the Western postwar avant-garde and its paradoxical allegiance to so-called "traditional" musics reveal a basic ambiguity in postwar music history that, in its best moments, provided impressive proof of a general public relevance of art music. Considering the worldwide marginalization of art music's role in later periods and in today's commercialized and digitalized societies, one cannot help but see this public impact as the primary quality that distinguishes the globalized music of the postwar decades from that of the present.

6.   Categories of Intercultural Reception in Western Composition

This concluding chapter of part II attempts to draw a broader picture of intercultural composition in the West than the admittedly narrow focuses of the three preceding chapters. The intention here is to follow the development of basic aesthetic and technical paradigms from the immediate postwar period to the more recent decades of the late twentieth and early twenty-first centuries. Although "transnational" perspectives certainly predominate in the following, the exclusive attention given to Western composers may appear at odds with the "entangled" perspectives developed in the preceding chapters. Of course, we must acknowledge that many compositional processes, decisions, and innovations since the postwar period were and are still deeply dependent on specific processes that Western music history has created. The impact of John Cage, explored at the beginning of this chapter, is surely a case in point. Also, as the final part of this chapter on compositions for the Chinese mouth organ *sheng* demonstrates, the migration of performers and composers tends to make a neat definition of the "West" increasingly arbitrary from the final period of the twentieth century onward – even though cultural essentialism (as we will see) was doubtless still relevant and influential for musical thought and compositional agency.

The self-referentiality of postwar serial "logic" and John Cage's conception of a music "free of likes and dislikes" shared a suppression of ethnic layers: it is no coincidence that Cage's transfer of the model of "unimpededness and interpenetration" (*wu ai yuan rong*), derived from Huayan Buddhism, to an intentionless continuum of sounds and silences[415] emerged in close dialogue with Pierre Boulez's early serial techniques.[416] Both concepts can be equally understood as attempts to free music from any form of established grammar or idiom. Postserial *Sprachkomposition* of the late 1950s and 1960s,[417] whose tradition is still alive today, continued to flirt with a rigorous elimination of semantic components of language(s), as in György Ligeti's *Aventures* (1962), which (like Mauricio Kagel's *Anagrama*, 1957–58) was based on a meticulously organized system of asemantic sounds free from the rules of existing languages. At the same time, *Sprachkomposition* instigated a dynamics compensating for such a negation of language: Dieter Schnebel's *Glossolalie 61* (1961–65), distinguished by the inclusion of an abundance of language and articulation systems, and Karlheinz Stockhausen's universalism of the 1960s, which culminated in the controversial electronic works *Telemusik* (1966) and *Hymnen* (1965–67) (→ II.2), can be perceived as globally expanded attempts to recapture the ability of music to "speak" in different idioms and

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415 See Pritchett, *The Music of John Cage*, 74–78, Klein, "Gegenseitige Durchdringung und Nicht-Behinderung," and Utz, *Neue Musik und Interkulturalität*, 78–84.

416 See Nattiez and Piencikowski, *Pierre Boulez – John Cage. Correspondance et documents.*

417 See Klüppelholz, *Sprache als Musik* for an introduction into the key works of German *Sprachkomposition*, and Utz and Lau, *Vocal Music and Contemporary Identities* for a broader few on intercultural tendencies in twentieth-century vocal music.

colors. A negative of these ethnicized attempts at a "universal language" appeared in Kagel's ironic deconstruction of intercultural music-making in *Exotica* (1971–72).[418]

Such an explicit universalism, based on a confrontation, connection, or (in Stockhausen's case) "intermodulation"[419] between cultural idioms, and the proclaimed "universal" meaning of post-1945 concepts of language criticism in serial music, are only two sides of the same coin. Ultimately, both can only be understood in the light of specific movements in Western cultural and music history during the twentieth century. In this way, they are recognizable as a form of Western exceptionalism. Such universalism proves especially dependent on local discourses: the appropriation of cultural idioms, usually referred to as "foreign" or even "exotic," takes place solely within the specific logic of a single work, œuvre, or culture. The failure of these approaches, which has intensified criticism of appropriation strategies in the New Age movement and commercial world music since the 1970s (→ II.2), has turned the emphatic skepticism of culturally encoded musical idiomatics in European music after 1945 into a music-aesthetic mainstream – admittedly with significant exceptions and a new awareness of global interdependencies since the 1990s. In the following, a sketch-like representation of the essential paradigms of Western composers' intercultural reception since the postwar period is intended to break up and differentiate the "false polarity" between a compositional self-reflexivity and the dissolution of culturalist paradigms.

Working on Myth

One way to distinguish intercultural musical composition is to look at precompositional stages and critically examine the written and oral sources used. Of course, it is often easy enough to dismiss such sources as inadequate and thus call into question the creative process as a whole. The vaguer the sources are, the more seemingly obvious the tendency to construct the Other as a myth in the tradition of musical exoticism, possibly with reference to archaic traditions that are treated ahistorically, without criticism of their interpretive tradition. This might involve a tendency to refer to conceptual aesthetic or philosophical positions rather than musical idioms or practices. John Cage's reception of Zen Buddhism on the basis of Daisetz T. Suzuki's writings and lectures and other sources[420] was criticized even by an otherwise well-meaning interpreter like Umberto Eco as a "mythological surrogate for a critical consciousness."[421] In fact, the ambivalent institutional and political context of Zen in Japan was largely ignored both by its intercultural mediators and the American artists of the 1930s to '50s. "The irrationality and spontaneity" of Zen was "highlighted and played off against the prevailing conventions and rationalist forms of knowledge of industrial society."[422] In a nuanced form, a similar criticism could also be made of the intensifying reception of the philosophy of the Kyoto school (the same circle from which Suzuki's interpretation of Zen emerged) in the early 2000s by Helmut Lachenmann, Hans Zen-

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418 A comprehensive analysis of Stockhausen's universalism and Kagel's ironic reaction, along with detailed analyses of *Telemusik* and *Exotica*, is provided in Utz, *Neue Musik und Interkulturalität*, 136–171 and 172–186 respectively.

