

SIKORSKI

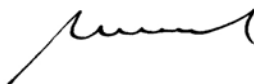


Claus-Steffen **Mahnkopf**



SIKORSKI

C L A U S - S T E F F E N
M A H N K O P F



SIKORSKI MUSIKVERLAGE HAMBURG

SIK 4/5646

INHALT

FOREWORD	6
VORWORT	8
STAGE WORKS	10
WORKS FOR LARGE ORCHESTRA	11
WORKS FOR CHAMBER ORCHESTRA	12
ENSEMBLE WORKS	15
CHAMBER MUSIC	18
SOLO WORKS	26
VOCAL WORKS	36
WORKS WITH ELECTRONIC MEDIA	38
WORK CYCLES	40
PUBLICATIONS	
BOOKS	43
BOOKS ON CLAUDIUS STEFFEN MAHNKOPF	44
ESSAYS	45
COMPACT DISCS	49
INDEX OF WORKS	54

SIKORSKI MUSIKVERLAGE
20139 HAMBURG
phone: (+ 49) (0)40 / 41 41 00-0 · fax: (+ 49) (0)40 / 41 41 00-41
www.sikorski.de · contact@sikorski.de

13 SEPTEMBER 2017

COVER PHOTO © Gabriel Brand

FOREWORD

Claus-Steffen Mahnkopf was born on 22 October 1962 in Mannheim. He received his musical training in composition (with Brian Ferneyhough, Klaus Huber and Emanuel Nunes), piano (James Avery) and music theory (Peter Förtig), completing studies at the University of Music in Freiburg in 1992. Concurrently he completed university studies in musicology, philosophy (with Jürgen Habermas amongst others) and sociology, becoming a Doctor in Philosophy in 1993 with a dissertation on Arnold Schönberg.

His first authorised composition *Sonett* already received an international prize. Further major awards followed: Gaudeamus Prize, Stuttgart Composition Prize and the Ernst von Siemens Furtherance prize. Mahnkopf was awarded stipends at home (e.g. Academy Schloss Solitude in Stuttgart and the Baldreit Stipend Baden-Baden) and abroad (Villa Massimo in Rome, Centro Tedesco di Studi Veneziani in Venice, Paul Sacher Foundation in Basel). Since the world premiere of *Krebs-Zyklus* at the Gaudeamus Festival 1986 in Amsterdam, his music has been played not only at important places (e.g. Darmstadt Summer Courses, Munich Biennale, Märzmusik, Eclat, bludenzer tage zeitgemäßer musik, Salzburg Festival), but also within the framework of numerous portrait concerts, also in Africa. Many pieces were commissioned by renowned organisations – including the Flanders Festival, Salzburg Festival and the Bavarian Radio Symphony Orchestra and interpreted by ensembles such as the Ensemble SurPlus, ensemble recherche and Ensemble Modern. Particular interpreter personalities, with whom Mahnkopf has worked for over twenty years, are especially important; these include Peter Veale, Jürgen Ruck, Sophie-Mayuko Vetter, Carin Levine, James Avery, Ermis Theodorakis and Frank Cox. Between 2001 and 2005 he has worked continually at the Experimental Studio of the Heinrich Strobel Foundation of the SWR.

Claus-Steffen Mahnkopf has developed, together with the oboist Peter Veale, the internationally successful Handbook of Oboe-Playing Techniques, which has set new standards for practice. He has been a lecturer at the Darmstadt Summer Courses since 1988, has taught and lectured in numerous countries and occupied several posts in advisory (Stuttgart State Opera, ISCM Festival 2006) and jury capacities. Since 2009, regular master classes around the world.

Beyond that, Claus-Steffen Mahnkopf has published over 150 essays, written eight books and edited a further 13. In these he deals not only with new music but also composer personalities such as Wagner and Cage or the musical philosophy of Adorno and with Francesca Albertini. In 1995 he played a decisive role in the founding of the *Gesellschaft für Musik und Ästhetik* [Society of Music and Aesthetics] and since 1997 has been one of the editors of the magazine *Musik & Ästhetik*, one of the world's foremost reflection sources. Moreover, he is the editor of the book series *New Music and Aesthetics in the 21st Century* and the study series *sinefonia*. His interests extend from the arts and 'humanities' (especially philosophy) to politics and theoretical physics.

Mahnkopf's musical roots lie deep in German-Austrian art music. His central point of reference is Beethoven, and for the twentieth century, Alban Berg. At the same time, his interests extend back to the Renaissance (for example Josquin Desprez) and to the Ars subtilior. He is strongly influenced by the avant-garde of high modernism and is internationally orientated, thanks to his non-German teachers. He is an emphatic advocate of artistic autonomy and believes in the necessity of both placing art music in the context of culture and democratic civil society and of providing it with a carefully messianic future perspective.

