinsky (see Taruskin, "Russian Folk Melodies" and "*The Rite* revisited").

⁵⁴ Ss3 contains another reference to Beregovsky, particularly to a 'tompent' [?], no. 448, p. 98. This however cannot be found in the collection. The respective passage in the score would be the clarinet phrase in bars 90f., which – although certainly very

A comparison between Beregovsky's folk tunes and their employment in the sketch and the finished score reveals that Kagel has introduced only minimal changes to the melodies. For instance, ex. 3 shows the first original tune Kagel has quoted from Beregovsky's collection, 'Aj, du forst avek', and ex. 4 shows the respective passage in 'Osten' (bars 16-19; this is the only case where a tune is transposed, all others being quoted in their original key, scored with accidentals but no key signature). One deviation from the source is the addition of a rhythmic closing figure, consisting of two semidemiquavers and a dotted quaver (bar 19, viola, piano, and harmonium), or, at a parallel instance, two semiquavers and a quaver (bar 22, clarinet). These closing gestures link that passage motivically to Kagel's own clarinet line in the previous section, whose phrases often end with the same motive (see bars 8, 13, and 15), and to bars 32ff., where this motive is found in the original melody quoted at this point, a *skočne* (instrumental piece).⁵⁵ Another deviation happens in bars 40ff. where Kagel changes the tune (also a *skočne*) from major to minor, and approaches the d^2 in bar 43 via its upper neighbour e^{b2} , thus producing the kind of 'squeak' familiar from klezmer performance practice; Kagel also introduces augmented second familiar from ex. 1 (see ex. 5 for the original Beregovsky tune and ex. 6 for Kagel's application). These stylisations paradoxically make the tune sound even more 'Yiddish' (to Western ears). Finally, the last quotation, bars 49f., an arabesque-like sequence of semiquavers, is first cited literally, and then treated in a serial manner; this is facilitated by its relative anonymity, due to its being taken from the (less characteristic) middle of a tune (see chapter 5.2).

As far as I am concerned, the quotations are not apparent from the listening experience of the piece. The music sounds more like a stylised Kagelian representation of folk tunes than like the 'real thing'. This has to do with the re-contextualisation of the quotations, and more specifically with the incorporation of the quotations into the authorial discourse, which I explore more fully in chapter 5.2. For the moment, it is only important to point out that Kagel does not let the music 'speak for itself' but frames and colours it with complements, which, while conforming to the gestural shape and rhythmic impetus of the tunes, subvert their harmonic implications, and unobtrusively integrate them into an atonal context very unlike a conventional arrangement of

'caracteristico' (as the performance instruction indicates) – is significantly different from the sketch as well as any tune from Beregovsky. It can therefore not be verified as a quotation.

⁵⁵ Interestingly, the motivic connection concerns the ends of phrases, not the beginnings, since that would impair the identity of the tunes (which very often lies in their 'head motives'). Nevertheless, despite its appearance in various melodic shapes, the motive is salient enough rhythmically to establish perceptible links between passages, and prevent the impression of a rather haphazard pot-pourri (see chapter 5.2).

klezmer tunes. The motivic connections mentioned before were also instrumental in creating a dialogue between quoted and 'newly composed' passages.

Thus, while on the one hand the distinct musical idiom of the quotations clearly marks them as represented discourse, on the other Kagel creates an intimate dialogue between the quotations and his authorial discourse. This can be seen in his slight stylisations of the Beregovsky tunes, for instance in the rhythmic closing figure, but more clearly in his complements, which, while being part of the authorial discourse, are themselves stylised by the klezmer idiom, since they adopt the rhythmic and gestural shape of the tunes. The high degree of identification of the authorial discourse with the represented klezmer idiom is also reinforced by the instrumentation, which, with its prominence of lead clarinet and solo violin, is very close to the original (although the prominence of the clarinet is an element of American klezmer; the 'original' Yiddish klezmer normally featured the violin as the solo instrument). In this way Kagel's authorial discourse stylises the music he represents just as the authorial discourse is stylised by it, resulting in a dialogic interaction which undermines the simplistic dichotomy of 'foreign' and 'own'.

The sense of identification between the authorial and represented discourses may have to do with the fact that the quoted material is not really 'other' as far as Kagel personally is concerned, since he is himself partly of Ahkenazy origin (in his case Russian Jewish): three of his grandparents are from that region, and one grandmother even came from Odessa, where Beregovsky made his collection.⁵⁶ Thus 'Osten' may among other things be an engagement with his own 'cultural ancestry'. The quotation at the head of this section suggests as much (it comes from a passage where Kagel also speaks about his Jewish ancestry and Jewish cultural life in the Buenos Aires of the 1950s). Furthermore, among the sketch materials there are two newspaper articles on the famous klezmer clarinetist Giora Feidman, who had roaring success in Germany during the time 'Osten'. From one of the articles it appears that Feidman was a member of the orchestra of the *Teatro Colón* (the Buenos Aires opera house) during the 1950s, when Kagel was engaged there as piano accompanist and assistant conductor.⁵⁷ The personal nature of Kagel's tribute to klezmer may then be another reason, why he kept silent about the precise origin of the music he quotes in 'Osten'.

⁵⁶ See Klüppelholz, "..../ 1991", 15f.

⁵⁷ During a telephone conversation on 11 July 2000, Kagel confirmed that he had known Feidman and had played gigs with him. According to him, Feidman did not play klezmer at the time, although this music was not uncommon in Buenos Aires.

4.3.2. Representation of Genre

The most obvious instance of representation of genre is the tarantella in 'Süden', whose visual qualities I mentioned in chapter 4.2. 'Süden' is meant to represent the Mediterranean, as is apparent from Kagel's programme note:

From a central European point of view, the subalpine South is often thought of in terms of a synthetic image, dominated by bright skies and lots of time to relax. But the warm period of the year always brings the worry that the idyllic model might be further removed from reality than ever. That kind of conjecture frankly leaves very little time for the music of the Mediterranean South.⁵⁸

That's why, in this piece, the rhythms are confronted all the more decisively by melodies stemming from different regions, and whose character is such that they can be regarded as acoustic anecdotes. Here tempo is used consciously as a possible means of effecting transformations of freely invented folk music. Hence the unambiguous tarantella at the beginning of the piece, which loses its dancing verve simply by being slowed down, but reveals many hidden facets in the process. [...] The same music, presented at different tempi, changes drastically – it may even be distorted beyond recognition, but then flourishes effortlessly in a completely opposite atmosphere.

So the things one can communicate with music are as numerous as the nuances of verbal language. But luckily, one can change their nature at any instance.

The tarantella is reproduced in ex. 7. It is indeed 'unambiguously' recognisable (to use Kagel's expression) from its most distinctive feature, the lively 6/8, subdivided in a crotchet-quaver rhythm, which is at times replaced by ongoing quavers. The melodic contour, outlining a c-minor 6–4 chord in a wave-like shape, and the minor tonality (of the melody in isolation) are also more in accordance with the chosen topic than one might expect.⁵⁹ Yet there is an element of stylisation in the construction of the melody, which is a peculiar mark of Kagel's authorial discourse: the melodic line is constituted by a certain number of modules, each one crotchet long, which always follow in the same succession, but are repeated different numbers of times, resulting in an irregular phrase structure. On ss1 of 'Süden' one can see that Kagel has combined the melodic fragments according to numerical series by assigning each module a letter (a-g) and devising numerical rows for the repetitions of these modules (in the example, module f, the quaver motion, is played twice, all other elements appear only once). He thus obtains a practically infinite number of variants of the same basic melody, which is apparently why he calls it 'endless melody' on the sketch (although the technique has very little to do with Wagner). Hence, Kagel, following a tradition of adapting the genre

⁵⁸ Toop incorrectly translates 'den mediterranen Süden' as 'the South Mediterranean'.

⁵⁹ In the interview Kagel says of the tarantella that he wanted 'to communicate impressions of a material which sometimes exists only in a virtual form' (see page A-35), thus linking it to the idea of invented folklore which I explore in chapter 4.3.5. However, he appears to be referring to later transformations of the original tarantella mentioned in the programme note, which I cannot verify analytically.

to the style of the respective periods, in effect recomposes a tarantella by means of serial techniques.

What is more prominent than the melodic stylisation of the tarantella idiom, however, is its harmonic defamiliarisation. In ex. 7 the standing violinist's melody is accompanied by heterophonic variants of it in parallel thirds in the violin and the viola (all of which are doubled by the harmonium), which do not concur with the harmony suggested by the melody. Cello and double bass meanwhile are playing chords consisting of stacked fifths, whose roots follow a twelve-note row (only the first three notes of which can be seen on the example). The addition in the percussion of a 'Brummtopf' (a German folk instrument, according to the preface to the score) hardly clarifies the tarantella either. At the repetition of the melody in the viola from bar 4 onwards, another layer is added in the harmonium, which plays chords built from melodic lines in the inner voices enclosed by a pedal G, further obscuring the tarantella idiom. As in the example from 'Osten' in the preceding passage, however, the dance-like character and lively rhythm of the tarantella is preserved, although the bass and percussion instruments add curious 'limping' accents.⁶⁰

Thus this passage is constituted by the rhythmic and melodic characteristics of an Italian folk dance, heterophony in atonal harmonies, a twelve-note row, and numerical ordering techniques. As in the case of ex. 1, the dialogic interaction between the authorial and represented idioms is not only simply due to the re-contextualisation of the tarantella element, in the sense that one cannot simply equate the represented discourse with the tarantella idiom and the authorial discourse with the context. Instead, as I have shown, the melody itself shows marks of the authorial discourse, and conversely the tarantella rhythm is present in the complement and takes hold in the entire piece.

The example presents a typical problem of representation of genre, namely the difference between production and reception: something can be meant as a representation of genre without being recognised as such, or conversely be understood as following a certain convention without being intended to. In this specific case, Kagel has bridged this gap by mentioning the tarantella in his programme note (see above), and choosing a fairly familiar idiom without stylising it beyond recognition – at least as far as its most distinctive feature, its rhythm, is concerned. Furthermore, even if the specific reference is not recognised, the character of a lively Italian folk dance will be unmistakable (at least in combination with the title), so that the representation of genre is reinforced by perceptual representation of the same general source.

⁶⁰ The rhythm of the bass instruments is derived from a numerical series, specifying the entries in semiquavers, as can be seen on the sketches.

This does not necessarily have to be the case however: the passage is not the only one in 'Süden' with a particular 'Italianate' flavour: in accordance with Kagel's mention of '[unspecified] melodies stemming from different regions' in the programme note (see above), the piece contains many evocative rhythms and suggestive melodies, often referred to by means of representation of genre. The first conceptual sketch lists the tarantella (also called saltarello on the sketch, the rhythmic characteristics being identical), the siciliano (annotated in brackets as *pastorale*), the caccia, and the cabaletta (the last two are not folk dances, but a fourteenth-century contrapuntal technique and an operatic aria respectively). The sketch also contains some jottings of characteristic rhythms of the dance forms. Given the nature and function of conceptual sketches, it is far from certain that Kagel realised all these references (see chapter 2.4), and the reference to the tarantella/saltarello is the only one which also appears on the sketch sheets proper.

What can be identified quite clearly is the pastoral, forming the slow middle section (bars 155-179, and 229ff.). This passage is characterised by a gently rolling triadic melody in 6/8, played in canon by the piano (playing polytonally with both hands) and a pan flute (played by the percussionist), the piano being replaced by cello and double bass on the repeat (229ff.).⁶¹ The music is certainly very idyllic in character, and the pan flute further suggests the pastoral topic. But it is not quite clear whether this pastoral, as a very broad topic, is also supposed to represent a specific folk dance. As I mentioned, it appears in connection with siciliano on the conceptual sketch. However, the typical siciliano rhythm, a dotted quaver in a 6/8 metre, cannot be found in this passage. This rhythm characterises the section from bars 314-26, but this is too fast for a siciliano (Kagel himself annotates the siciliano with 'slow' on the conceptual sketch). On the other hand, its tempo would qualify for the caccia also mentioned on the sketch, and the caccia could also refer to the canon of the pastoral (which is a bit too slow to qualify), whose melody (or the violin line) could in turn be described as a cabaletta.

This sounds confusing, and there is no reason to assume that Kagel has realised all his ideas on the conceptual sketch. Seen in another way, however, this mishmash of different idioms may well be intentional: in the quotation above Kagel speaks of the transformational function of tempo changes, and most of my objections to attributing certain genres to passages had to do with tempo. According to this interpretation,

⁶¹ The canon is combined with rhythmically accentuated chords in 2/4 in the harmonium and strings as well as slow, richly ornamented melodies in the clarinet and the standing violinist (at the repetition, the instrumental roles are exchanged). Since this differentiation into different rhythmic strands suggests spatial separation, this passage may be the realisation of Kagel's idea of two salon orchestras playing simultaneously on the *Piazza San Marco* in Venice (see chapter 4.2).

Kagel combines characteristics from different genres such as a siciliano rhythm with the tempo of a caccia (and vice versa).

Many of these genres are connected to particular regions (as Kagel does not fail to mention, though without providing further details): the tarantella is Neapolitan (a reference reinforced by the use of Neapolitan sixths), and the siciliano is obviously Sicilian, the Jew's harp at the end is also connected to Sicily.⁶² In addition, as I mentioned in chapter 4.2., we can imagine 'Süden' as being played in the Piazza San Marco in Venice, so that we are hearing Central and Southern Italian dances played in North Italy. This curious mixture of folk music elements from all over Italy may well be described as the 'synthetic image' Kagel mentions in his programme note. In this sense what Kagel represents in 'Süden' is not only Italian folk music itself, but (in his own words) Italian folk music 'from a central European point of view' – in other words, a representation. Seen this way, 'Süden' is a parody of stereotypical musical representations of Italy.⁶³

* * *

The other example of representation of genre I mentioned in chapter 4.3 is the *cinquillo* in 'Nordosten'. The piece is intended to represent the *Nordeste*, the north-east of Brazil, as Kagel explains in the programme note):

In terms of central Europe, it's hard to define what region [North-East] should refer to. One could call this direction typically vague. But in southern Argentina, it can only refer to the legendary 'Nordeste' of Brazil.⁶⁴ I am glad that while I was there I got to know such a great richness of rhythms and melodic formulae. But what would this music amount to without its perpetual mixture of melancholy and vivacity, of flightiness and sorrow?

The piece is dedicated to the Cuban writer Alejo Carpentier, who is mostly famous for his novels but has also authored an authoritative study of Cuban music.⁶⁵ Among the sketch materials there is a note clarifying this dedication: 'Dedication: para Alejo Carpentier / por fin: para Alejo Carpentier (at last) / who once said to me: "Identity can also be invented." / How true! And equally not be found (better...!)'.⁶⁶ Carpentier's

⁶² The Jew's harp is particularly related to harvest season. I am grateful to Antonio Cascelli for this information, who also helped me to identify and distinguish the Italian folk idioms.

⁶³ Obviously, this is not the only way to experience the piece. On one level, it can certainly be described as a loving engagement with Italian folk idioms, but as such it is evidently partly tongue-in-cheek (as is apparent above all from the harmonies). As so often with Kagel, the most promising interpretation appears to be a double-reading: as a parody of assorted musical 'italianisms' and as an approach to composing with folk material.

⁶⁴ Kagel made the same point in our interview (see page A-28).

⁶⁵ See his *La musica en Cuba*.

⁶⁶ 'Widmung: para Alejo Carpentier / Por fin: para Alejo Carpentier (endlich) / der mir einmal sagte "Identität kann auch erfunden werden." / Wie wahr! Und ebenso wenig gefunden werden (besser...!)'. Kagel appears to suggest that not only can identity be

remark (which Kagel does not quote in the actual dedication) could serve as the motto of *Die Stücke der Windrose* as a whole, while Kagel's comment is somewhat equivocal. On sketch sheet 1 Kagel has also written 'Carpentier!! El Salon Cubanas!', which he underlined.⁶⁷ Apart from a fascination with Carpentier's novels, which unfold a unique panorama of the culture and history of the Caribbean, Kagel may also have been struck with the similarity of Carpentier's views on South American music to his own, namely the opposition to the 'national-folkloristic academic' tradition, and a high regard for popular and syncretistic music.⁶⁸

The beginning of the piece, reproduced in ex. 8, unmistakably establishes the characteristic rhythm of the *cinquillo* or one of its offsprings, the *danzón* (which is rhythmically identical to the *cinquillo*), and the fairly idiomatic use of *claves*, *cabaza*, *maracas*, and *tubo* adds 'local colour', thus underlining the closeness of the representation.⁶⁹ The *cinquillo* is thought to be of African origin and to lie at the basis of many, if not most, later South American dance forms;⁷⁰ and the *danzón* was considered the 'national dance' of Cuba until the 1920s.⁷¹ In both dance forms the accents fall on 3+3+2, a characteristic feature of Cuban dances also found in later, more well-known examples such as *rumba*, *conga* and *mambo*, where they are frequently accentuated by the *claves*. As one can see from the example, both elements (the accents on 3+3+2 and the characteristic sound of the *claves*) also feature in

invented, but that there is no such thing as a 'natural' identity. This is not quite clear, however, because the verb 'finden' is not idiomatic in this context, and the link with 'ebenso wenig' to a positive sentence ungrammatical and therefore hard to understand. This is not surprising given that this is a private note.

⁶⁷ I have been unable to discover what 'el salon cubanas' refers to; there is apparently no work of that title in Carpentier's oeuvre, nor could I find any passage answering to that description. There is a possibility that Kagel refers to a chapter in Carpentier's *La Musica en Cuba*, which is entitled "el salon y el teatro a fines del siglo xviii". However, since this deals with the beginnings of European musical life (i. e. opera and concert) in Havana at the end of the eighteenth century, that seems unlikely.

⁶⁸ See Carpentier, *La musica* and "Lateinamerika", and compare Kagel's views in our interview. The opposition to 'folkloristic nationalism' was expressed earlier by Borges with regard to literature in his "The Argentine Writer".

⁶⁹ Compare Carpentier, *La Musica*, 75ff.; and Schreiner, *Musica Latina*, 275. Both these authors are likely sources for Kagel. I have already shown Kagel's allegiance to Carpentier; that Kagel has also referred to Schreiner's work is apparent from the fact that he enclosed photocopies from the title page and other passages from the book in the sketch materials for 'Nordwesten'. The 'ethical flat-surface version of the earth' reproduced in the CD booklet was also taken from Schreiner's book (see chapter 2.3). (Incidentally, Schreiner seems to have derived his information concerning the *cinquillo* from Carpentier).

The *cinquillo* rhythm appeared already on a sketch for *Exotica* with the annotation 'Cuba' (but no reference to the specific dance).

⁷⁰ See Carpentier, *La musica*, 75ff. Carpentier is particularly vocal in advocating the African origin and the succeeding parentage of a host of Latin American dance forms for the *cinquillo*. This connects with the ideas expressed in Kagel's programme note.

⁷¹ See Carpentier, *La musica*, 135-6.

Kagel's representation, but not in their customary combination, insofar as the irregular rhythm of the claves all but obscures the accents rather than marking them. Yet, as in the examples above, the main element of stylisation is not of a rhythmic but of a harmonic-melodic nature: the motive always begins with an arpeggio upwards, followed by one or two steps downwards, thus ending on a^1 , b^{b1} and b^1 (followed by g^1 and $g^{\#1}$ – apparently an interrupted twelve-note row), which are sustained to produce a slowly-growing cluster; as a result the stylisation works horizontally as well as vertically. The phrase structure also deviates from the regularity of most dance forms: similar to the example from 'Süden', the durations between the motivic entries are regulated numerically, as can be inferred from sketch sheet 1.

A process of progressive harmonic dissipation, like the quasi-serial chromaticism in the melody, also takes place in the bass: both cello and double bass first mark v-i in a(-minor), which seems to be the key of the piece. However, while the double bass repeats this motive, the cello begins it a step lower each time. Additionally, while the first entry is on the upbeat suggested by the rising fourth, later entries come on unexpected points in the bar. Thus the piece begins assertively like a 'genuine' Cuban dance, but recedes further and further into an unreal, dream-like atmosphere, marked by harmonic and rhythmic amorphousness, only to start over again (see bars 12ff.) in a harmonically further stylised form, with the same process recurring. Later on, the motive also appears in more stylised form, both in terms of intervallic shape and contour, for instance in inversion (see bars 23ff.).

'Nordosten' contains another characteristic melody (bars 93ff.), reproduced in ex. 9, which is more song-like and expressive. Despite the difference in character and tempo, it is also characterised by the syncopation on the fourth and fifth semiquaver of the 2/4, and hence by the accents on 3+3+2 (considering the triplets as an expressive deviation). As in earlier examples, Kagel's authorial discourse is detectable in the increasing chromaticism of the example.

On the whole, then, this is a typical example of representation of genre. However, in this case there is no indication that Kagel wanted to refer to the *cinquillo* (or *danzón*) in particular (as there was concerning the *tarantella* in 'Süden'). In fact, the evidence concerning his intentions is somewhat confusing: in the programme note there is no mention of Cuba at all, but only of Brazil, while on sketch sheet 1 Kagel has written 'Cuba', later adding 'Brazil?' at the top left, and at the top right 'danza cubana' and underneath that – also apparently added later – 'fado?'. Whereas the note concerning the Cuban dance is obviously most fitting, *fado* is best known as a sentimental song (usually with guitar accompaniment) in Portuguese urban folklore, although there is

indeed a Brazilian counterpart.⁷² Given the character of the melody, ex. 9 could answer to that description, even though the dance rhythm is not quite appropriate. This interpretation would align the word 'fado' on the sketch sheet with 'Brazil', not with 'danza cubana' directly above it. This makes sense insofar as both 'Brazil' and 'fado' seem to have been added later and are both provided with a question mark, adding a second coupling to 'Cuba' and 'danza cubana'. However, this is apparently not what Kagel meant: when I raised 'Nordosten' during a telephone conversation with him, he insisted that it is a fado and linked it to Cuba, seemingly referring to it as the main melodic idea.⁷³ Whether he was simply misinformed, mixed something up or wanted to create an imaginary synthesis of Brazilian (fado) and Cuban (cinquillo) elements is impossible to say; in any case factual correctness was evidently not uppermost in his mind, which is also apparent from the fact that he does not name either idiom in any published document.

Whereas the representation of the genre of fado thus remains questionable, the reference to cinquillo (or danzón), also a representation of genre, is clearly established. As before, the model is not copied but represented by its characteristic rhythm and gesture, and stylised by Kagel's own compositional means such as dodecaphony, cluster-based harmony, and numerically derived rhythm and phrase structure. Thus, the represented discourse cannot be isolated from the authorial discourse, but is engaged in dialogue with it. Since the dialogic interaction between the musical idioms does not take place between distinct elements of the musical texture (in the sense that there is no 'Cuban' music as distinct from 'Kagel's music'), there is no dichotomy between the represented music and the authorial discourse. In this sense, 'Nordosten', like 'Süden', is an intentional hybrid.

* * *

The ragtime in 'Westen' is in many ways a less contentious example of a representation of genre than the fado in 'Nordosten'. As will be demonstrated, the stylistic features of ragtime towards the end of 'Westen' (bars 417-501) are fairly apparent. What is a matter of interpretation, is whether ragtime is stylistically as narrow a concept as, for instance, tarantella, since the tarantella is obviously a sub-type of a broader class (Italian folk dances) in a way ragtime is not (if one does not regard it as a jazz style). The reason I have included ragtime in the present type is that it is characterised by very specific stylistic features, which is not the case in broader

⁷² According to Schreiner the fado even originates from Brazil (*Musica Latina*, 330).