419 "Intermodulation" was the term Stockhausen devised for superimposing audio material from diverse musical cultures in *Telemusik* and *Hymnen*. See Hünermann, "Transkription und Intermodulation."

420 See Patterson, "Cage and Asia" and Utz, *Neue Musik und Interkulturalität*, 71–116.

421 Eco, *Das offene Kunstwerk*, 236 ("mythologisches Surrogat für ein kritisches Bewusstsein").

422 Baier, "Offenes Kunstwerk versus Kunst der Offenheit," 48 ("Das Irrationale und Spontane wird hervorgekehrt und gegen die herrschenden Konventionen sowie die rationalistischen Wissensformen der Industriegesellschaft ausgespielt.") See also Pepper, "John Cage und der Jargon des Nichts" and Pepper, "From the 'Aesthetics of Indifference' to 'Negative Aesthetics.'"

der, and Toshio Hosokawa. In this context, nationalist and culturally essentialist aspects, especially in Keiji Nishitani's thinking, have hardly been discussed up to now (→ IV.2).[423]

Nonetheless, John Cage succeeded, through his undoubtedly selective reception of Zen and other Asian philosophies, in an eminently important music-historical emancipation from a dominant European aesthetic discourse, and in a comprehensive liberation of aural perception whose effect continues to this day. We can characterize his appropriation of Asian sources according to three factors: *pragmatism* (direct applicability, for example, by adopting only the "technical" tools but not the interpretive tradition of the ancient Chinese oracle book *Yijing*); *radicality* (heightening the received fragments within the scope of certain "intra-cultural" aesthetic objectives); and *utopianism* (for example, in the generalization of certain aspects of Zen and of Huayan Buddhism to construct an "infinite" continuum of sound and silence).[424]

A very important facet becomes clear: intercultural composition always serves to establish an *intracultural* position that clearly determines the handling and interpretation of the received elements. Criticism in the context of postcolonial perspectives on a falsely mythologizing or post-exotic projection of "sacral desires"[425] is certainly necessary. On the contrary, as already explained (→ I.3), a distinction must be made between unreflexively mythologizing reception processes and a creative examination of myth, ritual, and spiritual experience as an open meeting space of cultures.

Pragmatism, Interpenetration, Difference

The example of Cage shows that mythologizing and pragmatic components of intercultural reception cannot always be clearly separated. The postcolonial critique aims at both components anyway: the mythologizing simplification of complex cultural systems as well as the instrumentalization of the Other for one's own purposes. A prototypical example of the latter tendency might be found in Steve Reich's quotes from the early 1970s:

> Non-Western music in general and African, Indonesian, and Indian music in particular will serve as new structural models for Western musicians. Not as new models of sound. (That's the old exoticism trip.)[426]

> [O]ne can create a music with one's own sound that is constructed in the light of one's knowledge of non-Western structure. […] One can study the rhythmic structure of non-Western music […], while continuing to use the instruments, scales, and any other sound one has grown up with.[427]

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423 Lachenmann's reception of the Kyoto school is discussed in detail by Hiekel, "Interkulturalität als existentielle Erfahrung," 77–82. A central source for Lachenmann (like Zender) in dealing with East Asian philosophy is Elberfeld, *Phänomenologie der Zeit im Buddhismus.* For work on the historical role of Zen and the Kyoto school in Japanese wartime nationalism, see Heisig and Maraldo, *Rude Awakenings.* A nuanced critical view of the frequently used sources on "Japanese aesthetics" from the perspective of cultural and political nationalism would, on the whole, be a necessary supplement to the discussion; this concerns, for example, a critique of writings such as Kikkawa, *Vom Charakter der japanischen Musik*, Tanizaki, *In Praise of Shadows*, or Ōhashi, *Kire: Das "Schöne" in Japan.* As a counterpoint to essentialist Japanese aesthetics, see Maruyama, *Studies in Intellectual History of Tokugawa Japan.*

424 See further Utz, *Neue Musik und Interkulturalität,* 112–116.

425 See Wilson, "Sakrale Sehnsüchte."

426 Reich, "Some Optimistic Predictions (1970) About the Future of Music," 51.

427 Reich, "Postscript to a Brief Study of Balinese and African Music," 71.

Reich's separation of his own elements (sound, scales, instruments) and foreign ones (rhythm) may certainly appear categorical and simplistic, and his appropriation of non-Western idioms utilitarian – an aspect that may (among others) initially have contributed to the difficult reception his music encountered in Europe during the early 1970s.[428] At the same time, the change of perspective accomplished through Reich's ethnological-critical and active learning engagement with West African drum music, Balinese Gamelan, and Jewish cantillation, is remarkable.[429] The reception of North Indian art music in key works by La Monte Young, Terry Riley, and Philip Glass was equally based on comparatively detailed ethnological and practical knowledge, albeit with entirely different compositional and stylistic consequences.[430]

