

Facets of the Second Modernity

Edited by Claus-Steffen Mahnkopf,
Frank Cox, and Wolfram Schurig

Translation from German into English by Wieland Hoban

First edition 2008

(c) 2008 by authors and editors

All rights reserved by the publisher Wolke Verlag, Hofheim

No part of this book may be reproduced in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Acknowledgements:

The editors gratefully acknowledge permission from the following publishers to reprint copyrighted work:

Sylvia Smith Publications (Cox)

Schott International (Czernowin)

www.claussteffenmahnkopf.de (Mahnkopf)

éditions Henry Lemoine (Pauset)

Cover design: Friedwalt Donner, Alonissos

Typesetting: michon medien.design, Hofheim

Musical examples: Notengraphik Werner Eickhoff

Printing: Fuldaer Verlagsanstalt, Fulda

ISBN 978-3-936000-17-7

Contents

Foreword

CLAUS-STEFFEN MAHNKOPF Second Modernity—An Attempted Assessment	9
AARON CASSIDY Determinate Action/Indeterminate Sound Tablature and Chance in Several Recent Works	17
SEBASTIAN CLAREN Plan and Deviation: <i>After Blinky Palermo</i>	33
FRANK COX <i>Recoil</i> , for Solo Cello: Background and Analysis	57
CHAYA CZERNOWIN Few Examples from <i>MAIM</i> (Water, 2001/2, 2005, 2006/7) How This Music Thinks	99
MICHAEL EDWARD EDGERTON Zappa speaks again: The <i>Tempo Mental Rap</i> variations, for solo guitar	135
CLAUS-STEFFEN MAHNKOPF Analysis of my <i>Kurtág Cycle</i>	157
BRICE PAUSET The Impossible and Its Methods	197
WOLFRAM SCHURIG Formal Strategies in the Works <i>hot powdery snow...</i> , <i>Ultima Thule</i> and <i>blick: verzaubert</i>	205
STEVEN KAZUO TAKASUGI <i>Diary of a Lung: A Guided Tour</i>	217
HANS THOMALLA Counterparts	229
Biographies	243

Foreword

The book series *New Music and Aesthetics in the 21st Century* has always been beholden to the Second Modernity. The Second Modernity aimed to present a viable alternative to the postmodern musical and cultural self-conception, to express solidarity with the historical avant-garde and the classical Modernity, to place its trust in reflexion, to point out directions into the future, and, concomitantly, to offer a platform to composers of the younger and middle generations so that they might be able to articulate their aims.

That the sixth volume of this book series is now explicitly devoted to the Second Modernity must have reasonable grounds. We see these in the growth of the Second Modernity in musical culture to a concept that is not merely intuited but instead is nearly tangible. Over the last few years there are clear signs of the presence of this concept in musical discourse: in prominent festivals, in theoretical texts, and in discussions. These are grounds enough to present that which distinguished volumes 1, 2, and 4 of this book series: analyses by various composers of the Second Modernity of their own work.

(In passing it must be noted that not all of the composers who had been invited had time enough to write an essay. As a result, the contributions found in this volume represent only a portion of the Second Modernity.)

This volume would not have been possible without the friendly support of the Ernst von Siemens Stiftung, for which the publishers offer their gratitude. The editors are also grateful for the translations by Wieland Hoban of the essays by Sebastian Claren, Claus-Steffen Mahnkopf, Brice Pauset, Wolfram Schurig and Hans Thomalla. Mr. Hoban was also the translator of all of the foreign-language texts found in volume 4 (*Electronics in New Music*) and volume 5 (*Critical Composition Today*); through an editorial oversight, his contributions to the previous volumes had not been acknowledged.

The Editors

Freiburg, May, 2008