After many years of teaching activity as a lecturer of music theory, Claus-Steffen Mahnkopf has been Professor of Composition at the University of Music and Theatre Felix Mendelssohn Bartholdy in Leipzig since 2005 and founding director of the Centre for Present-Day Music since 2016. He was married to the Jewish religious philosopher Prof. Dr. Francesca Yardenit Albertini († 2011) and lives in Potsdam and Leipzig.

VORWORT

Claus-Steffen Mahnkopf wurde am 22. Oktober 1962 in Mannheim geboren. Er erhielt seine musikalische Ausbildung in Komposition (bei Brian Ferneyhough, Klaus Huber und Emanuel Nunes), Klavier (James Avery) und Musiktheorie (Peter Förtig) und schloss 1992 an der Freiburger Musikhochschule sein Studium ab. Daneben absolvierte er ein Universitätsstudium in Musikwissenschaft, Philosophie (u.a. bei Jürgen Habermas) und Soziologie und wurde 1993 mit einer Arbeit über Arnold Schönberg zum Doktor der Philosophie promoviert.

Bereits für seine erste autorisierte Komposition *Sonett* erhielt er einen internationalen Preis. Weitere renommierte Auszeichnungen schlossen sich an: Gaudeamus Prize, Stuttgarter Kompositionspreis und Ernst-von-Siemens-Förderpreis. Mahnkopf wurde mit Stipendien im Inland (z.B. Akademie Schloss Solitude Stuttgart und Baldreit-Stipendium Baden-Baden) und Ausland (Villa Massimo Rom, Centro Tedesco di Studi Veneziani Venedig, Paul-Sacher-Stiftung Basel) bedacht. Seit der Uraufführung von *Krebs-Zyklus* auf dem Gaudeamus-Festival 1986 in Amsterdam wird seine Musik weltweit nicht nur an wichtigen Orten (z.B. Darmstädter Ferienkurse, Münchener Biennale, Märzmusik, Eclat, bludenzertage zeitgemäßer musik, Salzburger Festspiele), sondern auch im Rahmen zahlreicher Porträtkonzerte, auch in Afrika, gespielt. Viele Stücke wurden von namhaften Auftraggebern – etwa vom Flandern Festival, den Salzburger Festspielen, dem Symphonieorchester des Bayerischen Rundfunks – initiiert und von Ensembles – etwa dem Ensemble SurPlus, dem ensemble recherche, dem Ensemble Modern – interpretiert. Besonders wichtig sind bestimmte Interpretationspersönlichkeiten, mit denen Mahnkopf seit über zwanzig Jahren zusammenarbeitet: Peter Veale, Jürgen Ruck, Sophie-Mayuko Vetter, Carin Levine, James Avery, Ermis Theodorakis und Frank Cox. Zwischen 2001 und 2005 arbeitete er kontinuierlich am Experimentalstudio der Heinrich-Strobel-Stiftung des SWR.

Claus-Steffen Mahnkopf hat zusammen mit dem Oboisten Peter Veale das weltweit erfolgreiche Handbuch der Spieltechnik der Oboe entwickelt, das einen neuen Standard für die Praxis gesetzt hat. Er ist seit 1988 als Dozent der Darmstädter Ferienkurse tätig, hat in zahlreichen Ländern unterrichtet und Vorträge gehalten und hatte mehrere Berater- (Staatsoper Stuttgart, IGNM-Festival 2006) und Jury-Tätigkeiten inne. Seit 2009 regelmäßige Meisterkurse weltweit.

Claus-Steffen Mahnkopf hat darüber hinaus mehr als 150 Aufsätze veröffentlicht, acht Bücher geschrieben und 13 weitere herausgegeben. Darin behandelt er nicht nur Neue Musik, sondern auch Komponistenpersönlichkeiten wie Wagner und Cage oder die Musikphilosophie Adornos und zu Francesca Albertini. 1995 gründete er die *Gesellschaft für Musik und Ästhetik* und gibt seit 1997 die Zeitschrift *Musik & Ästhetik*, eines der weltweit führenden Reflexionsorgane, heraus. Überdies ist er Herausgeber der Buchreihe *New Music and Aesthetics in the 21st Century* und der Studienreihe *sine fonia*. Seine Interessen erstrecken sich von den Künsten und ‚Humanities‘ (vor allem Philosophie) bis hin zu Politik und theoretischer Physik.