In Europe, in contrast to Reich's sober pragmatism, intercultural reception processes are usually integrated into comprehensive aesthetic conceptions, which can be conceived in the tradition of modernism as "heteroglossia,"[431] as a self-reflexive and complex multilingualism. In the process, a reception model of *interpenetration* is developed, in part even with explicit reference to Goethe's concept of a "world literature."[432] The focus of composers tending toward this model is different, of course: György Ligeti's compositional method is in many ways akin to Reich's pragmatic approach. But his conceptual thinking is far more pluralistic: the reception of African genres – including the *ongo* [horn] ensembles of the Central African Banda Linda, songs of the Aka pygmies, and the *amadinda* [xylophone] music of Uganda (→ V.2) – forms only one link in an eclectic chain of associations between chaos theory, fractal geometry, Romantic piano music, Debussy, late fourteenth-century *ars subtilior*, and much more besides. Similarly, Hans Zender's pluralistic aesthetic cosmos, which like Reich's or Ligeti's includes the close reading of philological forms of intercultural reception, is associative and transformative, albeit focused on other areas:

> Cultures are emerging as competing systems and the laws of aesthetic consciousness are intimately bound up with the different semiotic systems of the respective cultures. As world cultures began to take note of one an other, the idea of the absolute truth of their own semiotic systems was undermined. In the age of the interpenetration of all cultures that we are entering, these ideas disappear more and more.[433]

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428   The well-known controversy between Reich and Clytus Gottwald in 1975, documented in the journal *Melos* and comprehensively interpreted by Beate Kutschke against the background of different traditions of thought in Europe and the USA, is one example. See Kutschke, *Neue Linke – neue Musik*, 260–287, and Kleinrath, "Minimalismus/Minimal Music."

429   With regard to Reich's reception of African music, see, among others, Reich's essays "Gahu – A Dance of the Ewe Tribe in Ghana," "Drumming," "Postscript to a Brief Study of Balinese and African Music," and "Non-Western Music and the Western Composer." A thorough source-based discussion of Reich's reception of African music is provided in Klein, *Alexander Zemlinsky – Steve Reich: Alternative Moderne(n)*, 107–153. See also Scherzinger, "György Ligeti and the Aka Pygmies Project."

430   Welch, "Meeting Along the Edge."

431   Bakhtin, *The Dialogic Imagination*.

432   Zender "Weltmusik," 234–235.

433   Zender, "Über das Hören," 179 ("Kulturen bilden sich als konkurrierende Systeme aus, und die Gesetzmäßigkeiten im ästhetischen Bewusstsein sind aufs engste verbunden mit den anderen Zeichensystemen der jeweiligen Kultur. In dem Maße, als die Weltkulturen begannen, voneinander Notiz zu nehmen, wurde die Vorstellung einer absoluten Wahrheit des jeweils eigenen Zeichensystems untergraben; im Zeitalter der Durchdringung aller Kulturen, in das wir gerade eintreten, verschwinden diese Vorstellungen mehr und mehr.")

*Example 2.14: Hans Zender, **Chief Joseph**, Act I, Scene 2b*

At the heart of Zender's music since the late 1990s (with first attempts in this direction since the 1970s) is a 72-tone system of a "harmony of opposing tensions" (*gegenstrebige Harmonik*) based on archaic Chinese and Pythagorean tuning theories. This falls firmly within the tradition of speculative music theory.[434] In addition, one must mention his engagement with the Buddhist concept of time since the early 1970s, primarily with reference to Japanese philosophy and the tradition of *nō* theater, which, along with the pitch system, is bound up in inexorably oscillating intercultural references.[435] Both dimensions, alternative concepts of tunings and of time, are explored extensively in Zender's last music theater work *Chief Joseph* (2003), which deals explicitly with the tension in (colonial and postcolonial) intercultural encounters.[436]

In *Chief Joseph*, as well as in Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* (The Little Match Girl, 1990–96, → IV.2), an East Asian instrument assumes the function of the extraterritorial, the incommensurate. In Lachenmann's "music with images" this is the Japanese *shō* in the penultimate scene (no. 23). Its extraterritorial character is manifest above all in the fact that, following the example of the traditional *shō* instrumental technique of the *tōgaku* repertoire of Japanese court music, it forms a continuum of interlocking chords or Lachenmannian "cadential sounds." These contrast strongly with the non-linear "sound structure" of previous scenes, marking the *shō*'s sonic exclusivity through its cultural alterity. In Zender's *Chief Joseph*, the struck Korean zither *ajaeng* accompanies the lamenting chants of the main character (Ex. 2.14). Here, no reference is made to the accompaniment of shamanistic dances or folk songs by the *sanjo ajaeng* in the Korean context. Rather, as with Lachenmann, the instrument essentially serves as a "symbol of the Other" that consistently resists integration.[437] If, on the one hand, a conception becomes visible here that attempts to emphasize the difference between music traditions, affording a respectful space for the aural effects of the Asian instruments, on the other hand, it is precisely this distillation of *aura* that can be seen as a continuity in the tradition of mythologizing forms of cultural representation.

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434 See Zender, "Gegenstrebige Harmonik." A number of studies have already been published on Zender's harmonic system. See, among others, Hasegawa, "'Gegenstrebige Harmonik' in the Music of Hans Zender" and Gerhardt "'Gegenstrebige Harmonik.'"

435 See, among others, Hiekel, "Erstaunen und Widersprüchlichkeit," Gruhn, "Das andere Denken der Ohren," Utz, *Neue Musik und Interkulturalität*, 190–195, Revers, "Hans Zender: *Furin no kyo*," and Hiekel, "Vielstimmig in sich."