⁷³ Telephone conversation of 11 July 2000. During our talk, Kagel also explained that salon orchestras play an important role in Cuba, by which he may refer to the 'orquestras típicas cubanas'. He did not name his source for this, but a connection to Carpentier's *La musica* seems plausible, which may explain the remark 'el salon cubanas' on the sketch sheet mentioned earlier.

defined idioms (such as 'jazz' or 'Oriental music'). In contrast to some other cases of representation of genre, Kagel has not called the passage in question 'ragtime' in his programme note or anywhere in the sketch materials, possibly because it does not need saying. The only instance, where the term 'ragtime' is used, is in a letter to me.⁷⁴

Ex. 10 shows bars 417-20 of 'Westen', the beginning of the passage. As with all kinds of representations, the basic question is in what ways this music represents ragtime, and in what ways it deviates from it due to stylisation (disregarding context and instrumentation for a moment, which alone mark the passage as a representation, as discussed in chapters 4.1-4.2). In this sense, what is at issue is what exactly constitutes a genre, since 'ordinary' ragtimes differ among themselves, so that a representation must adhere to a hypothetical model (some Platonic idea of ragtime), while at the same time being sufficiently distinct from all specimen cases (so as not to appear simply as ragtime). Ragtime is a particularly useful example for discussion of these issues, because it is both well-defined stylistically and well known.

What can be described as the 'essence' of ragtime, the syncopated right hand of the piano against a regular stride in the left, is preserved in ex. 10. The rhythmicised chordal playing of the right hand is also in accordance with the idiom. In fact Kagel's ragtime seems to be boiled down to these bare elements – there is not even anything like a memorable tune. Similar to ex. 1 (see chapter 4.1) and ex. 7 (see above), then, one element of stylisation is the exaggerated emphasis on (supposedly) generic features at the expense of individual elements. Apart from that, it is the way these idiomatic features are realised which marks Kagel's authorial stylisation. Again, the most readily perceptible stylisation takes place on the level of harmony: whereas the bass stride is a simple diatonic C-major sequence, which is repeated over and over without any suggestion of the harmonic patterns common in 'genuine' ragtime, the right hand is based on the c-minor scale, using scale steps as roots for minor chords (without fifths). Moreover, the two scale movements are asynchronous, the first being regular (at least at the beginning), the second highly irregular.

Thus, there are harmonic references to ragtime, which turn out to be incompatible (in the sense that you can have a major stride or a minor melody, but not both at the same time); what Kagel dwells on in particular is the major/minor third clash, which however is a feature of blues-piano and not of 'classic' ragtime playing. The rhythm, although containing the 'recognition marks' of ragtime, is also stylised: Kagel's joltingly humorous overemphasis on the reversed dotted rhythms and syncopations is incompatible with the smooth elegance of ragtime. The same can be said about the

⁷⁴ The letter is from the 28th Feb 97. It concerned a programme note I was to write for a concert with some of Kagel's chamber music, where a piano trio arrangement of the passage was performed, which Kagel referred to as 'ragtime'.

breaks in the texture, where all or most instruments stop abruptly, followed by the interjection of a sharp, dissonant chord or more often a percussion break, after which the ragtime starts again (the last bar of ex. 10 is the first, mildest example of that). These sudden gaps are not uncommon in ragtime – the ends of phrases in Scott Joplin's famous *Maple Leaf Rag* being an example. Yet none of these are comparable to the spectacular jolts in 'Westen'.

But this is only the starting point of Kagel's play with the ragtime conventions, what is also important is the development of the ragtime idiom on the larger scale. After the exposition of the idiom shown in ex. 10, the ragtime disintegrates progressively, before being re-established in bars 483ff. – this time in continuous semiquavers with syncopated accents. But it finally descends into utter chaos (bar 501), scored *senza misura* and marked by wild figures in fortissimo in all instruments (this is followed by regular axe blows, marking the end of 'Westen'). Thus, there is a development between different degrees of stylisation within the passage, which can be observed both in the piano part as the 'backbone' of the passage and in the relation of the piano part to the other instruments. As regards the piano part itself, more and more 'wrong' notes (that is deviations from the pattern) are introduced, and the rhythm begins to stumble (playing against the beat in bars 433ff., a rather humorous stylisation), only to find itself again, until the regular stride is lost altogether (bar 478ff.). The other instruments often simply reinforce the piano part as in ex. 10, which can be regarded as a fairly close adherence to the model. However, during the course of the ragtime they obtain a higher degree of independence, in that they begin playing solistically, more or less in agreement with the general idiom (bars 433ff.), and later on gain even more independence, which leads to increasingly amorphous textures without a clear common pulse (bars 457ff.). As I outlined earlier, there is a more homogenous texture again from bar 483 onwards, which is followed by the final complete break-up in bar 501, with only remnants of the ragtime idiom subsisting. In this way, stylisation is also effected by the instrumentation, since the increasing independence of the other instruments from the piano part is coupled with the disintegration of the ragtime idiom (as a piano-based genre).

Thus this passage is quite clearly a *representation* of ragtime rather than simply a ragtime. Kagel's compositional procedures are quite foregrounded, as for instance in the combination of harmonically divergent patterns regardless of synchronisation (i. e. the two hands of the piano), or the unusual harmonies derived from the mechanical definition of scale degrees as roots of minor chords (in the piano right hand). As in earlier examples Kagel selects a characteristic feature of the chosen idiom, in this case the right hand chordal syncopation against the regular left hand stride, on which he bases his representation. The stylisation is perceptible in the exaggeration of these basic characteristics (which may be a direct result of the re-contextualisation, in that

the rhythmic characteristics are more salient in the absence of a harmonic-melodic framework to support it), and in the defamiliarisation of practically all other aspects, such as harmony, rhythm, instrumentation, and texture. As before, dialogic interaction does not occur as the relation between two distinct musical discourses in 'Westen', but as the stylisation of the represented discourse by the authorial discourse.

In the context of 'Westen', the ragtime appears as the triumph of Afro-American music. As a whole, 'Westen' is meant to 'tell the story' of the development of jazz from more or less obscure African origins (which I will discuss in the following section) to its first fruition in ragtime, as his programme note suggests: 'Perhaps it is an irony of an avenging god that, in musical terms, the African slaves made a primitive people out of the Americans. Measured in the long term, the Blacks did in fact colonise the Whites'. In our interview he was more explicit, stating that 'the whole beginning is written in African scales, which evolve further into jazz' (see page A-33). Yet, as always with Kagel, the piece cannot be heard as a straight narrative, since there is no clear line of development, and certainly no sense of chronology: there are allusions to more recent jazz idioms in the piece before the appearance of the ragtime. The use of characteristic instruments of the regions represented is also (perhaps purposefully) misleading: Africa appears to be represented by a beam xylophone (which has to be specially built), African drums, African double bells, and a sansa, while America is represented by vibraphone, Charleston cymbal machine, hi-hat, mouth-organ, and washboard, but the instruments are not rigidly attached to the respective musical idioms. For instance, the African double bells and drums feature prominently in the final ragtime.

Even accounting for the fact that the naive direct translation of a narrative such as the development from African elements to jazz was almost certainly not Kagel's intention, his conception is slightly odd (see chapters 4.3.3, 4.3.4, and 4.3.7). This may have to do with the genesis of the piece, which I talked about in chapter 2.4.1: as Kagel notes on what is now sketch sheet 8 (the last), the music developed on there, namely the ragtime, was originally intended as the beginning of the piece, as can also be seen on the manuscript. After the ragtime was composed, Kagel wrote about fifteen minutes of music to precede it, then in a third stage adding another 71 bars at the beginning. Hence it is not surprising that the original conception is not quite applicable to the piece in its present form.

* * *

Another instance of representation of genre can be observed in 'Nordwesten', where Kagel refers to the music of the Aymará, an South-American Indian people living in the

Andean highlands of Peru and Bolivia.⁷⁵ As the composer explains in his programme note, ‘an imaginary procession of Andean Indians slowly approaches the audience, [after which] there is a final dance which, paying homage to a tonal system that is certainly alien to us, I wrote in an unblemished multipentatonic style’ (note the visual and scenic imagination here, as mentioned in chapter 4.2). Like ‘Osten’, ‘Nordwesten’ represents a compositional encounter with aspects of Kagel’s personal background. As he acknowledges in the same text: ‘In this piece, for the first time, I engaged directly with the indigenous music of the South-American Andes, which I had often heard over there – and likewise in Europe – at first, second and even, so to speak, third hand.’ As can be seen in the interview, Kagel was also involved in ethnomusicological fieldwork in the region he portrays in ‘Nordwesten’ (see page A-24f.). In addition to that, the sketch materials contain evidence of Kagel’s research for the piece: there is a photocopy of an article by Hans Helfritz,⁷⁶ a German composer who emigrated to South America, where he studied the indigenous music of the continent, and photocopies from Claus Schreiner’s *Musica Latina*, which was already mentioned in my discussion of ‘Nordosten’.

The representations of genre in ‘Nordwesten’ are not isolated references but fall into a network of particularly evocative intertextual markers such as Kagel’s idiosyncretic use of pentatonics, which will be discussed in chapter 4.3.3. The first such instance takes place at the point when the imaginary procession has reached the observer, discernible from the fact that the conductor looks straight ahead and starts beating visibly. Ex. 11 shows the section in question (bars 65ff.). On ss2 of ‘Nordwesten’, Kagel has annotated this point with ‘hymno [sic] aymará huayuo’. According to Schreiner, the *huayuo* is indeed the typical dance of the Aymará.⁷⁷ However, it is usually characterised by a quaver – two semiquavers rhythm, not the complex rhythm Kagel creates, which is in fact constructed by means of numerical techniques (this can be seen on the sketch sheet). Furthermore, the interlocking rhythm between the upper part of the drone in the double bass and the melody in the piano (doubled at different points by the harmonium and strings, also a subtle ploy) is overtly artful. As in earlier cases, however, the most salient aspect of stylisation is harmony. The beginning of the passage sounds strongly Europeanised with its parallel thirds in what seems to be d-minor, to which the drone acts as an earthy counterpart (see ex. 11); later on the passage becomes more complex both with respect to the melodic contour and the

⁷⁵ For ‘Nordwesten’ compare Reich, “Von fremden Ländern”; his discussion concerns primarily pedagogic utilisation of the piece however.

⁷⁶ The article is entitled “Besuch bei den Hochland-Indianern: Musik und Tänze der Aymará und Quechuas”. I have been unable to find out where and when it appeared.

⁷⁷ See Schreiner, *Musica Latina*, 287-90.

doublings of the melody, which develop into complex chords in parallel motion, building on the original thirds (bars 75ff.).

A clearer instance of representation of genre is what the programme note refers to as the 'final dance' in bars 85-158 of 'Nordwesten'. In the sketches Kagel has called this passage *bailecito*, which literally translates simply as 'little dance'. According to Schreiner, however, the bailecito is a particular dance form, defined as a sub-type of the huayuo,⁷⁸ and Kagel also used it as a specific term in our interview (see page A-27). If one compares Kagel's melodic lines (ex. 12) with the transcriptions of huayuos carried out by Helfritz (ex. 13), which are among the sketch materials, it becomes apparent that they are built on the same generic principles, such as pentatonicism (discussed in the next section), similar melodic contours, and predominant use of quavers and semiquavers (in this case even in the same metric structure, which changes later in the Kagel however). Nevertheless, there is no indication that Kagel has copied the melodies, they appear to be composed with fairly strict adherence to a specific model in the sense of Kagel's idea of 'invented folklore'. Thus, as regards the individual melodic lines, there is an unusually low degree of stylisation in Kagel's reference to the music of the Aymará in the bailecito, which is reinforced by the references to original instruments of the region such as *cajas indias* (Indian drums) by muffled drums, and *quena*, the Andean flute, as well as by the percussionist's and the clarinettist's humming through an unspecified wind instrument, producing a nasal sound quality not unlike that of the quena.⁷⁹ As in the case of 'Osten' it is tempting to draw a correlation between the closeness of the representation and Kagel's personal involvement with the music he engages with.

4.3.3. Conceptual Representation

The closing bailecito of 'Nordwesten' (bars 85-158) is also a suitable example of what I call conceptual representation. What I am referring to in particular is what Kagel in his programme note called the 'unblemished multipentatonic style', by means of which he is 'paying homage to a tonal system that is certainly alien to us'. What he means by this is easy to see: each instrument in the passage plays in the same pentatonic mode (as regards the intervallic structure), but based on a different root. On ss2 of 'Nordwesten', Kagel has written the mode for each instrument before the actual part and circled the tonic. Below this he has written what I would call a 'meta-scale' consisting of the tonics of the individual instrumental parts, apparently in order to control the overall harmony. The number of simultaneous roots decreases successively from eight (corresponding to the number of melodic instruments) to one, thus reducing

⁷⁸ See Schreiner, *Musica Latina*, 290.

the dissonance level gradually from cacophony to concord.⁸⁰ This idea of combining different transpositions of the same pentatonic mode was obviously central to Kagel's conception, as is evident not only from his programme note, but also from the fact that 'Polypentatonics' is – apart from the heading – the only word noted on an early conceptual sketch.

What Kagel employs here is an abstract structural property of the chosen source, its tonal system. He is guided by *factual knowledge* of the music in question, be it through written studies or experience of the repertoire (in this case there is evidence for both). But this conceptual representation is not necessarily linked to perceptual semblance. In this particular case this is fairly obvious, since pentatonicism is not limited to South America but a feature of many of the world's musics, which are dissimilar in almost any other aspect. For this reason, pentatonicism does not necessarily have anything to do with South America, while conversely it is also possible to refer to South-American music without adopting this feature. This makes Kagel's formulation of 'paying homage' quite apt, implying that the use of the tonal system creates a structural parallel, but not necessarily a perceptual likeness. In the case of 'Nordwesten' this structural parallel is however coupled with other perceptually salient references which point to the model in question, as I have already shown.

Like other types of representation, conceptual representations can be stylised. This may be surprising at first, since, as I suggested in chapter 4.3, it might appear as if structural features are either present or they are not. There is a sense though in which it can be said that pentatonicism is referred to rather than simply present in 'Nordwesten': whereas the use of pentatonic modes constitutes an appropriation of a structural feature of the source music, the simultaneous use of different transposition of the mode is clearly an element of stylisation. In addition to this, as in earlier cases, the re-contextualisation in itself creates a defamiliarising effect, since it highlights an aspect of the source music, which in its original context is hardly noticeable. Thus, the salience accorded to pentatonicism makes it appear alien, an effect considerably reinforced by the harmonic defamiliarisation.

In saying this, however, I do not want to conceal my personal unease concerning 'Nordwesten'. To my ears, the music has a very assertive quality to it; it has something 'primitive' and 'savage' about it, although this was clearly not intentional on Kagel's part. This begins with the all-too-sombre procession, with a melodic line alternating simply between the lower fourth and upper fifth of A, accompanied by muffled drums, and ends with the overblown riotousness of the final dance with its sudden full-stops on

⁷⁹ Both these allusions are noted on ss1.

⁸⁰ This was developed in a table on a conceptual sketch, which also lists the numbers of bars and metric structure for each phrase.

whistle blows. Additionally, the insistence on the pentatonic modes has something overbearing about it. In contrast to what appears to be the current trend with respect to cross-cultural musical representation, for me it is this lack of compositional and aesthetic subtlety, which by association accords a lower status to the music represented, that makes 'Nordwesten' also *ideologically* suspect – and not the other way around.⁸¹

* * *

The passage from 'Nordwesten' which I just discussed constitutes the most comprehensive case of conceptual representation I have discovered in *Die Stücke der Windrose*. All other instances are more or less fleeting references, incorporated into a network of representational techniques, in which, in accordance with Kagel's privileging the 'apocryphal' over the factual (see above), conceptual representations play a relatively subordinate role.

A similar instance to the one just discussed is the employment of pentatonic modes in 'Südwesten'. 'Südwesten' represents the gaze from the west coast of Mexico across the Pacific (see fig. 1). Contrary to his exposure to, and wide reading about, South-American Indian music, Kagel freely admits in his programme note that he does not know Oceania and its music from personal experience, and that he was guided by his own imagination:

It's these musically-speaking still mysterious regions [i. e. from Mexico via the Society Islands, Fiji, West-Samoa, New Caledonia, and Tuvalu to New Zealand], which particularly attract me on the grounds that I do not know them personally. One more reason to transform the fascination of distance into notes, even from a distance. [...] The aim is to be inspired by this region of the earth in order to write a free realisation of that. The listeners may judge for themselves, if this was managed in a way that their own fantasy was stimulated.

The most remarkable passage of 'Südwesten' is bar 270ff, an apotheosis following a long build-up, which culminated in written-out trills in *fff* (see ex. 14). It presents a completely different sound world from the preceding passage, harmonious and gentle after the exacerbation of sharpness before, like a sudden idyllic vision. Whereas all instruments played (diatonic) 'white notes' before, they now use exclusively the (pentatonic) 'black notes', a harmonic contrast Kagel seems particularly fond of (it is a feature of many of his recent compositions). The stylistic contrast constituted by this harmonic change is a particularly forceful means for marking the passage from bars 270 represented discourse. In fact, the entrance of the pentatonicism is dramatised to an extent, that makes it tempting to interpret it as a narrative ploy, for instance as the depiction of an imaginary native ensemble playing 'authentic' music along the lines of

⁸¹ Born and Hesmondhalgh are particular vocal in (at least implicitly) privileging ideological critique over other forms of inquiry (see their "Introduction" to *Western Music and Its Others*).

the imaginary procession in 'Nordwesten'. This hearing would be supported by the use of other semantically charged elements in 'Südwesten' such as the radio, and what sounds like a depiction of a storm. If so, however, the music played by this imaginary ensemble is as much an invention as the surrounding music. Furthermore, the scenic elements of the piece, although suggesting theatrical representation (of an imaginary ensemble and of a radio broadcast) cannot be neatly incorporated into a narrative structure, as in 'Nordwesten' (which, in my opinion, makes them more rather than less interesting).

Thus, it is clear that ex. 14 can be interpreted as represented discourse, which, according to the programme note, means that it refers to Oceanian music (a rather broad category) – but what is less clear is in what ways. The most salient characteristic of the passage is what I hear as an emulation of gamelan, evoked by the differentiation into distinct rhythmic layers in different tempi, and the pentatonicism. What concerns us here is the pentatonicism, whereas I regard the gamelan representation as a very distant imitation, which will be discussed in chapter 4.3.5. But then again, what does it refer to, and is the source music represented actually pentatonic? It seems, as if Kagel's lack of concern regarding the factual accuracy of his representations has led to misrepresentation and to the kind of musical clichés he critiques: gamelan and pentatonicism are Indonesian, whereas the regions Kagel mentions in the text quoted above are mainly Polynesian.

However, as in the case of 'Osten', Kagel's sources were more specific and his representation more 'accurate' than his programme note would lead one to believe. In the conceptual sketches Kagel refers to Polynesia and (twice) specifically to Tuvalu (also called the Ellice-Islands), which is on one occasion annotated with the name 'Koch' and a page number. I was able to identify this as a reference to Gerd Koch, who authored a book on the material culture of Tuvalu and co-authored one specifically on its music.⁸² The influences of both books are easy to trace, for instance in Kagel's description in the interview of the inhabitants of Tuvalu playing on mats (see page A-34), which he captured by using cushions at the beginning of 'Südwesten', and the use of conch shells (as a signalling instrument) and log-drums.⁸³ Even Kagel's emphasis on the poverty of the people and his deploring of the destructive effect of radio can be

⁸² See Gerd Koch, *Die materielle Kultur* and Dieter Christensen and Gerd Koch, *Die Musik*.

⁸³ The mats appear in Christensen and Koch, *Die Musik*, 5-7, and the conch shell and log drums in Koch, *Die materielle Kultur*, 174-78. Why Kagel insists on the importance of substituting the original mats with cushions in the interview (see page A-34) is somewhat surprising, given that the artistic transformation involved is arguably minimal. However, this must be seen in the context of Kagel's avoidance of quotations.

traced to these sources.⁸⁴ Christensen and Koch show that, although Tuvaluan music consisted originally of songs sung mostly on one or three notes, there is also dance music in pentatonic (and sometimes hexatonic or diatonic) modes with rhythms, not totally unlike the ones in 'Südwesten', which they ascribe to Samoan and Tahitian influence. Thus, the pentatonicism of the passage is actually supported by authentic practice, even though the effect is rather of an isolated factual trace within a discourse of the 'apocryphal'.

Another section characterised by modal (this time hexatonic) harmony is the tape passage (377-416), which is played through the old-fashioned radio on the stage. Here the sense of alterity inherent in represented discourse is highlighted by means of theatrical representation, particularly by technology and stage presentation. The technological reproduction situates the music on a different level of discourse, while at the same time the ancient radio and poor sound quality produce an effect of nostalgia, by which the music is presented as a trace of the distant, only dimly remembered past. The music itself with its incessant repetitions of a simple motive (see ex. 15), seems to act as the quintessential, non-specifiable 'other' as it substitutes repetition and stasis for the principles of variation and development at the heart of Western concert music. What is one of the most typified representation of 'otherness' in *Die Stücke der Windrose* is thus deferred to a meta-level, projected acoustically by the tape played through a 'low-fidelity' loudspeaker and visually by the stage presence of the radio with a light switched on during the passage. In this sense the radio can be seen to stand for a particularly Westernised representation of 'otherness', which makes this passage one of the most forceful reflections on musical representation in the cycle.

* * *

Another occasion where Kagel employs factual knowledge (or *supposed* factual knowledge) about a musical culture is 'Westen'. The idea of 'Westen' is to musically illustrate what Kagel somewhat provocatively describes in his programme note as the 'far-reaching [musical] Africanisation of North America and later, but only to a partial and lesser extent, [...] the Americanisation of the music of Africa', which he evokes by retracing the origin of jazz (as I described in chapter 4.3.2). What is portrayed as 'African' in 'Westen' are, astonishingly enough, (European) church modes, as he pointed out in our interview: 'the whole beginning is written in African scales, which evolve further into jazz'; he also claimed that the church modes are connected to Africa

⁸⁴ The reference to poverty is from Koch, *Die materielle Kultur*, 9-12, and the destructive effect of radio from Christensen and Koch, *Die Musik*, 5-7. The damaging effect of radio is an interesting context to Kagel's use of a radio in the piece, which he annotated with the words 'acculturation' and 'tourism' in the sketch.

and are of Oriental origin (see page A-33),⁸⁵ which he regards as a fascinating example of cultural exchange he wanted to reproduce in his work.⁸⁶

The restriction to subsets of the total chromatic, notably diatonic ones, is evident in many sections throughout 'Westen', particularly in the first half of the piece, which is meant to refer to Africa. Thus in the first ten bars the strings use only the diatonic 'white' notes, contrasted as so often with chromatic material in the harmonium. Bars 72ff. (which, as I mentioned in chapter 4.3.2, were intended as the beginning) are also characterised by a non-hierarchical application of the diatonic set of 'white notes' in the strings and the *sansa*. In this case Kagel has made the reference to Africa explicit in the sketch, where he writes 'at first Africa, 3-note diatonic' (the idea of three notes being less clear; apparently it was dropped). The eight parts consist of a series of melodic ostinatos of between one and eight notes per instrument in a homophonic rhythm. As at the beginning, this is combined with chromatic material in other parts, notably with what Kagel in the sketch calls a 'harmonic ostinato', a recurring chord sequence with slowly changing inner parts framed by pedals on c, b, and c² in the harmonium.

A more specific example of conceptual representation takes place in bars 142ff. Here the strings play a three-part canon of two parallel parts each, which is built on a scale of C-D-E-G-B^b. A note in ss2, referring to a book by Gerhard Kubik (with page number), indicates that the scale is meant to evoke the tuning of the *izeze*, a (normally) two-string bowed instrument from Central Tanzania.⁸⁷ As an inspection of the passage in the book reveals, Kagel has not only appropriated a property of a particular

⁸⁵ According the entry on 'mode' by Harold S. Powers et al. in *The New Grove*, the (partially) Oriental (in particular Syrian and Palestinian) origin of the church modes can be verified, but not the connection to Africa. Gerhard Kubik's entry 'Africa' lists a host of modes, which do not include any identical to church modes either. Although North Africa belonged to the Christian sphere during the early middle ages, a direct influence on black African tonal system appears unlikely. I am grateful for Gayle M. Murchison and Peter H. Rosar for suggestions in this direction (emails of 8 March 2001).