Mahnkopfs musikalische Wurzeln liegen tief in der deutsch-österreichischen Kunstmusik. Sein zentraler Bezugspunkt ist Beethoven, für das 20. Jahrhundert Alban Berg. Zugleich reicht sein Interesse bis zur Renaissance (beispielsweise Josquin Desprez) und bis zur ars subtilior zurück. Er ist geprägt von der Avantgarde der Hochmoderne und ist, auch dank seinen nicht-deutschen Lehrern, internationalistisch ausgerichtet. Er vertritt emphatisch einen autonomen Kunstanspruch und glaubt an die Notwendigkeit, die Kunstmusik sowohl in den Kontext von Kultur und demokratischer Zivilgesellschaft zu stellen wie sie mit einer vorsichtig messianistischen Zukunftsperspektive zu versehen.

Nach langjähriger Tätigkeit als Dozent für Musiktheorie ist Claus-Steffen Mahnkopf seit 2005 Professor für Komposition an der Hochschule für Musik und Theater Felix Mendelssohn-Bartholdy Leipzig und seit 2016 Gründungsdirektor des Zentrums für Gegenwartsmusik. Er war mit der jüdischen Religionsphilosophin Prof. Dr. Francesca Yardenit Albertini († 2011) verheiratet und lebt in Potsdam und Leipzig.

STAGE WORKS

Angelus Novus

1997-2000

Music Theatre by Claus-Steffen Mahnkopf after Walter Benjamin
(in German)

Commissioned by the Munich Biennale

SOLOISTS: Soprano, Flute, Piccolo Oboe, Violoncello, Piano, Percussion (variable)

1(picc, alto flute).1(cor anglais).2(Eb clar, bass clar).1(db bn) – 1.1.1.tenor horn.0 – perc (crot, 5 wood bl, 3 tom-t, bass dr, 2 timbales, tam-t, glsp, vibr). harp. guit. piano. strings (4/0/2/1/1)

Duration: 90'

Première: 4 May 2000, Munich

Monika Meier-Schmid (Soprano) – Ernest Rombout (Piccolo Oboe) – Sophie-Mayuko Vetter (Piano) – Barbara Körber (Violoncello) – Carin Levine (Flute) – Olaf Tzschoppe (Percussion) – Ensemble SurPlus – James Avery (conductor) – Taygun Nowbary (director)

© Sikorski, Hamburg · score: SIK 8657

WORKS FOR LARGE ORCHESTRA

Prospero's Epilogue

2004

for piano and orchestra

Commissioned by Salzburger Festspiele

3(3 picc).3(cor anglais).4(2 Eb clar, 2 bass clar).3(db bn) – 4.3.3.1 – 3 perc (2 bass timp, crot, guiro, rain stick, maracas, 3 sets of wood bl, glissando dr, bass dr, susp.cym, tam-t, glsp, vibr, marimba/xylorimba, sand bl). 2 harps. guit. cel. strings (8/0/6/4/3)

Duration: 33'

First performance: 20 August 2005, Salzburg

Sophie-Mayuko Vetter (piano) – Vienna ORF Orchestra – Johannes Kalitzke (conductor)

© Sikorski, Hamburg · score: **SIK 8677**

humanized void

2003-2007

for large orchestra

Commissioned by Bayerischer Rundfunk

4(4 picc, alto fl, bass fl).4(cor anglais).3(Eb clar).3(db bn) – 6.4.4.1 – timp. 3 perc (glass chimes, bamboo chimes, claves, rain stick, ratchet, crot, 4 sets of wood bl, 3 sets of temple bl, log dr, side dr, bass dr, 3 susp.cym, rivet cym, gongs, tubular bells, plate bells, 3 tam-t, glsp, xyl, vibr, marimba, xylorimba, sand bl, large woden hammer on plywood cube, anvil, bronze foil, styropor, thunder stick). harp. cel. strings (24/0/10/8/6)

Duration: 34'

First performance: 4 April 2008, Munich

Bayerischer Rundfunk Symphony Orchestra – Roland Kluttig (conductor)

© Sikorski, Hamburg · score: **SIK 8656**

void – kol ischa asirit

2010-2012

for large orchestra

Commissioned by Südwestrundfunk

4(4 picc).3.4(bass clar).3(db bn) – 4.3.3.1 – timp. 3-4 perc (crot, whip, metal guiro, 3 mokushos, bak, ratchet, schwirrbogen, wood bl, temple bl, gong dr, side dr, bass dr, cym, gong, tam-t, plate bells, stones, 3 metal objects, sand block, resonance cube with wooden hammer). harp. piano. strings (24/0/10/8/6) – fixed media (two channels)