436 See Zender, "Das Eigene und das Fremde" and Schmidt, "Wegkarte für Orpheus?"

437 Personal communication with Hans Zender, Berlin, 24 March 2006.

Case Study: Hans Zender's *Fūrin no kyō* (1989)

It is worth taking a closer look at a key work by Zender at this point. It seems characteristic of the nuanced, but at its core still culturally essentialist handling of difference among many European composers during the 1980s and '90s. As with Stockhausen (→ II.2), Zender's long-standing and intensive engagement with Asian cultures was triggered by a stay in Japan (in the early 1970s) that called into question a seemingly self-evident primacy of European culture.[438] Yet Zender by no means retained this culture-pessimistic approach unchanged, but, as outlined above, instead embarked on a pluralistic universalism that cannot be attributed merely to the influence of postmodern philosophies. Zender claimed from the late 1980s on that all sound media, sounds, and the music of all eras could now be considered material for the creation of music. In approaching these sounds, he adopts Cage's principle that every sound should be respected in its individuality and peculiarity. For Zender, however, the musical forms that are transmitted through different cultures are not equivalent and interchangeable objects. Rather they are *media* that convey fundamentally different, often contradictory, messages.[439]

Zender has most forcefully implemented these ideas in *Fūrin no kyō* for soprano, clarinet, and ensemble (1989).[440] Possibly the most notable feature of this work is the idea of opposing cultural "codes" in the multilingual arrangement of the underlying text, a poem by the iconoclastic Zen monk Sōjun Ikkyū (1394–1481). This text appears in sections I, II, and IV in the (Sino-)Japanese original, as well as in English and German translations, while the conclud-ing section V introduces a phonetic hybrid of these three versions and a Chinese version (section III is conceived as an instrumental interlude). Table 2.3 shows the four versions of the text, includ-ing the Chinese symbols and transliteration.[441]

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438 "The piece [*Muji no kyō*] is certainly inconceivable without the deep impression of ancient Japanese culture I received on my first trip to Japan. European intellectualism, technology, the hustle and noise of today's exis-tence: all this seemed more questionable than ever." (Zender, "Muji no kyō." "Das Stück [*Muji no kyō*] ist sicher-lich nicht denkbar ohne den tiefen Eindruck, den ich auf meiner ersten Japanreise von der alten japanischen Kultur empfing. Der Intellektualismus Europas, Technologie, die Hektik und Lärmentfaltung des heutigen Daseins: All das erschien mir so fragwürdig wie nie.")

439 See Zender, "Über das Hören" and Zender, "Was kann Musik heute sein?"

440 The following remarks appear alongside my analytical sketch of this work in Utz, *Neue Musik und Interkultur-alität*, 192–195. See also the analyses in Revers, "Hans Zender: *Fūrin no kyō*" and Hiekel, "Erstaunen und Wider-sprüchlichkeit," 90–91.

441 The words in bold in the table differ from the spelling in Zender's score, which is indicated in square brackets. While the missing "i"s at the end of the first and third lines are presumably typographical errors (the "i" in "mei" can be found in the autograph score, but not in the typeset score published by Breitkopf & Härtel; in both scores there is no "i" in "sui"), the reading of "kan" for the work "monk" seems to be a clear mistake (with thanks to Ingrid Fritsch, Cologne, for linguistic information on the pronunciation of the Sino-Japanese text; in some cases a Sino-Japanese character may indeed be pronounced in various ways, but at this point the reading *sō* is clearly correct). The deviations for the *pinyin* transliteration in the Chinese version are probably due to Zender's desire to find a way of writing that is as intuitive as possible for Western vocal performers. The spellings *zu* for *zhou* and *hei* for *he*, however, are rather misleading. Thus the available recordings with Julie Moffat (Durian 1995, Kairos 2001) and Nancy Shade (col legno 1991) have several mistakes in the pronunciation of the Chinese text. The characters reproduced in this table follow the edition of the poem in Ichikawa, Iriya, and Yanagida, *Chūsei Zenka no shisō*, 306. The title of the poem is only given as *Fūrin* in this edition, and is the first of a pair of poems (the second does not appear in Zender's work). The two poems appear as no. 110 and no. 111 in Ikkyū's famous poetry collection *Kyōunshū* (Chinese: *Kuang Yun Ji*, "Crazy Cloud"). While working on *Fūrin no kyō*, Zender consulted Covell and Yamada, *Unraveling Zen's Red Thread*.

Table 2.3: Hans Zender, **Fūrin no kyō**; *four versions of the Ikkyū poem* **Fūrin** *in Japanese, English, German, and Chinese (standardized transliteration: Modified Hepburn and Hanyu Pinyin)*

Ikkyū Sōjun 一休宗純

Fūrin [no kyō] 風鈴[の響]

jō ji mu kyō dō ji me**i**	靜時無響動時鳴、
rin yū sei ya fū yū sei	鈴有聲耶風有聲？
kyō ki rō **sō** [*kan*] haku chū su**i**	驚起老僧白晝睡、
ka **shu** [*su*] nichi go da san kō	何須日午打三更？

in stillness mute in motion sound

is it the bell, is it the wind that has the voice?

the old monk, terrified, wakes up from his day-time nap

what need to sound the midnight watch at noon?

Stille Zeit: Nichtklang. Bewegte Zeit: Schall.

Ist es die Stimme der Glocke – Ist es die Kraft des Windes?

Erschreckt fährt er auf – der alte Mönch aus seinem Mittagsschlaf.