Kagel's source for this speculation appears to have been Kubik's *Ostafrika*, which he consulted for 'Westen' (see below). Although Kubik does not posit that African modes developed out of church modes, he sketches Greek, Roman, Egyptian, and Christian influence (particularly with regard to ancient Ethiopia) in some detail (10-14). Kagel's emphasis on African 'silk roads' and inter-cultural contacts may also stem from Kubik's work, which is mostly concerned with the reciprocal influences among different East African musics, frequently mentioning caravan paths. Kagel's use of the beam xylophone could also be a reflection of Kubik's describing it as specifically East African.

Again, despite this surprising faithfulness regarding details, Kagel's artistic treatment is rather less concerned with historical accuracy, since the slaves whose music was to 'colonise' North America did not come from East but Central and West Africa.

⁸⁶ Incidentally, he makes a similar point about cross-cultural interactions in his programme note to 'Norden', where he speaks of a 'welcome opportunity to follow up the apparent but also mysterious correspondences, which connect cultures and continents'.

instrument, but the tonal system and harmonic-melodic formulae of the *Wagogo* (a Tanzanian people). Ex. 16 shows a transcription in Kubik's work,⁸⁸ which Kagel copied on ss2, and ex. 17 the beginning of the respective passage in 'Westen'. In a sense, Kagel re-composes imaginary Wagogo music according to Kubik's transcription.

According to the sketches, the application of church modes proper does not occur before bar 286, again in the strings. In this passage different melodic modes are played simultaneously as melodic ostinatos in interlocking rhythms. At their first appearance they are all transposed to A and played in scales either up or down, whereby the tonic is sounded by all instruments as a drone against the other scale degrees in double stops. In the sketch, Kagel has first written down several modes, namely what he thinks are Aeolian, Ionian, Lydian, Hypolydian, Mixolydian, and Phrygian (however, his scales are almost all mixed up). He then sets about defining the lengths of the ostinati, and devising various vertical combinations on a chart. After their first prominent entry, these modal ostinati appear in different transpositions at various points throughout the piece.

This application of supposedly African modes in 'Westen' is far more esoteric and obscure than the use of pentatonicism in 'Nordwesten' and 'Südwesten'. Whereas the prominence of pentatonicism in South-American Indian as well as in Southeast Asian music is generally well known, and also firmly established as a stock representation of these cultures in Western music, the same cannot possibly be said about church modes with respect to Africa.⁸⁹ Moreover, the simultaneous presentation of different modes makes it all but impossible to perceive them as such at all. It is therefore fair to say that without the additional information of the interview and the sketch materials, this reference would probably never have been uncovered. Thus, while the use of conceptual representation in the case of 'Nordwesten' and 'Südwesten' facilitates idiomatic resemblance and therefore perceptual representation, the references to Africa in 'Westen' tend more towards symbolic representation. This indistinct quality of the 'African' element in the piece, and the lack of 'narrative logic' which I mentioned in the preceding section (which is also apparent from the late occurrence of the supposedly African modes, long after the appearance of jazz elements they were supposed to 'evolve into'), makes it difficult to appreciate 'the Africanisation of America' Kagel wanted to convey.

* * *

⁸⁷ Gerhard Kubik, *Ostafrika*, 116.

⁸⁸ Basically the same transcription also appears on p. 35, where it is meant to illustrate the tonal system and structural features of the music of the *Wagogo* in general.

⁸⁹ It is interesting to see, however, that in a late twentieth-century context, diatonicism can function as a marker for 'otherness', a complete reversal from nineteenth-century practices. This only goes to show that representation is more dependent on one's 'own' norm than on the object of representation.

Africa is also an important backdrop for my last example under this rubric, taken from 'Südosten'. The programme note (quoted here in full) explains this reference while at the same time demonstrating Kagel's fascination with cross-cultural influences and syncretism:

Pursuing my plan to frequently change the location of my acoustic observations, here I am in Cuba, gazing into the Caribbean in the chosen direction. This region, which begins in Columbia and extends via Venezuela, Surinam and the Guayanas to the Amazon, is bubbling over with folk music and popular music from a huge variety of cultural sources. They seem to coexist alongside one another, but in actual fact they exercise all sorts of reciprocal influence, fusing into mixes and forming currents which sometimes last a long while, but also can be quickly forgotten. Afro-American dance rhythms and melodic traits from the Spanish tradition, creole dialects and sharply emphatic percussion instruments, subversive transformations of pious ceremonies, and 16th-century European ballads in the Indian language; which of these ingredients can stand its ground on a stage which is constantly being changed by inventiveness and usage?

When writing my piece, the desire to imitate this kind of multiplicity was far from my mind. So I concentrated on two essential features. One of them is presented right at the start, and is based on a typical accompaniment figure which, accompanied by a second figure, becomes the main idea. A bit later, another motive crops up; like the diatonic balafon and sansa melodies in some regions of Africa, it revolves around the repetition of a single interval, and has a descending tendency which always ends up on the same tonic note. Both thematic elements are embedded in a dense polyphony. In the course of the piece, one of the motives becomes ever more autonomous, till all that remains is rhythmic variations of a single series of notes. The melody – always the same one – gives rise to parallel polyphony: 'Südosten' has drifted across the Atlantic to its ethnic origins in Africa, and it is these, ultimately, that systematically weave beneath the surface of the score.

The two 'thematic elements' Kagel speaks of are easily identifiable, and their fundamental prominence in the piece is unequivocal. The first of these, which is exposed right at the beginning, will be discussed in the next section. The second motive is played by clarinet, harmonium and xylophone in parallel motion in bars 97ff. (the clarinet part is reproduced in ex. 18), but before analysing the passage further, it is worth considering Kagel's idea of representing geographic-historical 'drift' throughout the piece. Although his intention to trace Caribbean musics back to their roots (or to one of their roots) in Africa is fascinating, I quite simply cannot hear it. But this is perhaps not surprising given that 'Südosten' is one of the shortest and (in terms of structure and texture) simplest pieces of the collection, and the metamorphosis from Caribbean to African might require more space and compositional complexity.

But another reason may be that, as in the case of 'Westen', Kagel's expressed poetic intentions are contradicted by the creative process of the piece, as evidenced in the sketches. The sketch sheet in which the diatonic motive of ex. 18 is developed is headed 'salon piece' and 'South Africa', and the following sketch sheets repeat the same heading, which indicates that the passage was meant as the beginning of a new

piece. Furthermore, the actual beginning of 'Südosten' had been sketched almost a year earlier than the later part (18 September 1989 compared to 29 July 1990), which makes it all the more likely that the second part of the piece was at first developed independently of the pre-existing sketches. As I see it, Kagel combined the two pieces only later, incorporating the 'South Africa' sketch as ss3 of 'Südosten'. Although this does not make it impossible that he combined the two parts more organically while producing the manuscript, the fact remains that the two motives are juxtaposed rather than one being gradually transformed into the other. (The instrumentation does not provide any clues either; the marimba, apparently alluding to Africa, plays almost all way through).⁹⁰

Kagel's description of the falling fourths motive taking over towards the end of the piece, on the other hand, can be easily verified. After the first appearance of the motive in bars 97ff., it is played in different rhythms, lengths and instrumentations in successively dissipating textures, leading to an interlude consisting of different material, headed by the radiant C-major chord (bar 136), which follows seven- and ten-part chords (as mentioned in chapter 2.4.1). The motive reappears in various guises not restricted to 'white notes' in bars 143ff. After a re-emergence of the first (Caribbean) motive superimposed with the second (African) motive (bars 155ff.), the latter becomes ever more dominant. It is now mostly played in a simple aleatoric manner, whereby the players can decide the rhythmic shape, tempo, and beginning and end notes of the motive. As more and more instruments join in, the piece finishes with all instruments taking part in a heterophonic downward swirl on the 'white notes'.

This 'parallel polyphony', as Kagel called it in the programme note, of the diatonic motive appears like an apotheosis of the stylised (or invented) Africanism, quite similar to the climax of 'Südwesten', if on a smaller scale. As in the case of the 'African' diatonicism of 'Westen', however, the supposed cultural context of the motive is hard to appreciate; after all, it is nothing but a sequence of falling fourths in equal note values, thus being characteristic of anything or nothing – which could also explain why Kagel, contrary to his usual practice, mentions the origin of the material in his programme note.

What Kagel's stylisation focuses on is less the represented material itself (which is due to its low salience), but its realisation. While the development from Caribbean to

⁹⁰ Another problem arising from the connection of the Caribbean to South Africa, is that the slaves of the Caribbean were overwhelmingly deported from West and Central Africa, not South Africa. However, one of the instruments Kagel mentions in connection with the motive in ex. 18, the balafon (or 'balo'), is in fact West African. According to K. A. Gourlay's and Lucy Duran's entry on "Balo" in *The New Grove*, the balo, a xylophone of the Manding peoples in West Africa, is tuned in an 'apparent equitonal

African music is hard to appreciate, there is a definite sense of a transformation from an ‘artfully arranged’, Europeanised context of the motive (bars 97ff.) to an emulation of authentic performance practice in the representation of ‘parallel polyphony’ by means of aleatoric heterophony at the end. The irony is that, as in the pentatonic and hexatonic passages in ‘Südwesten’, what appears as more ‘authentic’ practice in the context of ‘Südosten’ is actually just as fictitious as the rest. Whereas in the earlier *Exotica*, original music (from tape) broke through its representations, there are only layers of more or less stylised representations in *Die Stücke der Windrose*.

In many ways, the use of this motive is a borderline case of conceptual representation in that what is represented is not strictly speaking a feature of the particular idiom as a whole, but a more localised aspect connected to particular instruments and practices. Thus it verges towards representation of genre (of sansa or balafon music) on the one side, or towards perceptual representation on the other, since there is arguably only a vague idiomatic resemblance to the original. But such borderline cases are unavoidable in any typology, and, as I pointed out in chapter 4.3., different types of representation should not be viewed in isolation, since they work in combination.

4.3.4. Perceptual Representation

As I mentioned in chapter 4.3, perceptual representation is probably the broadest class of representations, containing references which can be described as ‘sounding like’, or being ‘reminiscent of’, ‘influenced by’, or ‘inspired by’ a source music. This is perhaps the most common type of representation in *Die Stücke der Windrose*. Perceptual representation can be distinguished from the three preceding types in that it relies on (possibly unintentional) idiomatic resemblance, rather than (intentional) structural affinity, to a source music. Therefore, perceptual representations appear on one level more as *inflections* of one’s ‘own’ discourse than as *adoptions* of an ‘other’, which has the effect of blurring the boundary between ‘self’ and ‘other’. As a result, they are typically characterised to a greater extent by stylisation than other types of representation.

The first suitable example was discussed in some detail in chapters 4.1-4.2: the clarinet line at the beginning of ‘Osten’ (ex. 1). As I explained, Kagel makes use of klezmer clichés such as descending lines with slurred pairs of note repetitions in semiquavers, which can be found in many of the pieces from Beregovsky’s collection,⁹¹

heptatonic’ scale (hence it is not strictly speaking diatonic, as Kagel suggests). Sansa is a generic term for African lamellophones which can have different tunings.

⁹¹ See pages 146, 428, 438, 439, 464, 469, and 502 in Slobin (ed.), *Old Jewish Folk Music*.

and augmented seconds. Yet, through stylisation, Kagel's authorial discourse is clearly established, in that he uses the augmented second in all conceivable transpositions, which is not feasible in authentic modal practice, thus (ironically?) 'othering the other'. As can be seen on ss2, the phrase structure is developed by means of serial-numerical techniques, which are also unmistakably attributable to the authorial discourse (even though they are not readily perceptible).⁹²

What is remarkable in this passage is that the signifying potential of the klezmer stereotype is such that the reference to the source is more clearly established than in the quoted passages discussed in chapter 4.3.1, because stereotypes are strong markers for represented discourses and quotations need not be. Paradoxically, it is thus precisely the stylisation which marks the passage as representing 'Yiddishness', the appeal to the generic stereotype being (for me at least) stronger than the impact of the 'original'. The fascination of the passage lies in that we do not quite know what to make of the music, which sends out conflicting signals with its klezmerims, salon orchestra oom-pah, and atonal harmony. Thus, in 'Osten', what appears to be 'characteristic' is serially constructed, whereas the 'authentic' appears like a stylisation: a poignant reminder on Kagel's part of the questionable mechanics of musical representation.⁹³

* * *

'Westen' was already discussed under the two preceding rubrics, where I also explained that the representation of ragtime is grounded in perceptual representation, whereas the conceptual representation of African modes is harder to appreciate. This can be confirmed in that perceptual representation of jazz is a vital element of 'Westen', whereas I could not find any idiomatic resemblance to African music (although this may have to do with my perspective and knowledge). The most revealing part in this respect is the clarinet with its 'wild' solos (for instance bars 31ff.), frequent flutter-tonguing and glissandi (as in bars 168-76), trills on minor thirds (bars 98ff., 196ff.), and 'Gershwin-esque' passages, subtly circling the stylised blue note (bars 279ff.; the reference to Gershwin would thus allude to an earlier representation of jazz). Another case in point is the frequent use of 'jazzy' seventh- and ninth chords, most prominently in superimpositions (bars 274ff. and 340ff). In bars 274ff., there are two layers of four and five part chords in the strings and vibraphone (with motor – a particularly evocative timbre) which are doubled by the piano later on, to which the Gershwin-esque clarinet line is added (see ex. 19). Another instance is the solo violin

⁹² Kagel must have been only too aware of the issue of authorship, since he annotated this passage on ss2 (the same sketch sheet which contains the quotations from Beregovsky) with 'inventado por mi', which is Spanish for 'invented by me'.

grace notes accompanied by banjo or guitar stylisations in bars 204ff. (ex. 20), a passage Kagel annotated with 'Grapelli' in the sketch, evidently referring to the jazz violinist Stéphane Grapelli (who was French, which is rather ironic, considering that 'Westen' is concerned with the musical Africanisation of America – but then again, hybridity is what it is all about).⁹⁴

Many of the elements just mentioned were part of Kagel's original plan for picturing jazz and by implication the USA, since they appear on an evidently early conceptual sketch. The combination of superimposed chords in bars 274ff. (ex. 19) has particularly occupied the composer, as the sketches are very elaborate at this point. The strings and the harmonium play different four-part harmonisations of the melody note g¹ (the string instruments take turns in playing the melody note, which cannot be seen in the reproduction), which are taken from chord tables Kagel uses regularly (see chapter 2.4.1). Their sequence and rhythm are governed by numerical rows, to which is added a twelve-note row in the double bass. While the third-based four-part chords are reminiscent of jazz harmony, their simultaneous combination and sequence is clearly a Kagelian stylisation.

From this it is apparent that Kagel does not compose jazz in 'Westen' but a stylised representation of it. His compositional technique is governed by serial-numerical principles, while the represented elements appear as inflections within the authorial discourse. The piece lacks the harmonic and rhythmic framework as well as the formal patterns associated with classic jazz, while having even less in common with advanced and avant-garde jazz (the representations concern classic jazz, that is from ragtime to swing, perhaps – due to the vibraphone being reminiscent of the 'Modern Jazz Quartet' – also including bebop and cool). At the same time the sheer number of specific references indicates that jazz is clearly evoked by the music as a constant backdrop of 'Westen', from early in the piece (the clarinet solo in bars 31ff.) to the ragtime at the end.⁹⁵

The dialogics of musical representation is particularly highly developed in 'Westen' with its different types of references of varying degrees of proximity to the represented idiom and its subtle use of stylisation. The piece is full of allusions from fleeting memories and indistinct *déjà entendus* to persuasive representations and odd Kagelian pastiche-parodies. Typically for perceptual representations, the ubiquity of jazz elements and their almost complete immersion in the authorial discourse makes it

⁹³ Compare Kagel's remark that his goal was the 'construction of the characteristic' (as a finishing statement after our interview; see footnote 49).

⁹⁴ The struck chords in the string basses may allude to Django Reinhardt, Grapelli's co-star.

⁹⁵ Again, this contradicts the idea of conveying the development of jazz from obscure African roots to ragtime, as I mentioned in chapter 4.3.2.

almost impossible to decide which is a representation and which is not, thus subtly subverting the distinction between authorial and represented discourses. In an act of mimicry, the authorial discourse seems to absorb the represented discourse. This contrasts with the ragtime of the same piece (representation of genre), the Beregovsky quotations in 'Osten' (quotation) or the employment of pentatonicism in 'Nordwesten' and 'Südwesten' (conceptual representation), which are all unequivocal representations.

* * *

After having discussed the second part of 'Südosten' in the preceding section, I now want to turn my attention to the representation of Caribbean music at the beginning of the piece, reproduced in ex. 21. I have already quoted Kagel's description of the first motive in his programme note as 'being based on a typical accompaniment figure'. Whether he had a specific figure in mind or not is hard to decide, but in the absence of any clear indication that the motive is a quotation I interpret Kagel's statement as referring to an indistinct impression of Caribbean music. The music itself could be said to be characteristic of anything or nothing, consisting as it does of little more than a triadic figuration in different rhythms and articulations, accompanied by alternations on fourths in parallel fifths. In the course of the piece the motive passes through various instruments, being played in different guises; from bar 41 onwards it is played polytonally by a number of instruments at a time. Although, with its lively and dance-like quality it fulfils the cliché of Caribbean music, the music can be imagined in almost any context, yet the programme note and the title create a semantic framework, in which the music may well be regarded as 'typical' or even 'authentic', even though in its basic form it is almost randomly interchangeable. This might be interpreted as a further compositional critique of concepts such as 'authenticity' or 'purity' in the context of musical representation.

These are only the most prominent examples of perceptual representation in *Die Stücke der Windrose*. As I said, the allusions to foreign idioms are often very vague and one may not hear them as representations at all. But this is precisely what makes them interesting, because the difficulty of distinguishing between different levels of discourse, specifically between authorial and represented idioms, forces us to constantly question what we are actually listening to – whether, in short, the music is Kagel's, 'other', or some stylised representation of the latter. The blurring and hybridisation between different levels of discourse constantly poses the question 'whose music is that?', which obviously strikes at the heart of cultural representation in music.

4.3.5. Fictive Representation

The representation of Oceanian music in 'Südwesten' was already mentioned in the section on conceptual representation (chapter 4.3.3). I particularly pointed out that the combination of different rhythmic layers in bars 270ff. (ex. 14) is reminiscent of Southeast Asian music, notably the gamelan, thus adding a perceptually powerful representational technique to the conceptual representation of pentatonicism. The passage is dominated by a rapid repeated fourth motive, the last note of which is held for some time (I cannot help being reminded of the old Camel advert). There are five versions of this model, which differ with respect to direction of the movement and other aspects, and which are listed and systematically employed in the unusually elaborate sketch of the section (only the first version is shown in the example). This model is accompanied by a regular semiquaver alternation and slower alternations (piano left hand, harmonium right hand and first violin respectively) as well as sustained notes, which are repeated after irregular periods of time. This differentiation between rhythmic layers in a pentatonic context is vaguely reminiscent of gamelan techniques, notwithstanding the orchestration.

But the musical details of Kagel's representation are arrived at by serial means. As is evident from the sketch, the choice of basic model, the length of the sustained note at the end of each model, the duration of the sustained accompanying notes, and the articulation of the alternation in seconds are all derived from numerical series. Thus, there are dialogic relationships between pentatonicism as a case of conceptual representation (see chapter 4.3.1), the more liberal evocation of gamelan techniques as a case of fictive representation, and the numerical-serial stylisation by the authorial discourse.

My linkage of this passage with gamelan techniques is admittedly problematic, because while the distinction between rhythmic layers of contrasting speeds produces a certain resemblance to gamelan techniques, there is very little in the music which is objectively akin to gamelan. Moreover, as I pointed out, gamelan is Indonesian, which contrasts with Kagel's emphasis on Polynesia in his programme note. So one cannot really say that any existing music is represented at all, but rather a (Western) conception of Oceanian music, the qualities of which are solely perceived or even invented. This is in contrast to other types of representation which create definite links to existing source musics, notably the use of pentatonicism in the very same passage, but also the closely related case of perceptual representation, where at least the source music is normally unambiguous and a framework for comparison is established (compare for instance the klezmer representations in ex. 1, chapter 4.3.4). So, fictive representation appears unequivocally as represented discourse by presenting music

which is 'other' in some way, without, however, any unambiguous, empirically existing object of representation.⁹⁶

This is evident in the next example, which I also hear as a representation of gamelan techniques, namely bars 21-85 (ex. 22). This passage can be likened to a 'first subject', coming after an 'introduction', which supplies the rhythmic backing of what is to follow, played by double bass, piano, and three cushions as percussion. The example shows an elegantly curved melodic line with a tendency for syncopation, which is accompanied by triads on semiquaver off-beats, with the melody note being interpreted as the fifth of the triad in question. I want to turn my attention first to the rhythmic structure of the passage. What to me creates a reference to Southeast Asian practices are the incessant interlocking semiquavers with the freely-floating melodic line on top. There is a constant semiquaver pulse, which is produced by the interaction of different instruments, without a continuous semiquaver motion in any one part. It is due to this rhythmic interaction as well as the frequent bound-over notes in the melody that the pulse is not connected to a strong sense of beat or metre, as in traditional and even to some extent contemporary Western practices, where pulse is mainly a hierarchically lower subdivision of beat and, on a still higher level, metre.

It is only against this implied background of a dominant norm that the passage cited, with its supple movement and clearly defined pulse but weak sense of beat or metre, appears alien and can hence be interpreted as a representation of Oceanian music. Thus, more than other examples discussed, this instance of fictive representation will only appear Oceanian to outsiders, since it appears to have very little in common objectively with 'authentic' practice of whatever description. It is defined as 'other' by its negation of a dominant Western norm rather than by its similarity to another idiom. While it is in the nature of representation that it reveals more about the 'self' than the 'other', the fictive representation makes this explicit.

Apart from this rhythmic-textural rapprochement with Oceanian music, there is a harmonic effect at work in this passage which I find more difficult to explain. Again, this effect has less to do with an 'accurate' representation of foreign musical material than with markers of alterity within a Western context. I described how the melody in the example is built from the fifths of triads underneath that melody. This however is only part of the truth, since there is always one added semitone to either the root or the third of the triad (but not to the melodic fifths). So what we actually get are concatenations of, for example, major and diminished triad (major triad with added semitone above the root), minor and augmented triad (minor triad with added semitone below the root), or

⁹⁶ This reference without target is also characteristic of compass points, which point away from the 'self' without aiming towards anything specific. This may be another reason why fictive representation is so important for Kagel.

major and minor triad (having a minor as well as major third). In my opinion it makes still sense to speak of triads in this case because, due to the rather fast tempo and short duration of the harmonies, these chords can be perceived as 'soiled' triads rather than as more complex harmonies. What strikes me about this 'soiling' of the harmony is that it produces a similar effect (for Western ears) to the *slendro* tuning of the gamelan, for instance, where the scale steps fall between the semitones of modern Western tuning. As with the major/minor third clashes in blues-based piano playing in order to accommodate the blue note, Kagel uses semitone conflicts to create the effect and sound quality of different, foreign tunings.

As I said, this slightly distorted harmony has little to do with any real tuning systems, *slendro* or otherwise, yet the deviation creates a sense of 'otherness'. What is interesting to note in this respect is that Kagel has also represented and effectively 'othered' the (Western) 'self' by the use of triads. As I discussed in chapter 4.1, triads are not elements of Kagel's 'personal style', but a technique for representing the Western tradition. Thus Western tradition is as much an object of representation in the music, as is the Oceanian (?) deviation from it. In particular, it is tempting to regard the triadic harmony as an element of the represented salon orchestra's discourse along the lines of my discussion of 'Osten' (see chapter 4.1). Seen this way, this passage, like 'Osten', is an example of what I described as the reflection of the representation of foreignness in Western music, since it presents both 'self' and 'other' as represented discourses, engaged in dialogue. The music seems to be emulating two idioms, which can be ordered as successive representations in the way I outlined in chapter 4.2. Thus one *can* hear this passage as a Kagelian depiction of a salon orchestra representing Oceanian music. In this sense, it is perhaps no coincidence that fictive representation, which comes closest to Kagel's stated aesthetics of invented folklorisms, is insolubly linked to a reflection of Western representations of otherness, as what is represented can best be understood as a critique of pre-conceived representations of 'otherness'.