Duration: 10'

First performance: 24 November 2012, Stuttgart

SWR Symphony Orchestra, Stuttgart – Rupert Huber (conductor)

© Sikorski, Hamburg · score: **SIK 8698**

WORKS FOR CHAMBER ORCHESTRA

Chorismos

1986/1987

for chamber orchestra

4(picc, alto flute, bass flute).0.0.0 – 0.0.0.0 – strings* (7/0/5/4/2)

*strings play percussion instruments as well: 4 tgl, crot, 2 claves, bamboo chimes, 2 maracas, wood bl, temple bl, bongos, tom-t, side dr, 3 susp.cym, 2 tam-t, 2 anvils, 2 sand blocks, stones

Duration: 14'

© Sikorski, Hamburg · *score: SIK 8618*

Interpénétrations

1987

for chamber orchestra

1(picc, alto fl).2(oboe d'amore).2(bass clar, db clar).0 – 1.picc trpt.db trbn. tenor horn.0 – perc (tgl, crot, bass dr, susp.cym, gong, tam-t, vibr, marimba). harp. cel. strings (9/0/6/1/3)

Duration: 11'

© Sikorski, Hamburg · *score: SIK 8636*

Medusa

1990-1992

for oboe (plays cor anglais as well) and chamber orchestra

0.0.4(Eb clar, bass clar, db clar, 2 bassethorns).0 – 0.0.0.0 – guit. 2 harps. hpd. cimbalom. strings (5/0/3/3/1)

Duration: 18'

First performance: 2 February 1997, Stuttgart

Peter Veale (oboe) – Ensemble SurPlus – James Avery (conductor)

© Bärenreiter, Kassel · *score: BA 7367*

Meta Medeian

1994

serenade for strings

strings (12/0/8/6/4). 2 harps

Duration: 21'

© Sikorski, Hamburg · *score: SIK 8617*

WORKS FOR CHAMBER ORCHESTRA

Kammersymphonie [Chamber Symphony]

1993/1994

for chamber orchestra

1(picc, alto fl, bass fl).1(cor anglais, oboe d'amore).2(Eb clar, 2 bassethorns).1(db bn) – 1.1.1.1 – 2 perc (2 timp, 2 tgl, whip, castanets, 2 crot, 2 claves, bamboo rattle, maracas, 2 sets of wood bl, temple bl, 5 bongos, 3 tom-t, 2 timbales, 2 log dr, wood plate dr, tenor dr, bass dr, 3 susp.cym, rivet cym, 3 tam-t, tubular bells, glsp, xyl, vibr, marimba, sand bl). harp. guit. piano. strings (2/0/1/1/1)

Duration: 30'

First performance: 16 May 2017, Geneva

Ensemble Contrechamps – Clement Power (conductor)

© Sikorski, Hamburg · score: **SIK 8620**

Zweite Kammersymphonie [Second Chamber Symphony]

1997-1999

for chamber orchestra

1(picc, alto fl).1(cor anglais).2(Eb clar, bass clar). 1(db bn) – 1.1.1. tenor horn.0 – perc (5 wood bl, 3 tom-t, 2 timbales, bass dr, tam-t, glsp). piano. strings (2/0/1/1/1)

Duration: 21'

First performance: 4 May 2000, Munich (recording of SWR broadcasting channel)

Ensemble SurPlus – James Avery (conductor)

© Sikorski, Hamburg · score: **SIK 8630**

Hommage à György Kurtág

2000/2001

for guitar and chamber orchestra

Commissioned by Südwestrundfunk

picc.picc oboe.Eb clar.0 – 1.2.2.0 – perc (gong dr, bass dr, metal plate). harp. cel. harm. cimbalom. strings (1/0/3/3/1)

Duration: 65'

First performance: 15 November 2002, Stuttgart

Jürgen Ruck (guitar) – SWR Symphony Orchestra, Stuttgart – Johannes Debus (conductor)

© Sikorski, Hamburg · score: **SIK 8647**

WORKS FOR CHAMBER ORCHESTRA

Dritte Kammer-symphonie [Third Chamber Symphony] 2007

for chamber orchestra

Commissioned by Munich Biennale

1(picc, alto fl, bass fl).1(cor anglais).2(Eb clar, bass clar, db clar). 1 – 1.1.1.0 – perc (tgl, guiro, 9 wood bl, 3 temple bl, 2 bongos, 2 tom-t, tamb, 2 log dr, bass dr, susp.cym, rivet cym, 3 tam-t, chain rattle on cow bell). strings (1/1/1/2/1)