Da! Was ist das? Jetzt zur Mittagszeit die Mitternachtsglocke?

jìng shí wú xiǎng dòng shí míng	靜時無響動時鳴，
líng yǒu shēng yē fēng yǒu shēng	鈴有聲耶風有聲？
jīng qǐ lǎo sēng bái **zhòu** [*zu*] shuì	驚起老僧白晝睡，
hé xū [*hei chü*] rì wǔ dǎ sān **gēng** [*keng*]	何須日午打三更？

In the fifth section of the work (mm. 182–250) the vocal soloist, as explained above, constantly jumps between four linguistic levels. The sounds of the different languages are associatively linked by means of alliterations and assonances (Ex. 2.15). Here, as in the preceding sections I, II, and IV, each language is assigned its own basic vocal technique: noisy inflections in the Japanese; dramatic, high-contrast vocals in the English; articulated *Sprechgesang* in the German; and pitched speech glissandi and syllabic extensions in the Chinese. Of course, this setting is deliberately related to traditional vocal and instrumental techniques of the four "cultures" and also corresponds to different temporal models that Zender assigned to the five sections.[442] For example, the emphasis on the consonants, inclusion of breath sounds, and constant inflection

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442 See Utz, *Neue Musik und Interkulturalität*, 193.

of the pitch in the setting of the Japanese texts refer to the vocal delivery techniques of *nō* the-ater,[443] the breathy sound ideal of *shakuhachi* music, and the vocal quality of the narrative genre *gidayū bushi*, which may be grasped via the concept of *ibushi* (oxidation) (→ V.1). The four lan-guage layers in *Fūrin no kyō* should therefore remain clearly distinguishable, even where they follow in close succession. An interpenetration of the four language systems conceived as an approximation and combination of their phonetic differences – but not as its synthesis, merging, or leveling – thus becomes the productive microstructural impulse in the vocal part.

*Example 2.15: Hans Zender, **Fūrin no kyō**, mm. 182–193, soprano part (Copyright © 2003 by Breitkopf & Härtel, Wiesbaden) and schematic representation of the language structure of the first stanza*

These montages of musical languages, presented largely unaccompanied, become further ges-turally interwoven and transformed into simultaneous textures in short instrumental inter-ludes (first in mm. 194–197, Ex. 2.16). In this way, the speech gestures are "translated" into instrumental gestures: the "Japanese" idiom is found in noisy harmonics (violins) and drum sounds; the "English" in "dramatic" figures (e.g., solo clarinet, piano), the "German" in staccato figures (brass); the "Chinese" in glissando-like scales (violoncello, trombone, oboe), so that the hybrid language of the song produces a miniature "song without words."

Zender's clear intention to preserve cultural difference even where a tendency toward im-penetrable mixture runs counter to that intention, undoubtedly comes up against conceptual, as well as psychological and perceptual, limits. While, in the vocal part of section V, the dra-matic "European" articulation tends to mask the quieter and more subtle "East Asian" articula-tions, these differences disappear completely in the rather conventional polyphonic structures of the instrumental "reinterpretations." Zender's meticulous approach to cultural difference is certainly a significant step in the history of intercultural composition, but, in the end, remains trapped in a certain schematism of strongly culturally essentialist thought.

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443   References to *nō* theater in Zender's work are explored in Revers, "Hans Zender: *Fūrin no kyō*."

Cooperation and Dialogue

Among composers as diverse as Giacinto Scelsi, Jean-Claude Eloy, or Heiner Goebbels, we find a different weighting of elements from the previously discussed categories of intercultural composition. Their music contrasts with that discussed above, since non-Western sonic materiality and/or performers had a decisive impact on the compositional results in some of their work, and thus, at least temporarily, these composers allowed for drastic processes of stylistic transformation.[444] In this context, one must also mention Klaus Huber's engagement with Arab music and music theory, initially politically motivated by the Gulf War of 1990/91. This engagement resulted in the project *Die Erde bewegt sich auf den Hörnern eines Stiers [Ochsen]* [The Earth Moves on the Horns of a Bull (Ox), 1992–94], an "assemblage" for four Arab and two European musicians and fixed media. In this work, the composer not only put aside his authorial control in favor of elements of traditional improvisation practice, but also invited the European musicians to engage with the Arab modes and melodic formulas (*maqāmāt*) and rhythmic cycles (*auzān*). Basically, Huber's reception of Arab scales and rhythms, with the exception of this assemblage, does not seem to establish a strong sonic relationship with Arab music. Huber uses the *maqāmāt* in his works from the 1990s on almost exclusively as an abstract repository of pitches largely detached from melodic-rhythmic models (these models are essential for the distinction between *maqāmāt* in Arab musical practice).[445] Insofar as the origin of the superimposed scales and modes remains largely concealed in the substructure of Huber's music, no *maqām* "effect" arises in the final score. Of course, this point would need to be discussed separately and possibly examined empirically, especially since there is by no means an ethnomusicological or music-theoretical consensus on the theory and practice of *maqāmāt*.[446] In any case, consideration should be given to how *maqām* tones deployed freely in pitch space, as in the first movement of Huber's *Miserere Hominibus* (2006),[447] can still be understood as a meaningful reference to Arab music – even when detached from their scalar structure and placed in the context of complex harmony.[448]

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444 See Utz, *Neue Musik und Interkulturalität*, 188–190 (Scelsi), 195–200 (Eloy), Goebbels, *Komposition als Inszenierung*. Scelsi's intercultural aesthetics have been discussed repeatedly; see, among others, Reish, "The Transformation of Giacinto Scelsi's Musical Style and Aesthetic," 59–114, Baatz, "Resonanz des 'weißen Unbewegten,'" and Utz, "Klang als Energie in der Musik seit 1900."