* * *

'Norden', the last piece of *Die Stücke der Windrose* in terms of chronology, almost exclusively contains references of the kind discussed in this section, besides the illustrative representation of the geography and climate of the region in question, the Arctic, which will be the subject of chapter 4.3.6. Here is an excerpt from Kagel's own programme note for 'Norden':

[At the north pole], where in every respect a plain *rien-ne-va-plus* dominates, one does not think immediately of music but of the white eternity, persistent wind, and a total absence of humanity. Since even the cold of a mild winter does not agree with me,⁹⁷ imagining an expedition to the polar cap posed a particular

⁹⁷ Richard Toop mis-translates the original 'da ich bereits die Kälte eines milden Winters schlecht ertrage' with 'due to my dislike of mild winters'.

challenge to me. Starting out in Mongolian Siberia, I should reach the Inuit Eskimos by the end of this winter journey, in time to join a ritual ceremony at the Canadian Hudson Bay. However, each time I was in Canada determined to fly to the most northern station, I was forced by unanticipated rehearsal dates and meetings, or by dreadful weather, to postpone my plans.

The real reason for wanting to fulfil this wish, however, was a different one. Whilst attending an historical religious seminar over forty years ago, I read an article on Siberian myths on the origins of the Shaman, the symbolism of their costume and the transcendental role of the ever-present enchanted drum. Above all, the role of music within mystical healing stayed with me. Unfortunately, after such a long time, I had forgotten the author and the title of the work. So I decided to pursue a completely different direction, to travel via my own self. Instead of attempting to pursue my theme via actual experience, I decided to put into music my impressions of the article as I had imagined them at that time, without having ever heard a single note of the original music.

The music has no connection to a physical experience or a recording, and therefore makes no demands on authenticity. Even so, with the percussion for example, the listener can recognise instruments and items which belong to the real elements of the region: animal skins, stones, wind, fire, water, the crunching of snow, the cracking of ice, expressed actually or imitated to produce a sound which is often more life-like than the real thing.

This account highlights some of the essential elements of Kagel's aesthetics with regard to the present section and *Die Stücke der Windrose* as a whole. Kagel explains very lucidly that what he wanted to capture in 'Norden' is not so much the indigenous music of the region, but his own imagination and impression of it. What is perhaps even more significant is that he accords greater effect to these illusionary elements than to a simple reproduction of the original ('more life-like than the real thing'), which may be seen in connection with his aesthetics of the 'apocryphal' (see chapter 3.1.1); to be sure, the immediate context of the citation is Kagel's mentioning of his music-pictorial depiction of the basic elements of the Arctic, but it seems legitimate to interpret this remark in the context of the passage as a whole.

In particular, Kagel describes how his music recreates his impressions while reading Mircea Eliade's *Shamanism* as a student in Buenos Aires, the original French version having appeared in the mid-50s (a footnote in his programme note, which is not always included, names the source). The book presents an extraordinarily vivid account of the background and practices of shamanism, including many references to the music performed as an integral and important part of a shamanic ritual. In this respect, however, Eliade's remarks are rather sketchy, being limited to naming the instruments used (most notably the shaman's drum, which plays an important part in 'Norden') and fairly general characterisations of the music played without any factual information. As a result of Eliade's extremely suggestive descriptions of mostly arctic shamanic rituals, however, readers cannot but form a mental representation of his accounts, including some clearer and more specific idea of the music than is presented by Eliade.

Thus 'Norden' can on one level be described as the re-composition of the imaginary music evoked by reading Eliade. In the interview Kagel describes this process as a

‘pinnacle in transposing something without having had a direct experience’, regarding that as a ‘happy ending’ of the cycle (see page A-29). Obviously, Kagel’s aim was not to reconstruct the original ritual music, as shamanic ceremonies are not accompanied by a salon orchestra playing serially constructed music; instead Kagel invents music which fits Eliade’s description and the atmosphere created by his accounts. This represents probably the purest form of invented folklore in *Die Stücke der Windrose*; whereas, as we have seen, even the pseudo-Oceanian music of ‘Südwesten’ could reasonably be associated with its original, any resemblance to Arctic music, whether Siberian, Greenlandic, Inuit, or otherwise, in ‘Norden’ would – at least if we believe Kagel’s own account – be coincidental.⁹⁸

The reference to Eliade can be found on a conceptual sketch for ‘Norden’ reproduced as ex. 23, where Kagel has noted what I take to be his first ideas for the piece in the form of a brainstorming. The sketch lists the following characteristics for the projected piece: ‘atavistic, “primitive” [Kagel’s quotation marks], shamans, eruptive, abrupt, unpredictable’, being followed on the next page by a selection of percussion instruments listing no less than twenty items, many self-built or rudimentary (e. g. stones). Scattered across the top of the first sketch sheet proper Kagel repeats many of his original verbal ideas: ‘shamanism!! (description by Mircea Eliade), Siberia, bass drum, primitivism!!!’ (incidentally, the reference to Eliade contradicts Kagel’s claim of having re-discovered the book only after having composed ‘Norden’). Thus, what Kagel wanted to capture as ‘the essence of the North’ was, apart from the depiction of climate and scenery discussed in chapter 4.3.6, its (supposedly) elementary, atavistic and ‘primitive’ qualities.

These features are very clearly expressed in the piece, with more than a hint at Stravinsky’s *Le Sacre du printemps* (albeit not in the form of references or quotations, but by way of a similar expressive content). ‘Norden’ makes abundant use of techniques connoting atavism: raw repetitive rhythms (bars 1-30, 125-33, 340-54), ostinato passages (bars 58-81, 84-91, 156-92, 228-51, 296-302), extreme dynamics and registers (bars 1-30, 47-57, 156-92, 192-97, 252-73, 340-67), and sharp contrasts. The actual use of stones, water, and tree branches add another very naturalistic expression of elementariness. By thus writing an ‘eruptive’, ‘atavistic’, and “primitive” music, Kagel does in fact create a familiar picture of the Arctic, the region being

⁹⁸ As in earlier cases, Kagel did actually possess more specific knowledge of some of the music in question: the sketch materials to ‘Norden’ contain the photocopy of an article on Siberian chant by Michael A. Korovkin (see Korovkin, “Un commento”), which is however mostly concerned with the texts so that its application is unclear. In our interview Kagel also describes his regret at not having been able to listen to the original music, while at the same time revealingly declaring his dislike of recordings (see page A-29).

commonly seen in terms of nature and not culture (certainly not 'high' culture, as Kagel himself points out at the beginning of the quotation above).

The same approach is also evident in the ways in which Kagel evokes the North harmonically: a particularly prominent feature of 'Norden' is the almost constant use of open fourths and fifths, which rarely occur in the other pieces. At the same time, 'Norden' is by far the most dissonant of *Die Stücke der Windrose*, its clusters and accumulations of minor seconds and major sevenths contrasting sharply with the often ameliorative, third-based harmonies of some of the other pieces. The sharp dissonances seem a reflection (conscious or not) of the harsh climate of the Arctic, open fourths and fifths on the other hand have become signifiers of antiquity, elementariness, and atavism (apart from creating the ceremonial atmosphere which is associated with shamanic rituals). Furthermore, fourths and fifths as well as sharp dissonances are commonly associated with cold and third-based harmony (which is conspicuous by its absence in 'Norden') with warmth – a homology presumably based on psycho-acoustic effects.

The beginning of the piece, reproduced in ex. 24, will clarify some of the points I have just made. It features many of the musical characteristics mentioned above: a simple, almost brutal rhythm, extreme registers and dynamics, and an obvious predominance of fifth- and fourth-based chords. These particular bars do not feature excessively dissonant harmonies (although the Gs in the melody clashes with the A^bs in the chords), but there are more dissonant passages soon after (for instance bars 8f.). Another example (ex. 25), the very end of the piece, is characterised by the slow alternation of a fifth and a fourth in the low register of the harmonium; it is possible to regard this passage as the actual ritual Kagel speaks of in the programme note, with the open fourths and fifths, the regular quavers in the piano (not reproduced in the example), the soft dynamics, the low register and slow tempo all combine to produce the ceremonial solemnity familiar from comparable scenes in film music. Both passages clearly show the importance of fourth- and fifth-based harmony in the piece, and many more could be cited. They are also unequivocal illustrations of the qualities Kagel meant to convey, their repetitiveness (the chord sequence of ex. 25 is repeated over and over), simplicity, and atavistic qualities being obvious. Whether listeners would associate these qualities with the North is a different question, but the title of the piece and the programme note create an interpretive context in which this appeal to common conceptions of the regions – particular the use of fourth- and fifth-based harmony – may be very persuasive.

Shamanic rituals are depicted in 'Norden' not only by intrinsically musical, but also by theatrical means, thus contributing to the representational effect of the piece. Particularly important in this respect is the role of the percussionist. I pointed out in

chapter 4.2 that many actions performed by the percussionist consist of a dramatic as well as a musical component, and in 'Norden' they are specifically associated with shamanism: squeezing and stretching a loose timpani membrane, shaking a tree branch with leaves, pouring flint pebbles from one jar to another, switching on an electric fan with coloured paper straps attached to it blowing in the wind, and most of all beating the 'shaman's drum' (a large bass drum, whose rim is adorned with a cloth). These actions contribute to the music, but they are not limited to this sonic aspect. They have a strong semantic and theatrical quality, their erratic and quasi-magical nature acting as striking depictions of shamanism.

But the analogy goes further than that: Kagel has actually imitated rituals described by Eliade. For instance, the shaking of a birch branch (as in bar 387) is part of a Siberian ritual causing the soul of a sacrificial horse to leave and fly to Bai Ülgän,⁹⁹ while the importance of stones in 'Norden' (bars 254ff., 295ff., 303ff.) can be related to Eliade's account of a shamaness rubbing stones to pebbles while retaining the original stones,¹⁰⁰ and the prominent use of an anvil heralding the end of 'Norden' (bars 362ff.) can be seen as a reflection of the special ceremony of a shaman curing a smith¹⁰¹ (which is a particular challenge, since smiths were thought to be in contact with supernatural powers themselves). These theatrical allusions are not set apart from the musical context, which equally contributes to the effect of ceremoniousness, for instance through its slow tempi and the predominance of fourth- and fifth-based harmonies, as well as simple repetitive rhythms.

That is all not to say, of course, that the percussionist acts as a shaman; Kagel is wise enough not to mention the concrete background of his theatrical elements.¹⁰² The percussionist does not cease to perform music together with the other musicians, he does not even leave his place. His playing simply takes on a more than usual dramatic potential, which often confounds audiences, since acting is a taboo element in Western (instrumental) concert music. Likewise the actions are not to be seen as real ceremonies. As I will show in more detail in chapter 4.3.7, it is precisely because they are taken out of context that they have a particularly powerful and erratic impact, which an ethnographic demonstration would not achieve. It is interesting to see however that many of the mysterious theatrical elements in *Die Stücke der Windrose* have a very precise background.

⁹⁹ See Eliade, *Shamanism*, 191.

¹⁰⁰ *Ibid.*, 257.

¹⁰¹ *Ibid.*, 472.

¹⁰² Nevertheless, the specificity of the references is remarkable; again, a comparison can be drawn to Stravinsky's *Rite* and its connection to actual religious ceremonies (see Taruskin, "The Rite Revisited").

In conclusion, it has to be admitted that there is a slight problem with including 'Norden' in an account of the representational techniques of *Die Stücke der Windrose*. If I do so, it is because the music fulfils the conventional criteria of representation in that it 'represents' the North or Kagel's perception of the North. More importantly in the present context, it can loosely be brought in line with Said's concept of representation, namely the outside representation of foreign cultures (or regions), most problematically in the conjunction of shamanism and atavism. Yet 'Norden' does not comfortably fit into a Bakhtinian notion of representation, such as I have pursued in my investigation so far, since it makes little sense to argue that the atavistic elements in the music are an aspect of a represented discourse as distinct from the authorial discourse. In the same way, the music does not *refer* to eruptions, it simply *is* eruptive – and very strikingly so, it should be said. Related notions such as 'hybridity' or 'stylisation' seem also oddly out of place, the music appearing rather monologic (without being simply Kagel's, either). In a sense this is a consequence of the idea of invented folklore, since invention is the privilege of authorial discourse. By thus completely renouncing any notion of 'authenticity' of representation, as he did in the programme note quoted above, Kagel seems to come full circle back to an earlier concept of authenticity: the romantic-modernist idea of authorial expression, which in its most rigid form excludes Bakhtinian notions of representation and double-voiced discourse. As Kagel's own explanation of the piece makes clear, however, 'Norden' is an extreme – if fascinating – case among *Die Stücke der Windrose*, all other pieces containing more direct references to the music in question.

4.3.6. Illustrative Representation

By illustrative representation I refer to tone-painting, that is the imitation of acoustic or even visual events by musical means; this is obviously a special case in my categorisation, as it cannot be said to contain any direct reference to any particular music or culture, not even to imaginary music as in the preceding section. Nevertheless, in *Die Stücke der Windrose* tone-painting is used as a means of representing a specific world regions or compass points. It is an ancient musical technique, which survives in Western concert music mainly in the form of so-called 'subjective' tone painting of the nineteenth century, that is the depiction of impressions and emotions rather than the imitation of any outside event. By contrast, Kagel's use of tone-painting is mostly 'objective' or naturalistic. Since, from the standpoint of new music, this approach is so thoroughly out-of-date as to appear naive, we can imagine its re-introduction by Kagel to be at least partly tongue-in-cheek and to function as a refreshing critique of the abstraction of contemporary 'art' music, as he made clear in the interview (see pages A-24ff.).

Kagel's masterpiece in this regard is certainly his 'pastoral' *Kantrimusik* (see chapter 3.1.1.), in which he uses tape recordings of galloping horses, a thunderstorm and a tractor. In the thunderstorm scene the musicians and the conductor act as if they play fortissimo without actually making a noise, whereas the recording is really played very loud, conforming closely to the gestures of the conductor (or vice versa). This is obviously a play with the representational qualities of art at a time when technically produced copies are easily available. An apparent allusion to Beethoven's *Pastoral Symphony* in *Kantrimusik* also illustrates that late twentieth-century tone-painting, or at least Kagel's use of it, functions as a reference to a specific tradition in Western concert music as much as it directly represents outside, 'extra-musical' events. What Kagel appears to emphasise is that tone-painting cannot function without a certain accepted code (after all most natural phenomena cannot *really* be imitated with musical instruments, at least within the confines of a particular musical style). Thus, tone-painting is probably not half as iconic as it pretends to be, but symbolic, that is governed by convention. It is perhaps Kagel's self-conscious and ironic insistence on these conventions and clichés which sets him apart from earlier practices.

In this sense, the use of tone-painting in *Die Stücke der Windrose* can be described as 'post-naturalistic', with all the pretended naiveté characterising the cycle in general. The most revealing occurrences of tone-painting in *Die Stücke der Windrose* are in 'Norden', where it is employed as a means of representing the climate and scenery of the arctic, which is to be seen in conjunction with the imaginary folklore discussed in the preceding section. One instance is at bars 32-7 (ex. 26), where every conceivable instrumental technique for conjuring up cold is used: harmonics, variously combined with slow glissandi, *1/2 legno tratto*, *sul ponticello*, *legno battuto*, and tremolo in the strings, low clarinet trills, very high dissonant sustained chords in the harmonium, and irregular very low tremoli in the piano, with the right hand producing scratching noises on the string. To this vivid, life-like impression of 'biting' cold is added the 'shivering' of the viola, combining a trill with long, slow glissandi, and the sound of a shaken loose timpani membrane, reminiscent of crackling ice.

This case seems to occupy the middle ground between an objective and a subjective depiction, inasmuch as cold itself is obviously inaudible, yet its direct effects such as shivering (in the viola) can be represented iconically; the sound of crackling ice is also a naturalistic effect. However, these techniques also work as intertextual references, the use of tremolo for the depiction cold going back to Vivaldi, and later perfected for instance in Stravinsky's *Petrushka*. Why sharp dissonances, high registers, harmonics and glissandi 'sound cold' is less clear, but there seems to be a certain homologous resemblance between their 'piercing' sound and the 'biting' of cold. At all events, this acoustic image of cold and ice is a very powerful means for evoking

the north, since this association is deeply imbued at least in Europe and North America.¹⁰³ Many of the techniques described recur throughout the piece, and the musical imagery of cold is present throughout.

There are also more straightforwardly objective musical illustrations, for instance in bars 282-94, where the percussionist is instructed to rustle cellophane paper in a box (in rhythmically precise notation), producing a sound as if ice flows rubbed against one another; this takes place against a background of high sustained harmonics in the strings, not unlike bars 32-37 just discussed. This section ends when the music quite literally 'freezes' in one bar, marked *senza misura, molto tranquillo*, lasting more than half a minute and consisting of held notes connected by very slow glissandi – an almost cinematographic effect, and surely one of the instances Kagel must have had in mind when he spoke of the occurrence of 'real elements of the region' in the programme note quoted in chapter 4.3.5. Later, in bars 374-81 the percussionist has to break pieces of polystyrene to imitate breaking ice flows; the preface to the score specifies that the polystyrene has to be white, thereby making the audio-visual reference to ice unmistakable. Kagel's performance instruction also emphasises the theatrical aspect of this action, making the connection to shamanic rituals explicit: 'almost like a religious ritual: concentrate, and with concise movements, break the piece of polystyrene, and put away the smaller piece (the resulting noise of course gets higher and softer each time)'. Another naturalistic element in 'Norden' is the electric fan at the end, placed on the bass drum for amplification.

This graphic naturalism is combined with the deliberate atavism of 'Norden' to produce a seemingly unmediated image of the 'wild untouched North'. However, it should not be forgotten that 'Norden' is also more openly a representation of a representation: Kagel conveys his own impressions of the North, mediated by Eliade's accounts and expressed with stock-in-trade Western techniques.

* * *

Tone-painting is also in evidence in 'Südwesten', which like 'Norden' is also notable for its use of fictive representation. The most striking example is what can be described as a storm scene in bars 108-53. The passage begins with a repeated fast arpeggiation of an f-minor chord in very low register on the piano, played *pp* and *misterioso*, with some interjections by the clarinet playing a short run. In bar 117 the strings fall in with a G^b in octaves in *fff* and what follows can only be described as tumultuous (ex. 27): all

¹⁰³ Ironically, though, this connection does not apply to Kagel who grew up in the southern hemisphere. As he describes in the introduction to the programme notes, 'For me, [...] South is still synonymous not with heat, but cold [...]. The North, on the other hand, is anything but cold'. In a sense, then, the connection between cold and the North in 'Norden' is a conscious representation of existing conventions, carried out from a critical distance.

instruments are playing *fff*, the piano continuing with its arpeggiation in triplets, to which the strings and harmonium add upward runs on various scale segments in quadruplets, interspersed with occasional microtonal clashes on one pitch-class, followed by short glissandi. The clarinet meanwhile adds short outbursts or echoes the strings; all this is complemented by frantic drumming on the log drums and occasional bashes on the tam-tam.

It is in particular the runs in the strings and the harmonium which evoke images of a storm, with the sequences of the four-note groups in different registers imitating individual gusts. The arpeggiation of the piano, with which the passage begins, can retrospectively be interpreted as distant thunder or the first ruffling of trees or rippling of water. As before there is a curious mixture of quasi-iconic resemblances – in particular the arpeggiations and runs – and appeals to intertextual conventions. At times one is reminded of Vivaldi's depictions of nature as in his *La tempesta di mare* or the *Four Seasons* – if it were not for the harmony of course. This harking back to the eighteenth century is not surprising considering Kagel's preference of objective instead of subjective tone-painting, which in turn is fitting for a visually inspired composer.

Obviously there is nothing specifically 'south-western' or Polynesian about this musical depiction of a storm, apart perhaps from the prominent use of the log drums and tam-tam:¹⁰⁴ storms happen everywhere. Yet the title of the piece and the musical context place it firmly into Oceania, thus leading the musico-visual imagination in a certain direction. The use of a bull-roarer (bars 223ff.), the audible dropping of water from one jar to another (bars 350ff.), and the imitation of gusts of wind by puffing through the lips (bars 361ff.), all executed by the percussionist, are equally suggestive depictions of the elements, and even more naturalistic than the ones in 'Norden'.

* * *

Wind is also imitated in 'Süden', although this is perceptually less prominent than the respective sections in 'Norden' and 'Südwesten'. In fact, I only noticed these occurrences when I found a reference to them on a conceptual sketch. On cs1, the same sketch on which Kagel noted his idea of two salon orchestras playing simultaneously in different tempi (see chapter 4.2), he also remarks 'only in common:' ('einzig gemeinsam:'), followed by the notation of four quavers played tremolo, connected with a dotted slur, and the underlined word 'Wind!'. These tremoli occur indeed very frequently in the finished composition in various instruments (bars 45ff., 59ff., 103ff., 115ff., 133ff., 182ff., 189ff., 203ff.). The most striking instance is bars

¹⁰⁴ As generally in *Die Stücke der Windrose*, the percussion instruments in 'Südwesten' provide the clearest clues concerning the region represent: log drums, conch shell, tam-tam, gongs, bull-roarer, bamboo rattles, angklung, and jícara de agua provide a colourful array, mostly connected to Southeast Asia and Oceania.

248ff. (ex. 28), where the strings play double stops in tremoli *fff* to a piercing, flutter-tongued a^3 with in the clarinet, which acts as the beginning of a short outburst (this passage was prefigured in bar 238 without the string tremoli, and is subsequently repeated with variations in bars 255ff. and 261ff). It is these sudden outbursts, after the (heat-induced?) sluggishness of the slow middle section, which are most likely to be interpreted as musical illustrations of climatic phenomena. As projected in the conceptual sketch, these musical depictions of wind are played in synchrony by the two salon orchestras: bar 258, in particular, presents a tutti chord, which is a rare occasion in 'Süden'.

As I mentioned earlier, tone-painting is a less challenging representational technique in the present context, as it evades a dialogic polyphony between musical idioms and hence the cross-cultural aspect of musical representation. In a sense though this pseudo-naiveté is far from unproblematic. For instance, Kagel tends to opt for the 'primitive' use of tone-painting when he does not engage with the music of the specific region directly. It is in the context of 'Norden' and 'Südwesten' in particular, which rely to a great extent on illustrative representation, that Kagel freely admits in the programme notes that he has no personal experience of the cultures in question, and that he is more concerned with musically articulating his intuitions. Slightly more sinister perhaps, the two cultures he represents in the pieces are both portrayed as relatively uncultivated, and 'close to nature'. Hence, to portray them *in terms of nature*, as the prominent use of tone-painting for scenery and climate seems to imply, appears contentious. But then again, one could also argue that tone-painting, and certainly Kagel's use of it, is only superficially a direct representation, but more profoundly an intertextual engagement with common representational techniques in Western concert music.

4.3.7. Abstract Symbolism

Like tone-painting, abstract symbolism is a representational technique which avoids the reference to, or imitation of, any particular music. As I have explained in chapter 4.3 however, in contrast to tone-painting (which foregrounds perception), abstract symbolism requires esoteric, extra-musical knowledge to be understood and may have little to do with the actual sonic features of the music. This kind of representation plays an important – if, by its nature, largely hidden – role in *Die Stücke der Windrose*. It can be interpreted as something like a secret code, which Kagel associates with the region represented in the piece in question.

The most complex example in this respect is 'Süden', which is set in Italy. As I mentioned in chapter 4.3.2, the most memorable passage in the piece is the tarantella of the beginning, which is Neapolitan in origin, as Kagel does not fail to mention in the

sketch materials. This readily detectable reference is coupled with a more obscure kind of representation: the so-called 'Neapolitan sixth'. The plan to include the Neapolitan sixth appears on cs2 (the same conceptual sketch on which the different represented idioms are listed; see chapter 4.3.2). On the sketch Kagel writes 'Neapolitan sixth in C-major' next to the notation of the cadence on hand-drawn staves. On ss4 proper, Kagel has also scored the Neapolitan sixth in all major keys (which incidentally is rare compared to the more common minor version), always resolving directly to the tonic.