445 See Zidarić Györek, "Transformation und Polyphonie in Klaus Hubers *Die Seele muss vom Reittier steigen*."

446 See Maraqa, "Auf der Suche nach den Anfängen der 'modernen' arabischen Musiktheorie."

447 See Utz, "Morphologie und Bedeutung der Klänge in Klaus Hubers *Miserere Hominibus*."

448 In an unpublished 2008 manuscript, the Jordanian composer Saed Haddad takes a decidedly critical position on Huber's reception of Arab music on the basis of his 2005 dissertation "The Abstraction of Arabic Musical Vocabulary, Spiritual and Cultural Values into Contemporary Western Music." A comprehensive and independent presentation of this problem is still pending (and will hopefully form a part of Petra Zidarić Györek's dissertation project at the Graz University of Music and Performing Arts, to be finalized in 2021). Admittedly, Günter Kleinen's contribution "Ausweitung harmonischer Räume durch arabische Tonarten" attempts to take a position independent of the composer's self-interpretation, but an analogical relationship between compositional intention and perception is arguably still ubiquitous in this article. To a large extent, Huber's own positions are referred to and elaborated in the articles Keller, "Impulse aus dem Orient auf Klaus Hubers musikalisches Schaffen" (as well as various previous publications by the same author) and Mahnkopf, "Polykulturalität als Polyphonietypus." By contrast, Knipper, "Tonsysteme im kompositorischen Schaffen von Klaus Huber" offers a far more nuanced discussion of the topic.

Example 2.16: Hans Zender, **Fūrin no kyō**, *mm. 194–196*

We can certainly consider *Die Erde bewegt sich auf den Hörnern eines Stiers* a precursor of more recent tendencies, in which representatives of Western and non-Western instrumental and/or vocal practitioners and composers enter into direct dialogue. In East Asia, there have been strong initiatives from traditional instrumentalists to work with composers since the 1980s (in Japan, such tendencies date back to the *gendai hōgaku* [Traditional Japanese Music of the Present] movement of the 1950s and 1960s and earlier periods → II.4, III.1). For example, the *shō* soloist Mayumi Miyata encouraged numerous composers to write new works for her instrument (→ IV.1). Recent initiatives are so numerous that only the most important can be cursorily named here: Joël Bons's Atlas Ensemble (since 2002), Sandeep Bhagwati's "contemporary Xchange" and "Rasalîla" projects with Ensemble Modern and musicians or theorists of traditional Indian music (2001–06), and more recently Bhagwati's ensemble ɛkstʁaktə (featuring musicians from China, Germany, India, Korea, Bulgaria, Syria, and the USA), Dieter Mack's projects with Indonesian composers and gamelan ensembles, "Crossings," initiated by Asian-CultureLink with Klangforum Wien and China (Chai) Found Music Workshop Taipei (2003–04, → III.6), commissions by the Berlin Isang Yun Society for ensembles mixing Korean and Western instruments, Istanbul's Hezarfen Ensemble, or the Berlin Asian Art Ensemble, directed by the composer-percussionist Il-Ryun Chung (since 2007/09).[449] These initiatives seek dialogic forms of musical interculturality – frequently facing common practical and financial obstacles – that encourage mutual learning and study of musical practices and theories. In this way they bring together the critical awareness and self-reflexivity of art music traditions in and outside Europe, the potential for processual collaboration, and precise compositional thinking.[450]

The paradigms of intercultural reception discussed here offer a chance – in favorable conditions – to exist alongside one another without premature evaluation and, at the same time, to be exposed to a discourse that allows for new forms of "competence" among all participants. In this way, the traditional dominance of the composer's role can both be circumvented and revitalized. Like all substantive forms of dialogue, this process requires one thing above all else: an open way of listening that takes into account our own assumptions and prejudices; a listening that always leaves open the possibility to revise our understanding of contexts through new experiences and insights.

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449 In 2017, the Berlin festival and conference *Turbulences. New Roots for New Music* brought together a selected number of ensembles with cross-cultural instrumentation including the Omnibus Ensemble Tashkent (https://turbulenzen.wordpress.com).

450 The potential and the difficulties of such problems are critically and practically reflected in Bhagwati, "Meistern, Warten, Vergessen, Finden" and Utz, "Interkulturalität in der neuen Musik."

Approaching the Chinese Mouth Organ *sheng*

I will now outline some of the results of such collaborations, using new works for the Chinese mouth organ *sheng* as case studies. Because of their unusual and multi-faceted sound and their archaic-mythological connotations, as well as the initiatives of virtuoso performers, a compositional examination of the East Asian mouth organs *sheng* (→ VI.1), *shō* (→ IV, VI.2), and *saengwang* (→ VI.2) has taken place on a relatively broad scale over the past four decades. The activities of the Shanghai-trained virtuoso Wu Wei (b. 1970), who has lived in Berlin since 1995, have played a crucial role in the compositional exploration of the *sheng* by Western composers. Wu, in addition to his work with composed scores, regularly participates in (semi-) improvisational contexts, including performances with the *zheng* player Xu Fengxia (→ III.5), the Berlin-based ensemble ɛkstʁaktə, and the Elision Ensemble, and thus opened up the *sheng* to entirely new possibilities that go far beyond its roles in traditional music. The *sheng* is one of the oldest Chinese instruments and dates back to the Shang Dynasty (1766–1122 BCE) (→ IV.1). Throughout Chinese history, the *sheng* has developed a wide variety of forms and constructions, including chromatically tuned instruments, though the use of these was presumably restricted to Confucian ritual music.[451] Traditional instruments are used today in rural forms of ceremonial music, in *kunqu* opera, and *sizhu* (silk and bamboo) ensembles (→ III.1, III.3). These instruments resemble the Japanese *shō* insofar as they are largely tuned to diatonic scales and not all of the usually 17 bamboo pipes are equipped with reeds (some pipes remain "silent" – usually only 14, 13, or fewer pipes sound). As in other cases, *sheng* instruments, their organology, and their repertoire underwent significant changes in the course of modernization in the twentieth century (→ III.1). Several modern varieties of the instruments were developed, among them the fully chromatic *sheng* with 36 or 37 pipes, partly extended by means of metal attachments for dynamic reinforcement. The modern *sheng* is connected not least with a heavily Westernized repertoire of "conservatory style" (→ III.1), in which a highly virtuosic soloistic playing meets a simplistic appropriation of conventional Western major-minor harmonies.

Just as the largely "traditional" architecture of the *shō* stimulated the compositional imagination through its limitations, the extended possibilities of the modern *sheng* were heightened to the utmost complexity (see below as well as VI.1). In contrast to these radicalized attempts to "modernize" the instrument, a form of simplicity associated with the archaic was sought by the Swiss composer Heinz Reber (1952–2007) in his *Music for Sheng* (2003–04) for Chinese and Western instruments. This work was conceived with the *sheng* soloist Huang Lung-Yi from Taipei, who in this piece plays on a traditional 17-pipe instrument, acting as the central figure and a conductor of sorts in the ensemble. During a lengthy collaboration with Huang, Reber notated traditional chord progressions (presumably from the accompaniment of Confucian shrine music, *Jikong dianli*, which in Taiwan is performed only once a year). In his score, Reber carefully extended the traditional chords and allowed them to "fray out" in ensemble textures, where they mingle with a ubiquitous timpani tremolo. The piece ends with a juxtaposition of all individual layers presented during the approximately 13 preceding minutes: the timpani roll, a respiratory flow of constantly animated stacked fifths in the leading *sheng*, repetitions of simple patterns of the four strings, improvisational, jazz-phrased piano gestures, and freely chosen quotations of traditional playing styles of the Chinese two-stringed knee fiddle (*erhu*) all sound simultaneously. Only the points of entrance and exit of the parts are notated, with no exact synchronization indicated. This montage-like intensification lasts a little less than two

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451   See Thrasher, "The Chinese *Sheng*" and Thrasher, "Sheng."

Example 2.17: Jorge Sánchez-Chiong, **Teatro Shanghai – Bühnenmusik**, *second movement:*
Descarga for sheng and Chinese ensemble, *mm. 911–913*

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minutes before the *sheng* and, finally, only the timpani remain. By this setting, Reber tried to provide space for all the instruments in which they can "interpenetrate unimpededly." The abandonment of a clearly stated compositional structure in the Buddhist-inspired tradition seeks a Cage-like "immediacy of the now. Someone thinks, but he does not think. Someone sings, but he does not sing a melody. Someone is playing and his playing is based on nothing."[452]

Surely one of most virtuoso *sheng* parts to this day offers the utmost contrast to Reber's approach: *Teatro Shanghai – Bühnenmusik* (2000) for seven Chinese instruments and percussion, written by the Vienna-based composer Jorge Sánchez-Chiong (b. 1969), born in Venezuela to a Cuban-Chinese family. This part was also realized by Huang Lung-Yi, now on a modernized, 36-pipe instrument. The second movement, *Descarga für* sheng *und chinesisches Ensemble*, is derived from the energetic rhythms of the Cuban improvisatory genre *descarga* (discharge) and places the highest of technical demands on all instruments involved. Sánchez-Chiong's goal aims beyond a simple transfer of a Cuban model to Chinese instruments or tracing of

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452 Reber, "Music for Sheng" ("die Unmittelbarkeit des Jetzt. Jemand denkt, aber er denkt keine Gedanken. Jemand singt, aber er singt keine Melodie. Jemand spielt und sein Spiel ist auf Nichts bezogen.")

autobiographical hybridity. The composer instead intends to create a surreal atmosphere, inspired by the character of a theater director intoxicated by drugs as described in the novel *De donde son los cantantes?* (Where do the singers come from?) by the Cuban author Severo Sarduy (1937–1989): "We do not hear the music played by the instrumentalists, but what has already been digested by a 'subjective ear': a distorted music, as perceived by the director under the influence of drugs; his music, his own Descarga. An alienation that enters a new musical character and takes on a life of its own."[453]

After a dense *tutti* of the other six instruments of the Silk-and-Bamboo ensemble (*erhu*, *yangqin*, *zheng*, *ruan*, *pipa*, and *dizi*) driven by irregular beats and accents, the *sheng* first establishes a ten-note chord, which is enhanced by various vibrato techniques in a "very nervous" manner leading to a first culmination. Following a heterophonic passage without exact synchronization, the concluding section is filled with virtuoso gestures in highly complex rhythms (Ex. 2.17) that increasingly cover and "neutralize" the energetic pitch pulsations of the other instruments.

Sánchez-Chiong certainly does little to evoke an atmosphere of authenticity or archaic mythology. It is obvious in many cases that those composers who have experienced merging, hybridity, and anti-purism as a daily reality of life rebel against any thought of cultural "authenticity" in a most pronounced manner. Among them is the Indian-born Sandeep Bhagwati (b. 1963), who was educated and trained in Germany and now teaches in Canada. He developed pioneering concepts of intercultural composition, especially in the area of tension between Indian vocal and instrumental practice.[454] In his duo *Illusies van harder en zacht* (Illusions of Noise and Silence, 2003) for viola and *sheng* after a poem by Cees Nooteboom, dialogues of exciting rhythmic intensity oscillate between quasi-improvisational gestures and moments of sudden synchronization (Ex. 2.18).[455] Here too, however, the boundaries of "established" playing technique are deliberately exceeded time and again, albeit not to the same extent as by Sánchez-Chiong.