In the finished composition the cadence appears in the piano part at several points in the piece, both in the fast tarantella and the slow middle section, thus linking the two contrasting passages. The piano alternates between a d^b-major chord in first inversion and a C-major chord in various rhythmic variants, often for several bars (for instance bars 13-27, and 165-79 doubled by the strings). In contrast to the sketch, Kagel does not use any other transpositions. As ex. 29 shows, the bass notes, F¹ and C¹, are treated independently of the right hand of the piano so that the d^b-major chord clashes with a C¹ in the bass, or the C-major chord with an F¹. Thus the establishment of tonal harmony even in only one part is avoided. As so often, the other parts do not at any point conform to this harmony either, so that the cadence only occurs in one layer of the texture (the piano, and later the strings). For these reasons the Neapolitan sequence is very hard to detect aurally or to notice in the score, and even if one were to identify it, this would not necessarily entail any connection to Naples, since there is nothing intrinsically Neapolitan about this harmonic phenomenon apart from its name. Thus, this rather obscure reference to Naples is of an arbitrary nature and represents more an in-joke or private jest of the composer than a clue for the audience. Yet it is indisputably a geographical reference, which is why I chose to include it in the present discussion.

* * *

Other instances of abstract symbolism in *Die Stücke der Windrose* are of a theatrical nature and are more readily perceptible, even though their precise signification is similarly hidden. Many of these instances were already discussed in different contexts, so that I will only need to briefly mention them here. One such example is the use of three cushions played by the percussionist in 'Südwesten' (bars 1-32). Since this occurs right at the beginning of the piece in a sparse texture consisting only of piano and double bass in addition to the cushions, it is highly noticeable. Kagel seems to have developed this way of symbolising poverty (see chapter 4.3.5) early on, since it appears on a conceptual sketch containing a selection of percussion instruments to be used in 'Südwesten', where Kagel notes 'cushions (=bass mats) (=seating mats with flat

hands) Ellice Islands'.¹⁰⁵ The interview shows that this was a very important element for Kagel (see page A-34), but the audience cannot know this, since Kagel does not mention it in the programme note. However, the passage gains dramatic intensity with a signification of its own making, which is largely independent of its original context, since the use of everyday materials has a semantic potential engaging the audience's intellects: even though the original meaning can hardly be guessed by the audience – and one can be quite sure that Kagel knows as much – the semantic residue is palpable as it were, demanding explanation. In a sense, Kagel's replacing the original mats with cushions may be seen as a means of introducing a further symbolic level, thus transcending naturalism towards polyvalence.

A similar instance in the same piece, which I have also touched upon earlier, is the use of the radio in bars 377-417, where the light in the radio is switched on and part of the music comes from a tape. Again, the exact intended meaning of the action ('acculturation' and 'tourism' as it states on the sketch, echoing Christensen's and Koch's account of the destructive effect of Western media)¹⁰⁶ will hardly be apparent, although the association between the radio and Western civilisation is more intuitive. But the significance and poetic quality of the image as such cannot be overlooked. There are other cases, too, where some kind of symbolic code seems to be at work in 'Südwesten', especially as regards the use of the conch shell. Its use of a signalling instrument translates well into a Westernised context, since its sound seems positively charged with meaning. In 'Südwesten' the instrument is to be played by the percussionist using a tuba or trombone mouthpiece. Since the pitch is hard to control, the part is written in approximate notation, thus undermining harmonic agreement between the parts.¹⁰⁷ It is not least this harmonic contrast which lets the conch shell appear as a chilling harbinger of imminent catastrophes. The most drastic moments in this respect are bars 89ff., which I described as some kind of stylised gamelan imitation (see chapter 4.3.5.), and the tape passage (bars 387ff.): the conch shell disrupts the most beautiful and idyllic music with its deplorable lamentations.

What, if anything, it signals precisely, however, remains unclear; I have not found any clue regarding the symbolic meaning of the conch shell. When I raised its function during our interview, Kagel agreed emphatically to my interpretation that the conch shell foreshadows destruction, detailing the fate of the inhabitants of Polynesia – without however explaining any precise link to the use of the instrument (see pages A-

¹⁰⁵ Original: 'Auf Kissen (=Bastmatten) (=Sitzmatten mit flachen Händen) Ellice Inseln'

¹⁰⁶ See Christensen and Koch, *Die Musik*, 5-7.

¹⁰⁷ There is a similar instance in 'Süden' where the pan flute is scored in approximate notation, although it is at times doubling other instruments or playing in canon, demonstrating that expressive content may override harmonic control in Kagel's compositions.

33f.). Admittedly, then, the use of the conch shell in 'Südwesten' is a borderline case of symbolic representation, since it has a readily perceptible potential, but apparently no specific referent.

* * *

'Westen' also contains a symbolic music-theatrical action, which is more specific in its encoded meaning, but less revealing from a perceptual perspective than the one just discussed. As I mentioned in chapter 4.3.2, the ragtime at the end of the piece finishes with the percussionist chopping a tree trunk with an axe (bars 502-16). The performance instructions demonstrate the close interrelations between the musical and visual aspects of the action: it is scored in exact rhythmic notation and marked *ff*, yet at the same time it is specified that the axe has to be clearly visible. This action is a favourite with audiences, and seems to ask for interpretation, but its meaning remains obscure. Personally, I thought it might be an allusion to lumberjacks, an American myth connected to the exploration of the west. However, the original meaning is altogether different: on a conceptual sketch Kagel has written 'Africa → Westen → USA', and below that 'slaves', 'work songs', and 'axe', which is written larger and underlined twice. So the axe is a symbol for slavery! This is quite fitting in a piece concerned with the (musical) relations between blacks and whites in the US; why it occurs at the end of the piece, and after a particularly joyful ragtime, is rather less clear. Again, it appears that the different references in 'Westen' are not developed systematically or in a narrative order, but are somehow all mixed together. But then again, as with the cushions and the radio in 'Südwesten', the action has a semantic potential of its own, which is not restricted to Kagel's original intentions.

* * *

The performance of elements from shamanic rituals in 'Norden', which I described in some length in chapter 4.3.5., could also be included in the present discussion; here also, the actions are invested with a specific meaning, but how the recipients interpret them is a different matter. Then again, there are other elements of a semantic and theatrical nature in *Die Stücke der Windrose*, whose specific background remains uncertain. Among these is the end of 'Süden', where, as I have described in chapter 4.2, the conductor sits down at the side, while all instrumental parts slide down chromatically and become gradually softer in the manner of a switched-off turntable; another passage with a high signifying potential is the sudden clear C-major chord after extremely agitated chords in 'Südosten' (bar 137), mentioned in chapter 2.4.1. There is no way of telling whether there is any hidden meaning attached to these passages, but that is not necessarily the point, since, as I argued, the significance of these elements lies more in their semantic potential (for audiences) than in the specific meaning invested in them by the composer.

However, the cases in which it has been possible to establish Kagel's intentions as regards the symbolic meaning of musical or theatrical elements do throw light on Kagel's use of musical representation, and his engagement with the musical cultures in question. It also reveals something about his aesthetic presuppositions, in that once again it highlights imaginary and artistic mediation and – often covert – allusion rather than straightforward borrowings as principles of what could be called an 'aesthetics of the apocryphal'.

4.4. Interpreting Representations

As I have shown, there is a great variety of representations of foreign musics and cultures in *Die Stücke der Windrose*. These involve different degrees of stylisation, and range from concrete to abstract, close imitations to obscure allusions, long sections or whole pieces to short local inflections. In most pieces there is a network of different kinds of interacting representations at work. For instance we have seen that the literal quotation of original music in 'Osten' is reinforced and at the same time contrasted with perceptual representations of the music in question, composed in a hybrid of idiomatic features of klezmer stylised by Kagel's compositional techniques. Here the recognisability of the represented idiom is supported by the instrumentation, which conforms closely to original practice. In 'Süden', by contrast, the readily perceptible representation of the tarantella (representation of genre) is complemented by references to more obscure idioms as well as abstract symbolism and musical depictions of nature.

Longer pieces such as 'Westen', 'Südwesten', and 'Norden' feature a complex web of often conflicting references. A further difficulty in these pieces lies in the fact that they refer to more than one culture or musical idiom, also depicting a trajectory between different regions. On the whole, however, each piece is concerned with one specific region or a musical journey in one direction; there is no attempt to synthesise a greater number of musical idioms in order to develop something like a 'global music'. Although the collection in its entirety may be interpreted as a step towards a broader perspective, it is fair to say that the pieces are more concerned with the local and particular than with the global and universal: they are characterised by an 'encyclopaedicality of incompleteness' as Kagel called it in the interview (see page A-31).

One of my most surprising discoveries is that Kagel has used a lot of specialist information in his engagement with foreign cultures, which is often directly reflected in the music, though not always perceptibly. Thus, I have pointed out that 'Osten' was strongly influenced by Beregovsky's collection of klezmer tunes,¹⁰⁸ 'Nordwesten',

¹⁰⁸ See Slobin (ed.), *Old Jewish Folk Music*.

'Nordosten', and 'Südosten' by Schreiner's book on South-American music,¹⁰⁹ and 'Nordwesten' and 'Südosten' specifically by an article by Helfritz and possibly a book by Carpentier respectively.¹¹⁰ Furthermore, Kagel used Kubik's work on African music in 'Westen' and possibly 'Südosten', Koch's and Christensen's account of Tuvaluan music and culture in 'Südwesten', and Eliade's study of shamanism in 'Norden';¹¹¹ and there is reason to believe that this is only the tip of the iceberg, given that Kagel has conducted a workshop on 'extra-European music' (as I mentioned in chapter 3.1).

This detailed preparation and the sometimes remarkable accuracy of the representation concerning details which are presumably lost on audiences (such as the reference to the tonal system of the Wagogo in 'Westen' or the use of original Tuvaluan instruments in 'Südwesten') contrasts with Kagel's playful and at times (seemingly) irreverent engagement with his source materials. As I have shown, Kagel's emphasis is on an aesthetics of allusion rather than quotation and reproduction so that even the incorporation of original material should be interpreted in the light of a discourse of the 'apocryphal' and of the 'construction of the characteristic' (see footnote 49). Although there are prominent counterexamples (such as the klezmer quotations and some conceptual representations), it is fair to say that the majority of references are of an imaginative rather than ethnographic quality, and that the more specific borrowings are also of a broadly illusory nature and not to be understood as 'authentic' (which is probably why Kagel never mentions these cases). This emphasis on imagination, which can perhaps be likened to the slightly old-fashioned concept of 'inspiration', may also explain why Kagel relies heavily on books about, rather than recordings of, foreign music.¹¹² Yet there is also the distinct possibility that he simply did not document any employment of recorded sources.

We have also seen that Kagel places greater emphasis on syncretism than on the supposedly 'authentic' or 'pure'. This is apparent in his programme notes, as for instance to 'Nordwesten' and 'Südosten', but also in his frequent – and not always convincing – attempts to blend different idioms, such as Caribbean and African in 'Südosten', African and jazz in 'Westen', foreign music and salon orchestra idioms in 'Osten' and 'Südwesten', and, last but not least, represented idioms with the authorial discourse throughout the cycle. His dislike for the term 'purity', incidentally, goes so far

¹⁰⁹ See Schreiner, *Musica latina*.

¹¹⁰ See and Carpentier, *La musica*. For Helfritz see footnote 76.

¹¹¹ See Kubik, *Ostafrika*; Koch, *Die materielle Kultur*; Christensen and Koch, *Die Musik*; and Eliade, *Shamanism*.

¹¹² Kagel also finds recordings 'boring', as he explained in the interview with regard to shamanic rituals (see page A-29).

as associating it with ‘fundamentalism’ and ‘fanaticism’ (even when it is used in an aesthetic and not a racial context).¹¹³

The network of representations I have described forms a polyphony of musical idioms, which acts as a mimetic representation of the heteroglossia of cross-cultural musical influences in empirical reality. Due to the multitude of references, the intimacy of the dialogic interaction, and the different degrees of stylisation, it will at times be difficult to distinguish between authorial and represented idioms, not to speak of identifying what is represented. As I have pointed out before, I do not think that it is going too far to suggest that this confusion concerning the essential question ‘whose music is this?’, which is constantly raised, can be seen as a deliberate strategy to subvert the essentialising distinctions between ‘self’ and ‘other’. As we have seen, the represented discourses are almost always stylised by the authorial discourse just as the authorial discourse – if it makes sense to speak of that – is inflected by what it is representing. In short, the music is an intentional hybrid, to use Bakhtin’s terminology.

Kagel’s method of inventing folklore ‘more life-like than the real thing’¹¹⁴ further undermines the common dichotomies between cliché and original, or invented and characteristic, as I have argued with respect to, for instance, the atonal klezmer representations in ‘Osten’, which make the ‘authentic’ quotations in the same piece seem artificial by comparison (see chapter 4.3.4), or the even more fictive impressions of Oceanian music in ‘Südwesten’, which are highlighted by theatrical means (see chapter 4.3.5). What seems to sound most typically ‘other’ in *Die Stücke der Windrose* is frequently composed by Kagel, whereas relatively more ‘original’ music is often less salient and will at times sound positively Kagelian (e. g. the conceptual representation of the music of the Wagogo in ‘Westen’, see chapter 4.3.3). This follows from Shklovsky’s observation that defamiliarisation lends significance: what is presented according to our expectations will only reconfirm our conceptions, whereas what is made slightly unfamiliar may trigger a reflective process.¹¹⁵ Following Kagel’s own characterisation, it is this peculiar mixture of identification and unfamiliarity, brought about by the stylisations discussed, which serves as an invitation to reconsider the issues of cross-cultural interaction and musical representation.¹¹⁶

Still, the question remains: what are we to make of all this? The use of foreign cultural assets is a politically sensitive area and Kagel’s positioning himself as the

¹¹³ Kagel made that connection during an unpublished discussion with David Sawyer in the Queen Elizabeth Hall in London on 13 October 1999 (see footnote 49).

¹¹⁴ See the programme note to ‘Norden’, chapter 4.3.5.

¹¹⁵ See Shklovsky, “Art as Technique”.

¹¹⁶ Compare for example Kagel’s statement that the impulse to ‘reflect on the complexity of cultural geography’ is the ‘most striking aspect of the conception of the pieces’ (see the interview in the appendix).

authorial voice is contentious. Along these lines one could say about Kagel what Richard Middleton says of Gershwin, namely that ‘he has situated himself where he is inevitably heir to the nineteenth-century strategy of imposing monologic authorial control on disparate materials, and where the only method available to him of representing “low-life” is through the code of the picturesque’.¹¹⁷ A similar criticism was actually formulated by Matthias Spohr, who in a review article of a performance of *Die Stücke der Windrose*, entitled “Mix of Cultures in the Manner of the Nineteenth Century”, charged Kagel with attempting to ‘re-establish the European bourgeois cosmopolitanism of the nineteenth century (31)’, going on to talk (apparently referring to *Exotica*) of a ‘characteristically European seizure of the Extra-European (32)’, exercised from a position of power.¹¹⁸

It is hard to argue with assessments such as these, but what strikes me is a certain mechanistic argumentation: a composer of Western concert music is almost by definition in a position of power with respect to the ‘other’, and composition is also by definition an exercise of control, that is power (pointing that out is slightly disingenuous): therefore, any kind of cross-cultural musical representation must necessarily be exploitative (in that sense). In fact, if one reads the articles in Born’s and Hesmondhalgh’s recent volume on musical representation (from which Middleton’s quotation on Gershwin was taken), one is struck that this critique is almost universally raised – a dilemma hardly recognised. This however is not so surprising considering a crucial sentence in the introduction:

Postcolonial analysis [...] sets a fruitful example for music studies in that it pays meticulous attention to textual detail, but always sees such analysis as subsidiary to the larger project of thinking through the implications of cultural expression for understanding asymmetrical power relations and concomitant processes of marginalization and denigration.¹¹⁹

If this is the premise – and I do not want to deny that it is a broadly laudable one – then stating that Western composers set themselves in a position of power over the materials they appropriate is a foregone conclusion, and the article cited as well as most others in the book confirm the impression of often aprioristic reasoning. If this argument were followed, the practice of musical representation would have to be called into question as a whole. But not so! In the same article we read the confident assertion that ‘postwar musical modernism’s attempts to create musical *autarchy* and self-enclosure, through the negation or denial of reference to other musics or cultures

¹¹⁷ See Middleton, “Musical Belongings”, 68 (quotation marks in the original).

¹¹⁸ See Spohr, “Kulturvermischung” (my translation).

¹¹⁹ Born and Hesmondhalgh, “Introduction”, 5. I should perhaps add that Born’s and Hesmondhalgh’s *Western Music* contains some of the most thoughtful writings on the subject of cross-cultural influence and musical representation (including the editors’ introduction). (That may be the reason why I feel the need to argue with it).

[...] is historically aberrant'.¹²⁰ So, if representation amounts to hegemony, and autarchy is 'historically aberrant', what path is left open for composers? If we do not want to fall back upon the slightly patronising aestheticist discourse of the 'artist as sympathetic commentator [on the East]', expressing a 'profound Western appreciation of the artistic and aesthetic legacy of the East',¹²¹ and do not buy into the equally sweepingly generalising concept of celebration of difference or hybridity (as the case may be), what is left to us? Is there really no way of mediating between those two positions – neo-imperialist usurpation and celebration of hybridity?

The way pointed out by Kagel in *Die Stücke der Windrose*, as it seems to me, is to turn musical representation of 'otherness' itself into an object of reflection. As I have briefly sketched in chapter 3.1, there is a long history of musical representation of foreign cultures in the Western tradition, and it is also common knowledge that references to earlier music have become an almost ubiquitous phenomenon in recent Western concert music. Astonishingly enough, few observers have sought to construct an analogy between trans-historical representation and trans-geographic or trans-cultural representation.¹²² But if exoticism is an important aspect of the canon of Western concert music, then surely the engagement with that canon could encompass this aspect of it. As I see it, this historic perspective opens up the possibility of raising musical representation to a new level of historically conscious self-reflection. The reference to earlier means of representing foreign musics and cultures would thus enable musical representation to critique its own methods, since, as I have pointed out, references are rarely neutral – or are rarely interpreted thus – but contain an element of comment, be it critical or affirmative (see chapter 4.1).

I cannot say whether composers have not seen this possibility of self-critical musical representation, or whether critics have failed to observe it (given the proliferation of metatextual discourses in recent music the former sounds less likely), but it seems to me that *Die Stücke der Windrose* can be interpreted in this way – namely as reflecting common ways of representing the 'other' in Western music. Kagel's own remark that *Die Stücke der Windrose* are a musical stimulus for listeners 'to reflect on the complexity of cultural geography' (see page A-31) and his emphasising the 'relativity of the cardinal points' (introduction to programme notes) suggest as much, and I have time and again argued that many of Kagel's references seem to ironise common clichés in perceiving and representing 'otherness' and that his emphasis on imaginary folklore illustrates the illusory and constructed nature of representation.

¹²⁰ Born and Hesmondhalgh, "Introduction", 16 (italics in the original).

¹²¹ Watkins, *Pyramids*, 31.

¹²² Only Watkins, *Pyramids*, seems to be explicit about this.

Moreover, the dialogics of representation in his case critiques the notion of ‘self’ as much as it questions the conception of the ‘other’. As I have shown, Kagel challenges traditional notions of personal style in *Die Stücke der Windrose*; the music consists to a large part of represented discourses, the authorial discourse being mainly a projection from the stylisation of the represented idioms. In this sense, the ‘self’ is conceived as a construction, just like the represented ‘other’. This has consequences for the conception of ‘musical culture’ on a more general level, for – without wanting to propagate the myth of ‘postwar musical modernism’s [...] musical autarchy and self-enclosure’¹²³ – it is fair to say that Kagel opens up new music to the ‘other’ considerably by incorporating both the external and the tabooed internal ‘other’ (the salon orchestra) in *Die Stücke der Windrose*, without subsuming these idioms under his ‘personal style’. In many cases, notably in ‘Osten’, Kagel seems to identify with what is supposed to be the ‘other’ while ‘othering’ what is ostensibly the self.

That Kagel often attacks conventions at the heart of Western culture in such a way has become something of a commonplace.¹²⁴ After all, this is what pieces such as *Sur scène* or *Staatstheater* are about. In chapter 3.1.1 I have argued that Kagel extends this critique explicitly to musical representation in *Exotica*, *Kantrimusik*, *Die Umkehrung Amerikas*, and *Mare nostrum*. In my view, *Die Stücke der Windrose* combine this critique with a new attempt to incorporate foreign musics. The most crucial aspect in this meta-referential endeavour is the use of the salon orchestra, which, as I have delineated in chapter 3.2, is associated with musical exoticism. What I have described as theatrical representation (see chapter 4.2) structures the dialogical interaction internally, and adds a mediating representational level between the authorial discourse and the represented idioms, thus creating aesthetic distance. We are made to believe, in other words, that it is the imaginary salon orchestra, which plays the represented idioms. Thus the salon orchestra functions as an impersonation (in the sense of *persona*, that is an authorial *mask*) of a certain Western engagement with ‘otherness’, which is in part projected conceptually, that is by the titles of the pieces and the line-up. However, I have pointed out that Western tradition is also represented by specifically musical means, in particular the use of triads in ‘Osten’ and ‘Südwesten’. One way of rationalising these simultaneous references to Western tradition and foreign idioms is to accord agency to the represented salon orchestra, which means regarding the salon orchestra as the musical voice representing the foreign music.

¹²³ Born and Hesmondhalgh, “Introduction”, 16 (see above).

¹²⁴ See Schnebel, *Mauricio Kagel*, and Klüppelholz, *Mauricio Kagel: 1970-1980*. The very titles of the articles by Frisius, “Komposition als Kritik an Konventionen” and Borris, “Kagel, der unbequeme Nonkonformist” make this aspect explicit.

It is in this sense that I interpret *Die Stücke der Windrose* as reflections on cross-cultural musical representation, just as much as they are involved with musical representations themselves. I believe that this historically reflective approach to musical representation is a viable way of overcoming the dichotomy between neo-imperialist exploitation and naive celebration of hybridity. The strength of the pieces, then, does not lie so much in providing answers or visions of non-hegemonic multiculturalism, but in questioning musical representation and the attribution of 'self' and 'other'.

5. Reference and Context

In the preceding chapter I mostly discussed the intertextual relation between the references and their respective sources, in the present I am more concerned with the intratextual relation between the authorial discourse and the represented idioms. In other words, I will focus on the integration of the different kinds of references in the pieces. As I already pointed out in chapter 4.3, the parameters of musical representation central for this investigation are the degree of contrast between the authorial discourse and the represented discourses and the extent of the references concerned. As I have also explained, these parameters do not in my opinion lend themselves for taxonomical distinctions, but will be engaged with in a critical discourse.

What is at issue, then, is how different kinds of references, whether theatrical or musical, whether representing foreign music or the salon orchestra, work together with the authorial discourse to create specific aesthetic effects. What will be shown is that the pieces are more than the sum of their different discourses, and that this is due to their interaction. In order to investigate these issues, I want to complement the examination of the microstructure of the individual references, which was mostly the domain of the preceding chapter, with the macrostructure, exploring the interaction of the authorial discourse and the different references in complete pieces. In particular, I will first describe the compositional process of 'Norden', the rationale being that studying the way Kagel engages with his materials may reveal something about the finished product; and then, in the last section, analyse how the different references in 'Osten' are connected to one another and the authorial discourse, discussing the implications of the musical structure for the aesthetic effect and semantic or ideological signification of the piece.