An even increased density and complexity, compared to Sánchez-Chiong, is designed in Simeon Pironkoff's (b. 1966) duo *Fall/Wende* (2005–06) for the organologically related instruments *sheng* and accordion (→ IV.1). In this work, the mythological associations that both instruments carry are deliberately "deconstructed" by developing a model of permanent transition – perhaps in the sense of Mathias Spahlinger's well-known orchestral work *passage/paysage* (2001). The traditionalist contemplative model of the *sheng* is situated in areas of "limited" predictability, during which the two instruments approach each other in several cycles before repelling each other. As Example 2.19, from the beginning of the first movement (top), demonstrates, it is clear how minutely conceived the sonic transitions are,[456] while the excerpt from the third movement (bottom) indicates a moment of maximum approximation in which, however, the instruments seem to be permanently "shifted" against each other. The quarter-

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453 Sánchez-Chiong, "Teatro Shanghai – Bühnenmusik." ("Wir hören nicht die vom Instrumentalisten gespielte Musik, sondern was bereits durch ein 'subjektives Ohr' verdaut wurde: Eine verzerrte Musik, so wie sie vom Direktor unter Drogenwirkung wahrgenommen wird; seine Musik, seine eigene Descarga. Eine Verfremdung, die sich einem neuen Duktus einfügt und verselbständigt.")

454 See Bhagwati's essays "Meistern, Warten, Vergessen, Finden," "Sein Zuhause komponieren," and "Imagining the Other's Voice."

455 Bhagwati composed further works with Chinese instruments, including *Wörterbuch der Winde* (2002) for Chinese-Western ensemble and two conductors, further versions of *Illusies van harder en zacht* including a quartet for *sheng*, *zheng*, viola, and cello (2004–06) as well *Traces and Shadows* for *sheng* solo (2006).
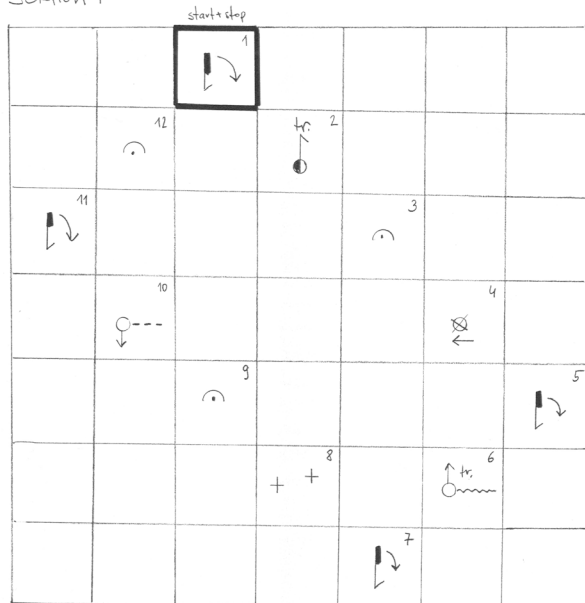
456 In both instruments, the decay phases are indicated in a tablature-like notation.

*Example 2.18: Sandeep Bhagwati, **Illusies van harder en zacht** for viola and sheng, I, mm. 13–23*

*Example 2.19: Simeon Pironkoff, **Fall/Wende** for sheng and accordion, I, mm. 1–5; III, mm. 40–42*

*Example 2.20: Wolfgang Suppan, **Studie II** for sheng and live-electronics, section 1*

tone tuning of the wrest plank of the accordion used here (developed by the soloist, Krassimir Sterev) contributes to establishing a fundamental "alterity" between the two instruments.

Wolfgang Suppan's (b. 1966) more cautious and delicate approach achieves, of course, no less startling sounding results in his *Studie II* (2004) for *sheng* and live electronics (controlled by the software SuperCollider). In close collaboration with Wu Wei, Suppan developed a catalogue of short sound impulses with and without pitch bends. These include advanced techniques of haptic exploration of the instrument and its construction (turning screws, blowing air over the pipes) or techniques that are characteristic of Wu Wei's playing style, such as polyphonic chord glissandos. During the rehearsal process, Wu Wei experimented with the highly responsive comb filter effect provided by the live electronics, for example by continuously varying the distance from the microphone. These experiments eventually culminated in a three-phase formal process that gradually turns the initially isolated sound impulses into a continuous sound stream before returning to impulses. In the first section, the performer reads a semi-graphic score four times (Ex. 2.20), with more sound events made audible each time until all twelve sound events are performed in succession. The third section reverses this process so that the sounds are increasingly reduced to noisy impulses and "clicks" while previously, in the

second section, the continuity achieved at the end of the first section is sustained by an uninterrupted series of 49 sound events.

Similar to some works for *shō*, which are based on a tendency to explore the fingerings, organology, and sound possibilities of the instrument systematically (→ IV.1, VI.2), Reber and Suppan derive their structures from an inventory of playing and sound possibilities of the instrument. The flexibility and openness of their approach allows the *sheng* soloist to act as a kind of co-composer. Of course, the more "prescriptively" conceived works of Sánchez-Chiong, Bhagwati, and Pironkoff are also inseparable from the almost "unlimited" performative possibilities of soloists like Huang or Wu, who have grown out of the much maligned "conservatory style." This leaves room for an independent interpretation by the performers at the seams of the tightly woven structure. The obvious objection that this approach grafts a "Western," "unidiomatic" model of virtuosity onto a "traditional" instrument must be countered. The recent history of East Asia demonstrates (→ III) how a self-confident appropriation of advanced "technicity" has long since given rise to a multitude of independent "hybrid formations," to which the works presented here merely add further facets. In these works' refusal to appeal to simple culturalist and essentialist oppositions, they take particularities, aspects of alterity, and incommensurability seriously. By implementing these elements in a compositionally nuanced way, these works incorporate the basic prerequisites of a deeper study and the acquisition of intercultural competencies in order to reach beyond established models of a purely technically or purely ideologically imprinted appropriation of cultural "Otherness."