In these explorations I will be guided by some dialogic relations, the first being heterogeneity versus coherence. This is useful for conceptualising the relation between the decentring tendencies inherent in musical references from different sources on the one hand and the demands on comprehensibility, and integrity created by a piece of music as a structural entity on the other. This relationship, situated at the level of the finished composition, roughly corresponds to another at the level of production, namely between collage and compositional control, which inevitably touches on issues of authorship. Implicitly I will also engage with the relationship between aesthetic experience and musical signification, or in other words musical structure and its ideological implications, without however pretending to solve that problem. As will become, for this approach it is crucial from the outset not to regard these pairs as simple dichotomies, but as interrelated and engaged in dialogue.

This part of my thesis then is one of synthesis as well as analysis; it is meant to integrate the many details I have investigated up until now into a larger, more complete picture of *Die Stücke der Windrose*, including more conventional aspects such as compositional technique and style.

5.1. Shamanism and Multiple Serialism: Creative Process and Compositional Technique in ‘Norden’

‘Norden’ has the longest and most complex genesis of *Die Stücke der Windrose*. By investigating this history I want to provide insight into Kagel’s compositional procedures, thus also revealing some of his underlying concepts and intentions.

Kagel reported the receipt of the commission from the ‘Ensemble Intercontemporaine’ to his publisher on 10 April 1991,²²² the first performance by the ensemble took place four years later on 23 April 1995 in the recently opened ‘Cité de la musique’ in Paris.²²³ The manuscript was finished on 1 November 1994, the delivery having been set for 15 March 1995. In the three years between the receipt of the commission and the finished manuscript Kagel produced three conceptual sketches, two sketch sheets specifically intended for ‘Norden’ (henceforward called original sketch sheets – oss), four sketch sheets appropriated from other pieces or different sources (called appropriated sketch sheets – ass), seven pages of execution sketches, the final manuscript (comprising several versions in the form of extensive corrections), and a discarded earlier manuscript version of the first 213 bars on 42 pages (see fig. 2 for overview).

The first conceptual sketch (cs1) from Dec. 91 (this being one of the rare occasions of a conceptual sketch with a date), reproduced in word-processed and translated form in ex. 23, contains the basic ideas for the piece, which have already been discussed in chapter 4.3.5. This first characterisation of the piece is remarkably similar to the one expressed in Kagel’s programme note (quoted in chapter 4.3.5), which is the last document concerning the piece, indicating that, despite the labyrinthine compositional process of ‘Norden’, Kagel’s own conception of the piece barely changed at all.

Two months after that, on cs2, Kagel further elaborates his selection of percussion instruments, listing no less than twenty sound producers, some of them existing instruments, others to be built for the occasion or adapted from their original purpose (as the electric fan and the tree branch). Although the choice is not completely identical

²²² Letter among the sketch materials of ‘Norden’. Although there is no proof that Kagel intended ‘Norden’ to be the fulfilment of this commission, rather than assigning it to that purpose later, the chronological proximity between the letter and cs1 (see below) encourages this assumption. At any rate, there is no indication to the contrary.

²²³ In the letter to his publisher (see above) Kagel claims that the commission was for the opening of the ‘Cité de la musique’. This is not the case, however.

to the one finally used, the detailed instrumentation indicates that Kagel must have had quite a definite idea of the composition at this stage, even taking into account that he may have selected some of these instruments for their semantic and visual effects and not their musical function.

The first proper sketch for the piece (oss1) is dated '25.7.93', some one and a half years later than the preceding conceptual sketch. At the top of the sheet Kagel copies the essential characterisations from cs1 (the references to primitivism and to Eliade's account of shamanism, see chapter 4.4.5), as if to remind himself. Below that he develops the music of the first passage, which is reproduced from the score in ex. 24. The basic melodic motive of the clarinet and the accompanying fifth-based chords of the keyboard instruments are developed on one double staff, with the melodic motive of the clarinet appearing somewhat surprisingly in the lower staff (the piano left hand so to speak). Below that Kagel has – apparently later – added a third staff with the comment 'doblar siempre a 2 o 3 oct. de distancia' ('double always at a distance of two or three oct[aves]'),²²⁴ of which the first example is executed (which in the finished version is in the cello, doubling the clarinet). Above the music Kagel has developed the serial organisation of the passage, ordering the sequences of the three variants of the melodic motive and the accompanying chords by means of numerical series (with numbers regulating the repetitions of each element). At a later stage, on es1, used for the second version of the manuscript, Kagel has also ordered the alternations between the different articulations of the piano and harmonium chords according to numerical series.²²⁵

On the whole, oss1 corresponds very closely to the finished version, the main difference – besides more detailed instrumentation and performance instructions – being that the accompanying chords now consist of three stacked fifths and not only one fifth as on the sketch. Another change introduced in the second version of the manuscript is the two-fold repetition of the passage, with exchanged instrumental roles and slightly varied accompaniment in the first repetition, and a repeat of the original version in the second; this represents a considerable expansion on the original plan (which was executed on the first manuscript).²²⁶

Work is continued on this sketch sheet and the next (oss2), which need not concern us, since the first manuscript, which was the result of these sketches, was discarded

²²⁴ Underlining in the original.

²²⁵ Traces of corrections in the manuscript suggest that this was carried out after the passage was scored in the manuscript. The first manuscript features simple crotchets.

²²⁶ The second repetition was added only after the first performance (see below). This revision first features in Kagel's conducting score, with simple repetition marks at first, the written-out version not appearing before the third correction of 25th Dec. 1995 (!).

completely – a very rare case in Kagel's œuvre.²²⁷ Apart from the passage just discussed, which is repeated with variations in bars 38-46 and 258-78, the first manuscript bears no resemblance to the second, which forms the basis for the final version.

Having effectively thrown a considerable amount of work into the bin, Kagel now faced with a delicate problem: the deadline is approaching and so far he has nothing to present.²²⁸ This may have been a reason why he began recycling material originally intended for other compositions or not allocated to any particular compositions at all (such as abstract ideas or composition exercises).²²⁹ As I pointed out in chapter 2.4, this is a standard practice for Kagel; what is unusual concerning 'Norden', however, is that the material comes from such a variety of sources and that it does not seem to have anything in common in structural terms, as will be seen.

The first material taken over in this way is a sketch sheet (ass1), dated '3.7.90' (which refers to the original composition, not the recycling, for which there is unfortunately no date given). The sketch is headed with 'originally for Parma/Interview avec D.' [pour Monsieur Croche et Orchestre], below that Kagel has noted 'not used' (underlining in the original).²³⁰ In the upper right corner he has written 'Norden, final version' in black felt pen, and below that '1' in green felt pen (as explained in chapter 2.4, the colour must be green, since it is the second use of the sketch sheet, as is the case with page and bar numberings).

The sketch contains the melodic ostinatos of bars 58-91, which are reproduced from the score in ex. 30. There are seven two- or three-part ostinatos (sometimes enlarged to parallel chords according to an option given on the sketch), marked 'A' to 'G' on the sketch, with successive, overlapping entries, so that there are two ongoing ostinatos at

²²⁷ The first manuscript is also kept at the Mauricio Kagel Collection. One can only speculate about the reasons for its abandonment. Certainly, two sketch sheets for 213 bars of music is an unusually low degree of preparation for Kagel, and the resulting music is even more episodic than Kagel's normal style. The music appears positively short-winded and almost completely lacks the fascination of the final version.

²²⁸ The exact date of this cannot be reconstructed, oss2 is dated '30.7.93', and in his description of the contents of the sketch material folder for 'Norden' Kagel has given 'Sept 93' as a date for the first manuscript (which need not be identical with the date on which it was abandoned). The next date appears on ass3, which is from Sept 94, just two months before the finishing of the composition. Thus, the abandonment of the first version and beginning of the second must have happened between late 93 and early 94.

²²⁹ There is no unequivocal evidence that the recycling of existing material was the result of time pressure. The finishing date of the manuscript is not conspicuously late; however, it was sent in instalments, which seems to suggest that the schedule was tight. Since most correspondence is kept from the public until twenty-five years after the composer's death, there is little other available evidence.

²³⁰ *Interview avec D.* was first performed in 1994, thus being largely contemporaneous with 'Norden'.

any one time. As can be seen on the example, the construction principle of all the ostinatos is that the melodic lines are repeated with a different rhythm each time, the range of note values being restricted to quavers, crotchets and dotted crotchets. Again, this is carried out literally on the manuscript and kept in the finished composition, with one free part added (first in the piano and in bars 64ff. in the harmonium). Intriguingly, Kagel treats the sketch as bare structure, completely disregarding instrumentation and sonority. For instance, the first ostinato, a counterpoint between harmonium and strings (both adding parallel parts to the notes in the sketch), was originally composed for flute and trombone.

The next use of a pre-existing sketch (ass2) comes in bars 125-34; ex. 31 shows an edited version of the score of this passage. The sketch is dated '11.1.1989' in black felt pen, though some erased pencil markings read 87 or possibly 85, and contains no hint concerning an earlier allocation other than the one for 'Norden' (this is hard to explain, since the later date cannot be the time of the re-use of the sketch to 'Norden'). There are two sketches on the sheet, one in a two-stave piano system and one with six staves, of which only the lowest marked 'harm[onium]' is filled out, apart from a short fragment in the uppermost but one part. The different notation of the two sketches, and their application at different points in the piece (the second is used in bars 296ff., see below), suggest that the two sketches are independent from one another, possibly produced at different times (the pencil and the writing look somewhat different too).

On the whole, the first of these sketches, transcribed in ex. 32, looks a lot rougher than Kagel's usual hand. Not only does the writing itself appear more careless, but there are also no bar lines, and several unusual abbreviations (for Kagel) are used, such as only linking the first and last notes of a run with stems to the beam, or leaving out the note heads in note repetitions. This and the texture of the music suggest that the sketch could be a transcription of a piano improvisation: the quirky jumps with grace notes and the short runs fit well into the hands (although it is surprisingly difficult to play, but this may be part of the fun of it); and from an interview we know that Kagel likes to improvise on the piano in order to find raw material.²³¹

In 'Norden' Kagel used only the first seven crotchets of this sketch. As usual, he has written the bar numbers of the manuscript on top of the respective passage in the sketch; in order to compare the sketch to the score (ex. 31), one has to add ten bars to the bar numbers above the stave on ex. 32 (the difference between sketch and published score is due to the addition of the repetition of the first passage discussed above).²³² From this we can see that Kagel generates one or two whole bars in the

²³¹ See Klüppelholz, "..../1991", 38.

²³² The corrections above the stave in the sketch were probably introduced during the production of the manuscript.

manuscript out of two quavers in the sketch by way of repetitions, 'varied and transformed throughout' as he notes on the sketch. In the vertical dimension, the original music is inflated to tutti, mostly by simple doublings: in bar 125 for example only the C[#]s in the piano and harmonium are actually added to the pitches in the sketch. While the contour of the passage is significantly altered due to a different distribution of the pitches, the basic texture of chordal jumps in staccato quavers remains largely the same.

Before coming to the second sketch on ass2, I will discuss ass3, as that is utilised earlier in the composition, namely in bars 158-91. This sketch, reproduced here in facsimile as ex. 33, allows a unique insight into Kagel's procedures for semi-automatically generating music by way of serial techniques. The dates on the upper right corner indicate that Kagel had begun the sketch in April 87 and finished it in the same year during his summer holidays in Tuscany (the inscription at the top right reads 'Montagliari'), employing it some seven years later. Since no allocation other than as sketch sheet three (in green) of 'Norden' is given, the sketch must have been an abstract constructional exercise.

The first line is a twelve-note row (I have no explanation for the odd registral placement); below, this is developed into a more extended melodic line by interpreting each note of the series as the starting point of a succession of chromatic steps, alternately downwards and upwards (see the arrows below the line), the number of notes in one direction being taken from numerical rows on the top left of the sheet (also copied on top of the twelve-note row). This melodic line forms the basis of a sequence of chords moving in parallel, developed on the next system, for which the chord types are taken from the upper right hand corner of the sheet. These are also constructed according to twelve-note principles, using c² as the first note of the series as melody note throughout and distributing the eleven remaining pitches in trichords (as indicated by the numbers to the left of the notes), resulting in five chords and one note left over, which Kagel enlarges into an f-minor chord (in the end, only the first two chords are used, as will be shown). As can be seen in the realisation (below the melody line), the chord type is changed after the melodic line resulting from a half-row has run out (which Kagel calls a 'period', calculating that it consists of 21 chords, the sum of all values between 1 and 6, which governed the chromatic steps; see the note at the centre top of the page).²³³ He uses only one complete run of the original series, thus only the first two numeric rows from the top left of the sheet and the first two trichords are employed; this already results in a sizeable chunk of fairly static music (34 bars in a slow tempo).

To this is added a two-part bass, whereby the pitches of the lowest part must not be included in the chord they complement, and can only appear once in each 'bar' (defined as the series of chromatic notes based on a step from the initial twelve-note row); these rules are stated in the note to the left of the respective system. The second, higher bass part runs in parallel with the lower (only indicated in the first chord of each bar), with the interval between the two parts changing from bar to bar. Finally, Kagel devises a rhythmic structure, consisting of eleven different subdivisions of a crotchet in a serially derived sequence, which he writes between the staves (both the basic rhythms and the numeric rows are on the right of the sketch sheet).

In the remaining systems Kagel realised this basic structure, the instrumentation and register, indicating that this was carried out in 1994 during the application of the sketch in 'Norden'. The original rhythms were dropped in the process, instead of which Kagel set up a numerical row for the duration of chords and rests (above the staves). In the finished composition the music is modified somewhat (see ex. 34 for the beginning of the passage). For instance, the first chord is different, which could be the result of an adaptation to the preceding music or of a simple copying mistake; also the first violin is scored below the first throughout, resulting in a different spacing. More significantly, Kagel has prolonged some chords after having finished the manuscript (the corrections first appear in his conducting copy), which suggests that musical intuition overrides serial predetermination.

This procedure for generating music lies halfway between authorial control on the one hand and formalisation – and in the last analysis randomisation – on the other. The composer can predetermine the overall texture of the music (basically slowly evolving string chords) but not its precise shape. Following his idea of creating 'compositional principles, [which are] more intelligent than the composer',²³⁴ this represents a typical application for Kagel of serial-numerical techniques, which frequently complement human intuition without however replacing it, producing unpredictable results within a given, seemingly simple framework. It is interesting to note that despite the complexity involved in the production of the music, it is not very prominent perceptually in the piece. It basically serves as the background to more foregrounded figures in the clarinet and piano, which are also created using a formalised method.²³⁵ Due to the

²³³ Incidentally, Kagel miscopies the first chord, replacing the whole tone between the two lower parts with a semitone.

²³⁴ See Klüppelholz, ".../1991", 26-7. At the same place Kagel also describes his disenchantment with orthodox serialism because – as he sees it – the series already contains the harmonies, resulting in 'pre-fabricated' harmonies.

²³⁵ As can be seen on ex. 34, the clarinet and piano repeat specific sequences of notes interrupted by rests (particularly typical for Kagel is the piano part with the 'white' notes in the right and 'black' in the left). Whereas the clarinet always plays its line complete (in different articulations and with a different grace note and durations of the first and

extreme registers and the playing techniques involved, it is hard to hear definite pitches at all, which is of course what the elaborate process was all about; far more salient perceptually is the truly extraordinary sonority. Moreover, the structural process has no appreciable relation to any other section of the piece; it is solely used for this specific passage (34 out of 407 bars overall). All this reveals a pragmatic approach to serialism, using it simply as a tool for creating musical structures, but not as a principle guaranteeing 'unity' in the sense of an organicist model, or with some kind of metaphysical truth claim.

This passage is followed in bars 192-7 by very fast and loud outbursts on the clarinet to incessant drumming on the tambourine. The clarinet phrases consist of the melodic outline of the model from bars 158-91 transposed to different pitches according to a twelve-note row sketched on hand-drawn staves on es0 (leaving out the D^b , as that was the starting note in the preceding section).²³⁶ The model is also shortened or extended, each resulting phrase being repeated a certain number of times. Both the number of notes in each phrase and the number of repetitions of the different phrases are organised according to a table on es0. On another hand-drawn staff, also on es0, Kagel sketched some transposed versions of the model; while realising the sketch he also replaced some notes with rests.

The next passage prepared by a sketch is bars 258-78. Here the melodic motive from the beginning, developed on oss1, reappears: it is superimposed on cluster-based chords in quaver repetitions in the extreme low register of the piano, and a repeated falling semitone motive in quavers on various transpositions in the harmonium and

last notes each time), the piano's rows are cut off by rests to be continued in the next phrase (this is a necessity insofar as the right-hand sequence is seven and the left-hand sequence five notes long; thus a simultaneous break would not come before 35 notes). The harmonium part, finally, consists of the alternation between single bass notes and a chord of a semitone and a whole tone superimposed in the left hand, and a succession of vertical whole tones interspersed with grace notes in the right.

These techniques were not prepared on a proper sketch, presumably because they are fairly straightforward. However, Kagel developed the succession of septuplets, nonetuplets, and ordinary semiquavers of the piano part, and the respective number of notes on es0. The manuscript shows that the piano part was filled in only after the strings were scored; during the complete passage Kagel could not make the notes fit into the bars and had to leave out the accidentals in the left hand, adding a note to the publisher to fill them in. This is an occasion where the different uses of sketch materials and the compositional sequence are evident.

²³⁶ My unusual designation es0 follows the practice of Kagel, who has assigned the figure 0 to this sheet. The reason for this could be that he had used the sheet earlier without assigning a number, and found it again after one or several further execution sketches, which were numbered, so retrospectively assigned it the figure '0' (since Kagel uses scrap paper for execution sketches, it is hard to keep them in order). If the numbering does reflect chronology (which I believe to be the case), this passage (bars 192-97) was composed before Kagel developed the articulation of the beginning, which

strings. These are followed by chromatic semidemi-quaver runs and percussion entries with clarinet glissandi. On es1 Kagel organised the sequence and number of repetitions of these three elements, again using numerical series.

It is only after all those passages, in bars 296-300 (see ex. 35), that the second sketch on ass2 is utilised. This could imply either that the sketch existed all along, but Kagel only finds it appropriate now, or that it was sketched later, using empty space on the sheet (the other sketch sheets ass1 and ass3 are full). The sketch contains the ostinato of the cello on the sustained A^b of the double bass (the fifth in the double bass was added in the manuscript), the ostinato of the viola (the alternation between three or two consecutive notes being developed numerically on the margin of the sheet), and the first four notes of the standing violinist. The clarinet line and the ostinato of the second violin were added on the manuscript; also the ostinatos of the strings were originally sketched for harmonium. These disparities between sketch and final version are the result of a cut Kagel introduced after the manuscript was finished: originally the manuscript contained four bars representing an exact realisation of the sketch, which Kagel crossed out in the second of three corrections, leaving only the following, embellished version.

The following passages were mostly composed directly into the manuscript, with some elements developed on execution sketches. Thus, es2 contains the series of fifths in the harmonium in bars 303ff., called 'passacaglia' in the sketch, a separate hand-drawn sketch providing the pitches and durations (as numerical values) of the melody (also in the harmonium). In bars 314ff. the rhythmic structure of the chromatically downward moving line of 6–4 chords in the higher strings, superimposed on the so-called passacaglia now in the piano, was developed on es1 (the 'wrong' chronology of es1 and es2 probably reflects their use as scrap paper, not kept in the same meticulous order as proper sketch sheets). The last sketch on es2 and es3 in its entirety were used to develop the rhythm and tempo structure (es2) and harmonic plan (es3) respectively for bars 335-371 of the manuscript. This passage was later taken out (removing the complete bifolia, which is why es3 does not appear on the graph below) and replaced with a similar texture of exactly the same length, which can now be found in bars 340ff.²³⁷ The two surviving sketches on es4 (two more were crossed out) regulate the rhythmic structure of clarinet, piano, cello and double bass, as well as the durations of the complementing sustained chords in the higher strings and harmonium in bars 329ff. Following that, es5 contains sketches for the palindromic structure of anvil beats in bars 362-372, the rhythmic structure of the alternation between the fifth

was carried out on es1 (see above); this seems likely given that that was already a revision, as is apparent from the corrections in the manuscript.

²³⁷ The first version is kept among the sketch materials.

E¹-B¹ and the fourth A¹-D in the double bass of bars 368ff., and finally the pitch and rhythmic structure of the *col legno* chords in the strings in bars 374-9 (a chromatically rising line, the phrases of which become progressively shorter).

This last element acts as a complement (probably added later) to a structure developed on the last proper sketch sheet for 'Norden' (ass4). Ass4 is, like ass3, an abstract compositional exercise carried out in Kagel's summer holidays in Montagliari on 15 August 1987, this time focussing on rhythm instead of pitch. The sketch is headed 'canon' and presents four parts in rhythm notation, originally called 'a' to 'd', now assigned to clarinet, piano right hand, piano left hand, and harmonium (both hands). The most characteristic aspect of the sketch is that the (graphically) lowest part plays a simultaneous retrograde version of the upper part (Kagel's term 'canon' is slightly misleading). The rhythmic series at the top of the sheet and the figures used throughout also suggest a serial ordering of the rhythm, which I have been unable to uncover. In 'Norden', this passage appears in bars 374-81, now scored in 7/4 instead of the frequent changes of metre on the sketch. While 'filling in' the pitches Kagel made no attempt to construct a retrograde melody in analogy to the rhythmic retrograde between clarinet and harmonium.

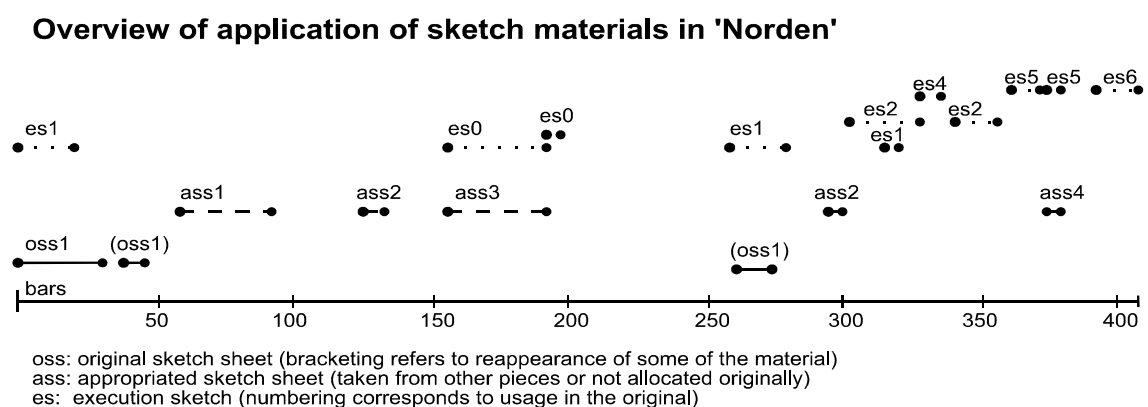
Es6, finally, contains the end of 'Norden': the alternation between the fifth F-C and the fourth A-D (both in octave doublings) in the harmonium in bars 391-407 (see ex. 25), with the switching-off point of the fan at bar 407 marking the ending (written in green, which indicates that the idea came later). As banal as the alternation of the two dyads in the harmonium may seem, it was actually selected from fifteen alternative versions, the rhythmic structure of the sequence of notes and rests, also developed on es6, being similarly elaborate.

There is one more sketch document, chronologically coming after the completion of the manuscript, which consists of a table listing all sections of the piece, their bar and page numbers (corresponding to the finished manuscript before subsequent revisions), and durations in real time as well as the resulting overall duration of 20'30". As in the analogous case in 'Westen' (see chapter 2.4.1), I assume that the table was used for determining the overall length of the piece, in order to check whether it met the requirements of the commission.

This is how far the genesis of 'Norden' can be reconstructed from the sketches and manuscripts. It seems useful to summarise this process briefly: after a 'brainstorming' on conceptual sketches cs1-2 Kagel drew up two sketch sheets (oss1-2), on the basis of which he began composing a manuscript version. After 213 bars on 42 pages were completed, this failed to satisfy him, possibly because the individual sections were too short for a piece of the dimensions projected. He began anew using only the very first idea of his original sketches. Instead of producing new sketches Kagel recycled older

material, namely an unused sketch intended for a piece for orchestra with recitation (*Interview avec D. pour Monsieur Croche et orchestre*) (ass1), rough jottings of a musical idea possibly from a piano improvisation (ass2), and two abstract serial construction exercises, one concerning pitch (ass3) and the other rhythm (ass4). Apart from these a host of execution sketches were employed (substantially more than in any other piece of *Die Stücke der Windrose*), particularly towards the end of the piece, possibly as a result of time pressure or difficult progress due to lack of preparation on proper sketch sheets (there are also more corrections towards the end of the manuscript).

After having finished the manuscript, Kagel – among other revisions – added the repetition of the beginning (ten bars), cut out the four bars preceding what is now bars 296-300 (prepared on the lower half of ass2), and replaced bars 335-371 with a similar texture lasting exactly as long as the earlier version.²³⁸ The figure below provides an overview of what kind of sketches (if any) were used for the respective sections of 'Norden' (bar numbers referring to the published score).



From this it is apparent that the original sketch was used only for a very small portion of the piece, the rest being 'pieced together' from different sources, often with long gaps, for which no preparation on sketch materials could be found at all. The cluster of execution sketches towards the end, possibly suggesting difficulties and time pressure as I pointed out, is also noteworthy.

This collage-like patchwork of unrelated sketches raises the question whether there are any structural connections or resemblances between musical materials from different sources. For, if Kagel has selected the pre-existing sketches for their musical properties, one should expect to find structural relations between them. In addition to that, one may ask whether there is a perceptual difference between pre-sketched

²³⁸ All these revisions were carried out after the first performance. There are no less than three successive versions of corrections for the published score, kept at the Paul Sacher Foundation, all of which are dated. In addition to that, Kagel's own conducting score, containing corrections in different colours, makes it possible to follow virtually all

music and that was composed directly into the manuscript. As we have seen, many of the sketches are concerned with developing often complex textural models, which then basically perpetuate themselves without any significant textural change or development. We might therefore expect newly composed music to consist of simpler, more amorphous and less regulated textures, and to involve faster and more dramatic textural change.

However, the first freely composed sections, bars 32-37 (reproduced in ex. 26) and 47-57, are hardly less static and formulaic than others. Yet they are clearly simpler; it is easy to see that they could be composed without any preparation. Neither seems to be connected to anything which has gone on before, apart from fairly abstract principles such as greatest possible contrast (with respect to bars 32-37 in relation to the preceding passage), or similar general characteristics (regarding bars 47-57, which share the extreme registers, dynamics and high level of dissonance with the beginning).

Bars 92-124, the next freely composed section, present a more varied texture. Bars 92-98 consist of a slowing down and thinning out of the music, contrasting to the following very dense texture of bars 99-124. On closer examination it becomes apparent that bars 99-124 basically consist of the simple semitonal progression $G-F^\sharp$ (and later on, transpositions thereof), realised rhythmically in various ways, and combined with free counterpoints, ornamentations, and harmonic backing. Thus even this passage is not as amorphous as it first seems. The semitone motive ($G-F^\sharp$) is also a clear connection to the beginning of the piece, thus establishing a link between sketched and unsketched sections. This motivic connection is supported by other more general similarities such as the grace notes, glissandi, and tremolo, the unequivocal 2/4, and (again) the dynamic level.

Bars 134-57 are also an example of a simple, largely unchanging textural model, thus being not principally different from sketched portions of the piece, apart from being less complex. The passage creates the effect of a gigantic accordion being pushed and pulled by dividing the ensemble in two groups playing crotchet chords against one another in a quaver alternation, the accordion association being further enhanced by a continuous crescendo and decrescendo between consecutive chords and chains of four grace notes before each chord on a weak part of the bar. What creates a connection to other sections of the piece is the emphasis on fourths and fifths as well as seconds within the chords, which, as I pointed out in chapter 4.3.5, is a feature of the piece as a whole. Specifically, the chords of bars 134-57 are built according to

changes introduced after the finishing of the manuscript of 'Norden'. The number and scale of the revisions after the finishing of the manuscript version is unusual for Kagel.

similar principles to bars 1-36; additionally, the same quaver beat in 2/4 was also characteristic for bars 99-124.

The next section to discuss is bars 198-257 (the long gap in the figure above), which is in many ways the centre of the piece, being not only of considerable length but also involving marked textural contrasts, long build-ups and climaxes. This section, subdivided into several passages, is certainly more complex, dynamic, and varied internally than the ones just discussed. Yet many of these passages rely quite heavily on formalisable principles and semi-automatic processes, with the difference to sketched sections being that they are carried out *ad hoc* or with pencil on the manuscript (see chapter 2.4.1). In fact, hardly any of the music seems amorphous or unregulated. This is apparent in the first build-up in bars 198-216, consisting of figurations in the piano and harmonium (and later on clarinet), which become successively faster and involve more and more pitches: they start from one repeated note or two notes alternating in each part, but gradually encompass four to five notes, while some parts 'shrink' again. All this is set against sustained chords or melodic lines built of small particles.

Similar processes are at work at bars 224-257. These are built primarily of stepwise chromatic motion downwards (a typical Kagelian feature, present in numerous compositions at least from the 1980s onwards), presented in various ways in generally increasing velocity, and involving more and more instruments and successively more complex textures. Here again, simple elements (figuration and stepwise chromatic motion) are used to create seemingly complex textures. This passage climaxes on the reappearance of the melodic motive from the beginning in bar 258.²³⁹ This kind of recapitulation is prepared by the long build-up leading to it; tangible links are provided by the seamless transition from the stepwise chromatic motion of bars 224-57 to the main motive of the beginning (likewise consisting of semitone steps downwards), and the string complement, which continues from one section into the other (bars 224-257 and 258ff.).²⁴⁰

On the whole, then, the freely composed passages in 'Norden' are not intrinsically different from those composed with the help of sketches. More often than not, unsketched passages are also characterised by largely unchanging textural models, with the difference being the lower degree of complexity and accordingly lesser need for preparation. Nevertheless, it is significant that the centre of the piece, its climax and the process leading up to it were composed freely, and that the music concerned is

²³⁹ The climax is quite close to the golden section expressed in numbers of bars.

²⁴⁰ In fact, the transition from bar 257 to bar 258 is so smooth that it becomes difficult to regard bar 258 as a new section at all, let alone as the climax of the piece. Apart from

generally speaking more dynamic, evolving, and developing seemingly more organically than the rest of the piece (which is basically constructed modularly, with sections being combined as fairly self-contained entities).

As we have seen, there are certain motivic connections between different sections. For instance, the downward chromatic motion features in the main motive of the piece, as well as in bars 99-124 and 224-257. Furthermore, the climax in bars 258ff. is linked motivically to the beginning, but texturally to the preceding section, thus combining large-scale structural relations with a linear process. This concerns only material originally composed for 'Norden', either on original sketch sheets or on the manuscript, but the downward chromatic motive is also characteristic of the second sketch on ass2 (bars 296-300), and the chords moving in parallel (downwards *and* upwards) on ass3 (bars 158-91). Admittedly, the motive is not very salient and a trait of Kagel's writing in general, but still the use of it does create certain links between sketch and unsketched sections in 'Norden', and it may have played a role in the selection of sketch sheets (whether consciously or unconsciously). I have also noted the harmonic relation between bars 134-57, a freely composed section, and the beginning of the piece.

What is more prominent in the piece than these motivic connections are its general characteristics, which are clearly shared between sections of different origin. For instance, the frequent occurrence of ostinatos can be traced to different sketches (bars 58-91 to ass1 and bars 296-300 to ass2) as well as to freely composed music (bars 228-51). As I pointed out in chapter 4.3.5, the prominent use of ostinatos is one of the main techniques for depicting the atavism of the north in 'Norden' (comparable to Starvinsky's *Rite of Spring*); thus, it is significant that the technique plays such an important role in two entirely unrelated sketches taken over from earlier pieces. On other occasions Kagel adapts the sketched materials to the new context. For instance, the registrally neutral structure in ass3 is scored in extreme registers (both high and low) of the strings, thus conforming to a general property of the piece which was first introduced by the original sketch and continued in passages composed directly in the manuscript.

In this way, there is a certain degree of music-structural interconnectedness in the sense of the conventional architectural model of musical form, defined by the relations between the sections among themselves and between the individual sections and the piece as a whole. But the fact remains that the appropriated sketches come from diverse sources and are disparate in terms of musical structure. Thus, in contrast to most of the other pieces, there is not so much a dialogue between 'foreign' and 'own' music, or between distinct musical idioms in 'Norden', but between music expressly

the reappearance of the main motive, the repeated clusters in the extremely low

composed for the piece and music adopted from earlier pieces. How, then, can the various segments of 'Norden' be said to 'fit together'; and how does the compositional process of the piece square with Kagel's original conception and his poetic idea, considering that many of the materials used had nothing to do with the subject matter of 'Norden' originally?

What becomes obvious is that Kagel's working procedures are more akin to collage techniques than to a romantic-modernist ideology of 'organic unity'. This anti-integrationist aesthetics is in keeping with the composer's expressed deep mistrust in aesthetic 'purity' and hermetic over-arching systems (such as orthodox multiple serialism). In 'Norden', as in most of Kagel's pieces, no attempt was made to create a 'unified' formal structure or constructive principle for the piece. At the same time, Kagel's privileging of abstract musical structure over instrumentation and sonority in his use of sketch materials, which enables him to exchange musical material between different pieces, reveals an in many ways astonishingly conservative conception of craftsmanship (in the sense that the growing importance of sonority is arguably one of the most significant developments in the history of new music).

However, the production of the manuscript for 'Norden', as the actual *composition*, can best be thought of as a linear process. What I mean by this is that according to my interpretation Kagel has not put together pre-existing sketches and then plastered over the seams, but has used fitting musical material as he went along composing the piece in an essentially linear fashion, experimenting on scrap paper (i. e. execution sketches) when the material needed working out. His ordering of sketch sheets according to musical characteristics, as I have described it in chapter 2.4.1, would facilitate such an approach, enabling him to quickly find the kind of musical texture he needs for fulfilling his overall plan. This would explain the relatively high degree of homogeneity in terms of such characteristics, as opposed to the fairly low (but not non-existent) level of structural and motivic interconnectedness. As I have shown, it is often precisely the material devised with other purposes in mind which seems best to fit Kagel's own characterisation of the music.²⁴¹

The 'coherence' or 'integrity' of the piece – if we still want to use such terms at all – may consequently be thought of not in terms of a bird's eye view of the different sections and their inter-relations, but as a linear process where one element follows on

register of the piano provide textural contrast.

²⁴¹ This has to do with the polyvalent character of musical signification, by which I mean that a given passage of music may perfectly well be associated with atavism or cold when part of a piece called 'Norden' and framed by highly coded music, but take on entirely different significations in another context.

from another – just like a journey in fact, which is of course the idea Kagel followed.²⁴² It is in this sense that the use of musical material from different sources does not necessarily contradict the original poetic idea of the piece (also it should not be forgotten that pre-sketched music often makes up only one strand of a musical texture). Indeed, as I pointed out, Kagel's own conception of the piece barely changed from the very first ideas to the programme note written after the piece was finished, so that it almost seems as if he had to take a couple of 'detours' in order to arrive at his original intention. Paradoxically, the highly formalised compositional techniques, first conceived in the Tuscan summer, may thus well serve to create the overarching impression of an atavistic music alluding to shamanic rituals in the Arctic.

5.2. Collage and Compositional Control in 'Osten'²⁴³

'Osten' has already been the subject of chapters 4.1, 4.3.1 and 4.3.4. However, whereas in those sections I discussed individual references in relation to their respective sources, I now want to focus on how the authorial discourse and the various represented discourses interact within the piece as a whole. As I mentioned, it contains borrowings from Ukrainian Jewish folk music (klezmer), both as literal quotations and perceptual representations, references to salon music in the form of oom-pah accompaniments on minor chords, and serial structures of many descriptions. This gives the impression of a non-hierarchical collage of foreign and own, high and low, East and West, old and new, and so forth in the spirit of postmodernism. While this is undoubtedly true on one level, it is also necessary to consider how these different musical idioms are incorporated into the authorial discourse, and how the composer shapes the whole into a work of art of his own making. In the following I will first present the individual constituents before investigating their interaction, going on to demonstrate how Kagel establishes compositional control as a dialogic counterpart to the de-centring tendencies of the heterogeneous collage elements, and that he does so by means of ordering principles such as serial technique and (fairly traditional) musical

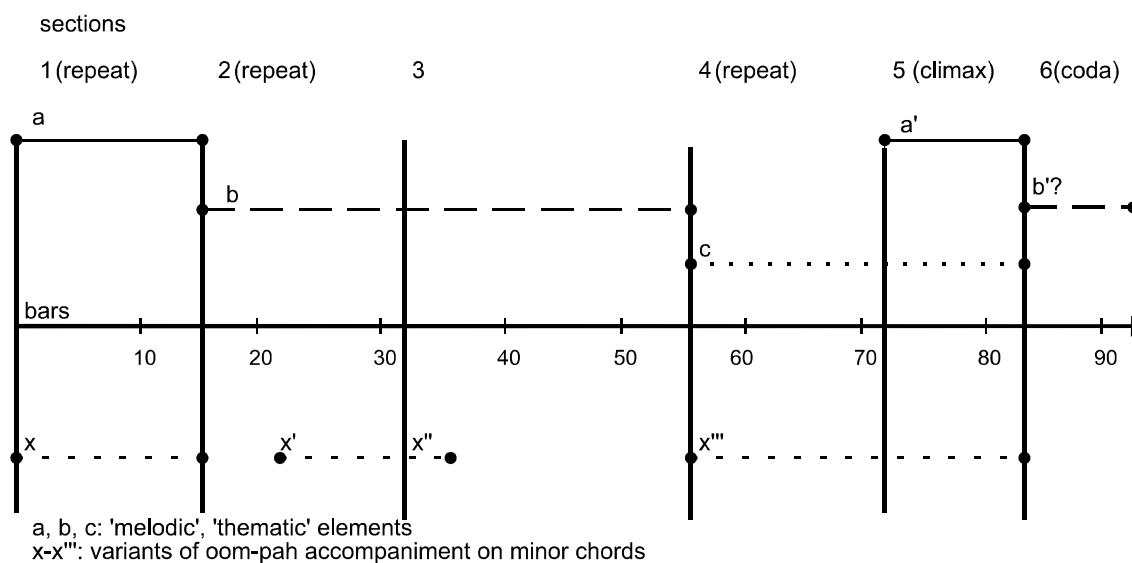
²⁴² I have found other cases in Kagel's work where the creation of a linear process was even more paramount during the composition. For instance, for *Sankt-Bach-Passion* Kagel first produced a host of fairly abstract construction sketches, not all of which he used and many of which were employed in other works. After that he proceeded to set C.P.E. Bach's necrologue on his father in a matter of days, scoring only a minimum of complements, often composing not even a melody line but only a recitation rhythm. This served as the 'backbone' of the whole work, with complementation and insertions (e. g. arias, chorales, orchestral interludes) added later. Thus, even a work of some 100 minutes involving huge forces, is conceived not as a formal overview but as a linear progression, which is then expanded both horizontally and vertically.

²⁴³ An earlier version of this section has formed part of my "Collage vs. Compositional Control".

form. Finally, I will discuss the implications of these procedures for an interpretation of the work.

The most basic means by which the composer's authority is established is obviously the selection of musical idioms. By choosing klezmer and the salon orchestra, Kagel keeps the number and diversity of the represented idioms comparatively low, thus aiding comprehensibility. Both idioms are not so far apart in terms of both style and social function; as pointed out in chapter 4.3.1, the salon orchestra line-up is also similar to the klezmer *kapelle* (as a klezmer ensemble is called), which facilitates theatrical representation. In connection to the limited number of represented idioms, the texture of most of the music is very transparent, consisting mostly of a melodic line with an oom-pah accompaniment on minor chords. This can be seen as an emulation of klezmer and/or salon orchestra music, since this texture is rather less characteristic for the post-war avant-garde. In 'Osten' one can isolate three main melodic elements (a-c) and four variants of the accompanying oom-pah accompaniments (x-x'''). The following figure gives an overview over their distribution, also indicating their form-generating function (Roman numerals represent the main sections of the piece).

'Osten': Formal Overview



Elements a and a' represent the klezmer-like clarinet line familiar from chapters 4.1 and 4.3.4 and reproduced in ex. 1 (the standing violinist is left out in the graph). Element b consists of the original tunes taken from Beregovsky's collection. There are five of them overall, all of which are repeated, and which follow directly on from one another without breaks or transitional passages. C, finally, is a serially generated melodic element built around the arpeggiation of an a-minor triad.

On the whole the shape of the piece conforms roughly to traditional concepts of 'form': it begins with a recognisable melodic line of a 'Yiddish' character in the clarinet,

which could be called the 'theme', moving on to a section consisting of 'original' klezmer tunes, after which a transition or development section follows, in which a simple motive (c) is repeated over and over with slight variations, until the first melodic line reappears as a recapitulation, superimposed on the transition motive. The piece ends with what is either an original tune or an imitation played a capella, with the rest of the instruments adding occasional accents. There is even a sense of tonal closure in that sections 1 (oom-pah x in particular), 4 and 5 (element c), as well as 6 (the ending) centre on a-minor, which can be interpreted as a reflection of the represented discourses.²⁴⁴

This emphasis on integration of heterogeneous elements into some kind of totality is also evident in Kagel's treatment of the original tunes. The stylistic contrast between quotation passages (sections 2 and 3) and the other sections is kept to a minimum; as I suggested in chapter 4.3.1, the use of original material is hardly perceptible. One means of achieving this high degree of integration of the quoted material is the use of oom-pah accompaniments on minor chords at crucial points throughout the piece. As is evident from the graph above, all melodic elements (a, b, and c) are combined with a variant of an oom-pah accompaniment at some stage, which forges connections between them.

Other links are produced by the characters of the melodic elements themselves. In chapter 4.3.1 I described how the different quotations of element b are linked to one another and to the preceding section, which is characterised by element a, by short motivic endings; but there are more relations to the other main melodic elements (a and c). For instance, the stereotypical klezmer figure of element a establishes an obvious 'family resemblance' to the klezmer tunes of element b. What is different is the harmonic nature of the elements, element a being atonal, whereas the melodies of element b are modal. Element c is referentially 'neutral' in that it does not refer to klezmer, salon music, or any other specific idiom; yet, consisting of an a-minor triad, it is relatively close to element b harmonically.²⁴⁵ Thus, the original tunes are bound up with the other melodic elements by a network of family resemblances, elements a and b being related idiomatically, and b and c harmonically.

Perhaps the most important aspect of Kagel's approach to the quotations from klezmer music is the neutralisation of their harmonic implications. Here Kagel has to

²⁴⁴ It needs to be said, however, that none of the sections is *in* a-minor; rather the tonality appears as a recurring reference in one strand of the texture.

²⁴⁵ For this section I regard modality and tonality as closely related. Although this may be very problematic with regard to the stylistic contrast in conventional harmonisation, Kagel's treatment seems to focus more on the dialogue between tonal (including modal) and atonal (including serial) elements without further differentiations. In any

tread a narrow line, as a realisation of the implied harmonies of the tunes would result in a rather shallow 'folk tune arrangement' and would also isolate the respective sections from the rest of the piece. A total disregard of (not to say, disrespect for) the character of the tunes, on the other hand, would raise the question of why he has borrowed them in the first place, if he is unwilling to accommodate them. Kagel therefore chooses complementing textures, which conform roughly to the character and idiomatic qualities of the melodies in question, yet subvert the expected harmonies.

Ex. 4 (bars 16-19), the first tune quoted, is an instance of this (see also chapter 4.3.1). The melody seems to suggest I-V-I-V in $f^{\#}$ -minor, changing the harmony every bar (as one way to harmonise this passage conventionally). By contrast, Kagel creates a counterpoint of chromatically moving parallel thirds in homorhythm with the melody whose melodic force is powerful enough to completely obliterate the harmonic implications, yet which is at the same time sensitive enough to the melody in terms of articulation, rhythm and melodic motion as not to appear altogether alien. The result does not sound like late twentieth-century avant-garde music any more than it sounds like klezmer, or a salon orchestra imitating klezmer; it is none of these and all of them together. Interestingly enough, Kagel does not avoid triads as might be expected in post-serial music. The example features a number of contrapuntal occurrences which can be interpreted as triads, the parallel thirds adding to the allusion to harmonic tonality, even though they do not fit into a triadic context. However, both these elements are only passing phenomena, not suggesting a traditional 'harmonisation'. What is significant, on the other hand, is that the emphasis on third-based harmony in this passage is shared by the sections with oom-pah accompaniments, thus establishing a fairly continuous sound world faintly reminiscent of harmonic tonality and with a more or less stable level of dissonance (comparable to the predominance of fourth- and fifth-based harmony in 'Norden', as discussed in the preceding section).

The next two quotations from original tunes are complemented by oom-pah basses more or less conforming to the idiom and character of the respective melodies, which both feature a strong downbeat and a dance-like quality. In either case, the oom-pah accompaniment thwarts the harmonic expectations raised by the tunes. Bars 24-31 present a *freilexs* (a typical Yiddish instrumental piece) in an a-minorish tonality, with the complement staying obstinately in c-minor (see ex. 36); there is also a counter-melody serving similar functions to the ones in bars 16-19. The following tune (bars 32-38), a dance called *skočne*, marks a d-minor triad, emphasising the repeated rising fourth $a-d^1$ (in the viola, doubled three octaves lower in the piano). The complement, consisting of a chromatically descending and re-ascending line of minor chords,

case, the harmonic nature of the chosen fragments from the Beregovsky tunes would

reminiscent of the layer of minor chords of the beginning (compare ex. 1), deceptively starts on the expected d-minor before following its own course (the return to d-minor anticipated in bar 35 is withheld, as if to make a point of not marking the tonality; bar 36 continues the line with a d[#]-minor chord, followed by e-minor).

The next quotation, another *skočne* (bars 40-47, ex. 6), which melancholically emphasises the sixth degree of b-minor (changed from the original major), is set against more complex chords (as compared to the predominant minor triads) constructed of chromatic lines on the pedals e¹ in the piano and C in the double bass and harmonium, to which other sustained notes are added successively in the strings. The last quotation, finally, the arabesque-like semiquaver line in harmonium and cello in bars 48-56 (see ex. 37), is complemented by the sustained chord continued from the section just discussed, delicately coloured with harmonics and *sul tasto* playing. The chord is diatonic and third-based at first (C-E-G-B-D) until the clarinet introduces an E^b, followed by more and more chromatic notes, leading to a relatively complex chord (C-B^b-D^b-D-E^b-E), which dissolves, or rather collapses, into the oom-pah bass on a^b-minor, which dominates the following section 4, bars 57ff. (The contrast between stasis and motion between the two sections acts in conjunction with that between complex and simple harmonies).

In this way the quotations are quite neatly incorporated into the piece in various ways: horizontally by the creation of unobtrusive complements, and vertically by a network of family resemblances between different sections, through the use of comparable harmonic techniques throughout the piece, and a clear-cut formal framework. According to the model developed in chapter 4.3, the contrast between the represented idioms and the context is quite low, whereas the extent of the references is very high, the quotations taking up almost half of the piece, while perceptual representations make up practically all the rest. This is made possible by the mostly hidden presence of Kagel's authorial discourse, which, as I pointed out in chapter 4.1, is not represented so much by an individual musical element in the piece recognisable as Kagel's 'own' style, but in the way the represented idioms are stylised, combined, and arranged in the framework of the piece.²⁴⁶ 'Osten' is perhaps the most extreme case of such a de-personalisation of style in *Die Stücke der Windrose*, not least because the theatrical illusion of an imaginary salon orchestra playing the klezmer is most fully developed in this piece, and this requires idiomatic resemblance.

often fit well into a tonal context.

²⁴⁶ This approach to the incorporation of original material can be contrasted with Luciano Berio's *Rendering*, which lies on the opposite end of the scale as it were, in that there is a very clear division between Schubert's music and Berio's. Nevertheless, Berio's achievement, too, is not primarily to be seen in the music he added, but in the ensuing dialogue between the two idioms. See Metzger, "Musical Decay".

This last aspect, the salon orchestra level mediating between the klezmer idiom and the authorial discourse, is projected musically by the oom-pah accompaniments, as I observed in chapter 4.1. These act as the strongest connections holding the piece together. The graph above shows that oom-pah basses are present throughout much of the piece and that they are combined with all three melodic elements at some stage. Conspicuously, it is this represented idiom which is used by Kagel to retain authorial control in one of its most essential functions, namely musical form, thus once again transcending the dichotomy between 'foreign' and 'own' towards a dialogic interaction between the two.

Stereotypical though they may seem idiomatically, the oom-pah basses are far from uniform, but present a variety of shapes, the unifying elements being the alternation between single bass note and chord as the general definition of oom-pah, and – specific to the piece and crucial for the form-generating function – the exclusive employment of minor chords. x, the first of these elements was discussed in chapter 4.1 and is reproduced in ex. 1. The root progression of the oom-pah accompaniment as well as the rhythmic shape of the root/chord alternation were developed by means of serial techniques, as is evident from sketch sheet 1 of 'Osten' (not reproduced). For the root progression, Kagel devised a twelve-note row; in the sketch only the first half of the row is used, of which again only the first three notes appear in the finished composition, after which the texture changes. The row is not employed in a strictly linear fashion, but with the first note A repeated after each step of the series, resulting in the harmonic sequence $A-G-A-E^b-A$ (as the roots of minor chords) in a slow harmonic tempo of around three bars per chord.

This predominance of a-minor, which sets the tone for the whole piece, is reflected in the rhythmic organisation of the root/chord alternation by means of different principles for the a-minor and the other chords. For the a-minor chords Kagel developed a number row consisting of figures between 1 and 6, which is interpreted as the respective number of notes in a quaver alternation between bass note and chord, with rests of one quaver between any two values (see ex. 1: the values are 2, 4, 3, 1, 5, 6, always followed by one quaver rest). Whereas this system is unpredictable and always surprising, Kagel has opted for a regular alternation between rests and notes for all other chords: in the case of g-minor, there are always two quavers of rests and two quaver of notes; and in e^b -minor, the sequence is two quavers of rests followed by three notes. Although these sequences are regular on the small scale, they lead to an irregularity of higher order, since the irregularity of the a-minor chords would become predictable if continued, whereas the shift to regularity on the other harmonies is unforeseen. In this way, the serial organisation of the harmonic sequence and rhythmic and metric structure of the oom-pah accompaniment produces a high degree of

variation and subtlety within a deceptively simple framework (similar to the serial generation of string chords in 'Norden'), undermining the familiarity and banality of this element.

The next occurrence of an oom-pah accompaniment, x' , in bars 22-31 was already touched upon in the discussion of melodic elements, the melody of this passage being taken from Beregovsky's collection (see ex. 36). x' is rather more stereotypical than x : it consists of the regular alternation between root and fifth of a c-minor chord in the bass on the downbeats and the chord on the upbeats, thus clearly marking a salon orchestra idiom. As I suggested above, there is an element of subversion in the harmonic clash between melody and complement, which is all the more effective due to the stereotypical character of both elements.

x'' (bars 32-38) is somewhat exceptional, as the tune at this place, likewise taken from Beregovsky, is itself used as some kind of oom-pah bass. In the absence of a clear distinction between melody and complement the oom-pah topic is sufficiently marked by the chords on the upbeats (see also the repeated open fifth $D-A$ in the cello). As I pointed out in my discussion of the melodic elements, there is also a marked harmonic disagreement between tune and accompaniment in this passage. However, since the stepwise chromatic motion of the chords is atonal, the contrast is between different harmonic principles (modality vs. atonality) and not within one harmonic system, as in the preceding section (two different keys, i. e. bitonality).

x''' , finally, is in many ways the most conventional of the oom-pah accompaniments, and also the longest, continuing from bar 56 to bar 82 (with a repeat). Here, the simple alternation of root and chord in regular quavers is only relieved by the occasional substitution of two semiquavers for a quaver after bar 72 (when the motive from the beginning reappears). However, this rather square and heavy rhythm is somewhat lightened by its awkward position in the bar: as can be seen on ex. 38, Kagel has shifted the bass by a quaver from its expected position so that the bass now comes on the upbeat and the chord on the downbeat. This will hardly be noticed as such by the audience, but, not least due to the unusual notation with beams across bar lines stressing the shift in the bar, it makes the musicians play the oom-pah much lighter than they normally would (I have observed this in all performances I have heard). This acts as a simple way of ostensibly conforming to the conventional stylistic features referred to, while at the same time subverting them slightly. The most important technique of stylisation, however, is harmony, which marks the interaction with the authorial discourse. As in the case of x , the sequence of the roots of the minor chords follows a twelve-note row, also in a fairly slow harmonic rhythm (but in straight order, not returning to the first note after each step). This series was developed on $ss3$ and appears to be entirely unrelated to the one used for section 1.

Thus, the family resemblance between the different variants of the oom-pah accompaniment is more clearly established than the one between the melodic elements, which may have to do with their integrating function with respect to the overall form of the piece. Yet the degree of variation between the different forms, both rhythmically and harmonically is astonishing: there are regular (x', x''), slightly irregular (x'''), and irregular (x) rhythms, and static tonal (x'), atonal (x''), and serially derived (x, x''') harmonies. As I suggested earlier, there is also a varying degree of congruence or conflict between the melodic and harmonic elements and by implication between the different represented idioms. Although the salon orchestra accompaniment is not altogether alien to the klezmer representations in terms of idiom, rhythm, and gesture, the two are never quite in agreement harmonically – the music often ‘sounds wrong’, in fact, with obvious semantic implications.²⁴⁷ This is evidently an expression of the authorial control governing the relations between the different represented discourses. Thus, besides its crucial importance for the overall form of the piece, the authorial discourse controls the dialogue between represented idioms.

In addition to this, the authorial discourse could be evidenced in the way the individual elements are stylised, most notably in the subversive manipulation of oom-pah accompaniments by means of serial technique and in the atonal klezmer elements of element a. This highlights that, in ‘Osten’ more than in any other piece, the authorial discourse is present in the way represented idioms are stylised, and not in the sense of an authorial idiom: in Kagel’s hands serial procedures (as the most obvious markers of the authorial discourse) do not in themselves constitute a style, but a technique with which to stylise represented discourses.

There are more instances of serial technique in ‘Osten’, which serve both to stylise the respective represented idioms and, by introducing an element common to several sections, to project the overall form of the piece.²⁴⁸ As far as can be deduced from the sketches, serial procedures are utilised in section 1 (bars 1-15), section 3 (bars 49-55) and sections 4-5 (bars 57-82). As regards the first case (see ex. 1), I have already discussed the serial organisation of the oom-pah accompaniment of this passage. In addition to this, the clarinet line is also structured with the help of serial procedures. As can be seen on ss2, reproduced in ex. 2, this concerns the number of repetitions of the

²⁴⁷ There is a problem with harmonic context here. If I speak of ‘conflict’ I do not refer to atonality in general, but to the conflicting harmonic principles of the individual elements. Since these elements are closely knit together rhythmically and idiomatically, one is unlikely to hear them as separate strands of the texture, which would reduce the impression of conflict.

²⁴⁸ The second point, the form-generating function of serial techniques, is debatable, since Kagel’s use of serialism is largely imperceptible. However, the results are not: both the irregular, numerically generated rhythms and the twelve-note harmony quite perceptible characteristics.

basic rhythmic motive within each phrase, the duration of the end note of each phrase, and the frame interval between the first and last notes of each phrase.²⁴⁹ This rough framework is filled in at will by the composer; thus the defining musical characteristics of the passage, its distinctive rhythm and the augmented second, are independent of it. As before, serial technique is not so much used for the generation of music as for its modification and structuring.

The next example of serial manipulations (bars 49-55, ex. 37) is the arabesque-like phrase from Beregovsky's collection (the beginning of the phrase can be seen on ss2, reproduced in ex. 2). This melodic line was taken from the middle of an original tune and is more anonymous than the characteristic beginnings of songs Kagel has otherwise used, which makes it more easily susceptible to serial manipulations without mutilating its character. Kagel uses a numerical row to predetermine the number of regular semiquavers the motive is to consist of in each of its variants, which are played in succession in the cello, with a second numerical series controlling the duration of the end note of each phrase. Although he obviously has to modify the melody to accommodate the varying lengths, which he does by introducing additional notes (some diatonic, others chromatic), Kagel leaves its most distinguishing feature, the 'triple wave' contour, intact. This variation of the motive in the cello runs parallel with repetitions of its original form in the harmonium. Here, Kagel plays with the repetition of the same motive *B-A-E-C* at different locations within the bar of the original phrase, using it as a melodic ostinato (one of his stock-in-trade techniques, as witnessed in 'Norden').

This passage is crucial in providing a seamless transition from section 3 to section 4, that is from the Beregovsky tunes (element b) to element c, which is also composed using serial procedures. In manipulating original material with serial techniques Kagel provides a link between two musical worlds, which otherwise appear to be strongly opposed to one another. This works in conjunction with the complex sustained chord sounding at the same time, which likewise introduces the next section (as I mentioned earlier, see ex. 31). This is one of the ways in which Kagel creates degrees of affinity between his diverse materials.

In bars 57-81 (ex. 38) serial procedures in the widest possible meaning of the term play a more integral part in the construction of the music. These can be followed in detail on ss3, but, by contrast with the other applications of serial procedures discussed so far, the techniques used are evident from an analysis of the score and can be

²⁴⁹ The serial organisation is in the top line. The use of irrational numbers is exceptional for Kagel (compare Reich, "Der Hörer als Komponist"). The absence of proper rows could however suggest that the numerical organisation was not predetermined but carried out retrospectively.

followed aurally. The passage consists of two main elements, superimposed on one another. The first (element c) consists of the arpeggiation downwards of an a-minor triad in crotchets (or tied quavers, since the whole passage is displaced by one quaver), followed by a quaver motion, first continuing the line and then re-ascending (often, but not always, taking the form of another arpeggiation of an a-minor triad); this leads to a sustained note. The second is an oom-pah accompaniment (x'') on minor chords in regular quavers, which was mentioned before. These two main elements are complemented by some additional lines such as parts moving in parallel with element c, or building a counterpoint to it (a mixture of the two can be seen in the example), and sustained notes or chords, all of which need not concern us. From bar 72 on the clarinet line from the beginning re-appears as well.

As stated by Kagel on ss3, the basic principle of the passage is that the melodic line c is repeated, but shortened by one note at the end each time it appears. This process is continued until only one note is left, which happens at bar 81 (with which the piece has practically come to an end, apart from a coda of another 10 bars). Whenever a new version of element c begins, the chord of the accompanying oom-pah changes. As I mentioned earlier, the harmonic sequence of x'' follows a twelve-note row, which can be found at the top of ss3. In addition to this, the pitch and duration of the last notes of element c are governed by rows (the pitch series is not a twelve-note row, as *F* and *F*[#] are missing). As regards the duration series, there is a tendency towards higher values in the second half of the series, neutralising the progressively decreasing number of notes of each phrase, so that the phrases do not become significantly shorter over time.

On the whole, then, the beginning of the phrase and its last note are predetermined; what is left open is how to fill in the middle. To start with, Kagel simply follows the outline of the a-minor triad, both for the descending and the ascending motion (which can be seen in the example). With each recurrence of the phrase, however, more and more chromatic alterations are employed until the triadic nature of the motive is all but obscured. The only note to remain unchanged is the first note, *A*, with which the passage ends in bar 81.

Although this passage is reliant on serial and other formalised techniques to a greater extent than any other in 'Osten', and although it does not overtly refer to klezmer in any way before the reappearance of element a in bar 72, it does not contrast starkly to the rest of the piece. Two main reasons for this have already been mentioned: firstly the harmonic affinity between elements c and b (the Beregovsky tunes) due to the use of triadic material at the beginning of element c, and secondly the employment of an oom-pah accompaniment similar to other sections. In addition to this, the simple and transparent texture of melody and complement mirrors the

predominance of this texture throughout the piece. If one compares for instance bars 24ff. (ex. 36) with bars 58ff. (ex. 38), one is immediately struck by the textural similarity right into the details of instrumentation (including the doubling of the piano left hand by the double bass and the use of triangles, which I have not included in my reductions); the vaguely bitonal harmony is also an obvious connection between the two passages. This is so even though one of these passages is a quotation from an original klezmer source and the other serially constructed.

This is a particularly clear instance of what this analysis has revealed in general, namely that Kagel does not juxtapose his diverse materials – klezmer, salon orchestra oom-pahs, twelve-note rows, and serial structures – in a collage characterised by greatest possible contrast, but assimilates the different elements to one another in surprising ways within a formal framework of remarkable coherence and closure. It is important to see that this is not achieved by establishing an authorial idiom, to which all represented idioms are subservient, but by the way the represented idioms are stylised and related to one another as well as incorporated into the overall piece. This dialogic interaction between discourses subverts the rigid dichotomies of ‘foreign’ and ‘own’, or ‘authentic’ and ‘artificial’, most intriguingly in the perceptual imitation of klezmer (element a) appearing paradoxically more ‘authentic’ than the original Beregovsky tunes of element b (the composer’s note ‘inventado por mi’ on ss1, hinting at Kagel’s notion of the apocryphal, adding to the irony). As I suggested in chapter 4.3.4, this is not despite but because of its stylisation, since, as Kagel reveals, the appeal to the stereotype has a stronger resonance for a Western audience than the original.

Although compositional control does not assert itself in an overriding ‘personal style’ in ‘Osten’, there is the issue of dominance, since Kagel does indeed retain control over his materials. So is ‘Osten’ a ‘cultural mix in the manner of the nineteenth century’ to quote Spohr again, representing a ‘touristic approach to the music of the population of the world’ (31)?²⁵⁰ More specifically, is Kagel’s employment of serial technique, which is used to manipulate klezmer elements as well as oom-pah basses on minor chords and other materials, ‘imposing monologic authorial control on disparate materials’ as Middleton says about Gershwin?²⁵¹

In a sense, Kagel’s evident attempt to almost seamlessly integrate the different represented discourses into some kind of self-sufficient, closed entity, which we have also witnessed with respect to different sketch materials in ‘Norden’, seems indeed to hark back to earlier ideals of compositional artistry and authorship, characterised by concepts such as ‘coherence’ and ‘originality’; this is in keeping with what I see as his

²⁵⁰ See Spohr, “Kulturvermischung”. Incidentally: who is the ‘population of the world’ (“Weltbevölkerung”)? – a strange singular indeed.

²⁵¹ Middleton, “Musical Belongings”, 68 (see chapter 4.4).

reconciliation with the traditional idea of the ‘masterwork’ (as in his Third String Quartet, the Three Études for Orchestra, or *Passé Composé. KlavierRhapsodie* for piano).²⁵² Nevertheless, this criticism appears superficial to me, as it only points out the existence of an authorial – by definition controlling or dominating – discourse, which, as I pointed out in chapter 4.4, is an almost defining characteristic of Western concert music,²⁵³ without taking notice of the actual interactions between the different levels of discourse within the piece.

As I see it, the compositional establishment of a low degree of contrast between the different elements and a high degree of integration is also part of a strategy to highlight the subtlety of the dialogic interactions underneath the glossy surface. As so often, Kagel’s lightness of touch and his humour are deceptive; what unperceptive critics perhaps do not realise is that in ‘Osten’ things are never what they seem: what sounds like sensuous klezmer tunes with a nice palatable oom-pah accompaniment takes unexpected turns, the tune losing itself in atonal peregrinations and the complement wandering around in twelve-note rows painfully contrasting to what it is supposed to complement, jolting against what we were just made believe was the beat. Coming back to my three-level model of musical representation (see chapter 4.2), it is only because the illusion of the salon orchestra playing the klezmer is created so persuasively in the first place by means of a rapprochement between the represented idioms, that the conflicts between them become so unsettling.

What strikes me about ‘Osten’ is that it neither offers the cheap utopia of a ‘fusion’ or ‘synthesis’ of musical cultures, nor presents them in irreconcilable juxtaposition as a similarly simplistic option. Rather, the piece seems to verge uneasily between those poles (depending on how one hears it), presenting idyllic visions of harmony followed by suddenly appearing abysses. It is this multifariousness of the piece resulting from the dialogic nature of the interaction between discourses, and its openness for

²⁵² Rather than being simply old-fashioned, the low degree of contrast could be seen as a recognition on Kagel’s part that the shock aesthetics of contrasting juxtapositions had its day. In a way, I always feel reminded of the painted collages of Jasper Johns’ late work. These would be typical collages or assemblages, with different pictures, objects, and snippets stuck over one another, were it not for the fact that everything, even the adhesive tape and Johns’ trademark fastened spoon, is painted, thus transcending both the idea of the traditional, autonomous artwork and that of the de-centred collage, for which Johns himself was famous. Similarly to Johns’ pictures, many of Kagel’s recent works, such as ‘Osten’ and ‘Norden’, represent collages masquerading as compositions or vice versa.

²⁵³ The only ways to escape this inevitability are a Cagean non-intentional collage or completely non-referential music; both concepts may turn out to be limited aesthetically (which is not true of Cage himself, but of a close adherence to the model set by him). Of course, a post-colonial critic, for example, may concur with such an anti-Western-elitist broadside as I have sketched, but I would argue that what counts is ‘how you do

interpretation, which makes it particularly enlightening as a reflection on musical representation. By constantly laying false traces and subverting accepted notions of 'otherness', 'Osten' challenges listeners and engages them in a dialogue rather than asserting some particular ideology. It is a music that asks questions about musical identity, cross-cultural interaction and representation, instead of providing answers. Particularly telling in this respect is Kagel's representation of the salon orchestra. It seems to be forever clinging parasitically to the klezmer tunes, unable to develop anything more inventive than a stereotypical corset of oom-pahs on minor chords, and still always getting it wrong. This sobering depiction of the musical representation of 'otherness' in the West as rather farcical falsification typifies the manner in which 'Osten' acts as a self-critical and ironic corrective to the pitfalls of cross-cultural borrowing, in which it engages at the same time.

it', not *what* you do; and Kagel's method of turning accepted notions upside down seems to be an interesting case of an Adornian self-critique.

6. Conclusion

Kagel's *Die Stücke der Windrose* can be described as a reflection on the geographical and cultural rootedness of music. However, by composing pieces on compass points and changing the vantage point between numbers, Kagel, in the spirit of Said's admonishment 'not to accept the politics of identity as given',¹ introduces an element of relativity and uncertainty into the rigid attributions of cultural identity. The ambiguity of the titles in particular has the effect that the music appears to simultaneously refer to a host of different regions and cultures (even though the programme notes are somewhat more specific), thus revealing the tenuousness of the connection between musical characteristics and cultural identity. In this way, Kagel's replacing fixed locales with the relativity of compass points and the instability of changing perspectives emphasises the dependency of the musical portraits of the different regions on the perspective of the observer, and consequently reduces the concept of intrinsic musical characteristics to absurdity. As a result, the musical world of *Die Stücke der Windrose* is characterised by constant flux and interconnectedness instead of 'essential' attributes.

Given this premise it may come as a surprise that some of Kagel's representations are remarkably specific and 'accurate'. The literal quotations from an ethnomusicological collection of Yiddish klezmer tunes in 'Osten'; the representations of genre of a huayuo of the Andean Aymará in 'Nordwesten', a Cuban cinquillo in 'Nordosten', and a Neapolitan tarantella in 'Süden'; the conceptual representation of the tonal system and musical conventions of the East African Wagogo in 'Westen'; or the employment of elements of shamanic rituals in 'Norden' and Tuvaluan performance practice in 'Südwesten' are just some examples of Kagel's engagement with the regions in question and his close attention to detail, which I could discover by studying the sketch materials.

However, these elements should not be regarded as attempts to claim 'authenticity' for the materials used; after all, Kagel hardly ever mentions them in his programme notes. Moreover, the dialogic interaction between the represented idioms and the authorial discourse is such that these materials hardly appear as alien elements, but can be subsumed in Kagel's aesthetics of the apocryphal, whereby, following Borges, even quotations can appear as apocrypha. Furthermore, it has to be kept in mind that these close representations of foreign musics are complemented by more distant and imaginative representations such as the perceptual representations of Caribbean music

¹ *Culture and Imperialism*, 380 (see chapter 1).

in 'Südosten' and jazz elements in 'Westen', or the fictive representation of gamelan in 'Südwesten'.

Just as the concept of 'other' is called into question by the dialogue between authorial and represented discourses, so is the notion of 'self': as I have argued, the idea of a personal style attributable to Kagel is hardly applicable to *Die Stücke der Windrose*, since the authorial discourse manifests itself primarily in the way represented idioms are stylised and incorporated into the framework of the pieces as relatively autonomous entities, rather than as a musical idiom identifiable as Kagel's 'own voice'. Thus there are only different degrees of stylisation in the dialogic interaction between authorial and represented discourses, but no qualitative distinction between 'self' and 'other' – and that even applies to literal quotations, as I illustrated in chapter 5.2. In this way Kagel avoids the manifestation of Western hegemony inherent in the subsumption of foreign musics under a personal style, and in so doing undermines a clear-cut distinction between 'own' and 'borrowed' music. Accordingly, there is no pre-established hierarchy between musical idioms in *Die Stücke der Windrose*, but a polyphony of discourses, which can be understood as a mimetic representation of the cross-cultural heteroglossia of musical idioms in the real world.

This challenge to the notion of 'self' has wider implications, since the cultural context of the pieces is itself ambiguous: although they fit best into the context of Western new music, which has become a more flexible category in recent decades, the extent of the representations of different idioms, and the withdrawal of a personal style (but not of compositional technique, as is apparent in Kagel's reliance on numerical and serial manipulations) subverts many of the tenets of this repertoire. One could also consider *Die Stücke der Windrose* as somewhat unusual salon music with 'exotic ingredients'; or even perhaps as *belonging* to the spheres they represent, notably in the cases of the klezmer in 'Osten' and the dance elements in the South-American pieces. Thus, the very identity of the music remains open.

Apart from opening up the somewhat hermetic world of new music, the significance of the salon orchestra lies in its introducing a Western agent of representation by virtue of the wide use of musical exoticism characteristic of its repertoire. The emphasis on the ensemble in the titles to the pieces and the line-up turns it into a quasi-theatrical device, a further level of mediation. This results in a three-level model of musical representation, according to which Kagel defers authorship by presenting an imaginary salon orchestra, which in turn represents 'exotic' music.

This is perhaps the clearest indication that *Die Stücke der Windrose* are more concerned with reflecting the representation of 'otherness' in Western culture, of which there is a long tradition, than with the direct appropriation of original material as a musical resource. In a similar vein I have argued that some passages, such as the

beginning of 'Osten' with its over-emphasis on the augmented second accompanied by an oom-pah accompaniment on a twelve-note row, or the pseudo-Oceanian music, played by the radio in 'Südwesten', can be interpreted as parodies of conventional Western appropriations. In this sense, the work combines the *practice* of cross-cultural interaction with its *analysis*, thereby introducing self-critique. This interpretation is also supported by an investigation of Kagel's earlier cross-cultural works, such as *Exotica*, *Mare Nostrum*, *Kantrimusik*, or *Die Umkehrung Amerikas*, all of which reflect in different ways on prevalent Western attitudes towards other cultures.

On the whole, then, the fascination of the pieces lies in the intersection between firstly, a depiction of empirical reality, secondly, fiction, mimicry, illusion, and make-believe, and thirdly, the reflection on Western musical representations of 'otherness'. The resulting multifariousness of the work and its openness to different interpretations activates listeners' own reflections, which is perhaps its most distinguishing and admirable characteristic. One of the most essential aspects in this respect is Kagel's defamiliarisation of his source materials, which (according to Shklovsky) raises them to objects of conscious reflection in a way they cannot be in their ordinary context. In this way, the pieces question the connection between music, geography, and cultural identity instead of asserting it, and critique Western representational practices instead of continuing and reconfirming them – without, however, imposing a fixed worldview or ideology.

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