Duration: 24'

First performance: 25 April 2008, Munich

Ensemble Modern – Franck Ollu (conductor)

© Sikorski, Hamburg · score: **SIK 8603**

Vierte Kammer-symphonie [Fourth Chamber Symphony] 2014

for chamber orchestra

Commissioned by Sinfonietta Leipzig · Supported by Ernst von Siemens Music Foundation

1(picc, bass fl).1.2(Eb clar, bass clar, db clar).1(db bn) – 1.1.1.0 – 2 perc (high tgl, crot, 3 mokushos, 5 wood bl, 5 temple bl, low slit dr, metal guiro, cym [lying, inhibited from resonance], medium tam-t, glsp, vibr). piano. strings (2/0/1/1/1)

Duration: 29'

First performance: 10 September 2017, Leipzig

Leipzig Sinfonietta – Johannes Harneit (conductor)

© Sikorski, Hamburg · score: **SIK 8778**

ENSEMBLE WORKS

» **il faut continuer** « Requiem for Samuel Beckett 1989/1990
for chamber ensemble

1(picc, alto fl).1(cor anglais).1(Eb clar, bass clar). 0 – 0.0.0.0 – perc (4 tgl, crot,
glsp, vibr, marimba). vl. va. vc. db

Duration: 11'

First performance: 3 May 1991

Junges Philharmonisches Orchester – Manfred Schreier (conductor)

© Bärenreiter, Kassel · score: **BA 7381**

Kammerkonzert [Chamber Concerto] 1995/1996
for piano and ensemble

alto fl (bass fl).oboe d'amore (cor anglais).bassethorn (bass cl).0 – 0.0.0.0 – va.
vc. db

Duration: 15'

First performance: 16 November 1997, Bludenz

Eun Ju Kim (piano) – Ensemble SurPlus – James Avery (conductor)

© Sikorski, Hamburg · score: **SIK 8607**

Solitude-Sérénade 1997
for piccolo oboe and ensemble

perc (crot, glsp, vibr). guit. harp. 2 va. db

Duration: 15'

First performance: 7 November 1998, Zurich

Ernest Rombout (piccolo oboe) – Ensemble Contrechamps – Emilio Pomàrico
(conductor)

© Sikorski, Hamburg · score: **SIK 8610**

Angela Nova 1999/2000
for soprano and ensemble

guit. harp. piano. 4 vl

Duration: 25'

First performance: April 2000, Stuttgart (recording of SWR broadcasting channel)

Monika Meier-Schmid (soprano) – Ensemble SurPlus – James Avery (conductor)

© Sikorski, Hamburg · score: **SIK 8629**

ENSEMBLE WORKS

Todesmusik [Music of Death]

2001

for ensemble

VERSION 1: Todesmusik I

0.0.0.0 – 0.2.2.0 – perc (gong dr, bass dr). cimbalom

VERSION 2: Todesmusik II

0.0.0.0 – 0.2.2.0 – 2 perc (gong dr, bass dr, metal plate). cimbalom

First performance: 27 August 2003, Salzburg

Österreichisches Ensemble für Neue Musik – Johannes Kalitzke (conductor)

Duration: 14'

© Sikorski, Hamburg · *score:* **SIK 8640**

The Tristero System

2002

for ensemble

4 picc.0.2 bass cl.0 – 0.0.3.0 – 2 perc (bass dr, cym, 2 Tibetan cym, large tam-t, flat Chinese tam-t, bottles, bronze foil, 5 variable metal objects). 2 pianos

Duration: 18'

First performance: 28 October 2007, Leuven

Ensemble SurPlus – James Avery (conductor)

© Sikorski, Hamburg · *score:* **SIK 8662**

Hommage à Thomas Pynchon

2003-2005

Music installation for ensemble, violoncello and live electronics

Commissioned by MärzMusik

4 picc.0.2 bass cl.0 – 0.0.3.0 – 2 perc (bass dr, cym, 2 Tibetan cym, large tam-t, flat Chinese tam-t, bottles, bronze foil, 5 variable metal objects). 2 pianos

Duration: unlimited

First performance: 6 March 2005, Berlin

Frank Cox (violoncello) – Ensemble SurPlus – James Avery (conductor) – Experimental Studio of the SWR Heinrich Strobel Foundation – Joachim Haas (music informatics and sound direction) – Michael Acker, André Richard and Claus-Steffen Mahnkopf (sound direction)

© Sikorski, Hamburg · *score:* **SIK 8659**

ENSEMBLE WORKS

Hommage à Wolfram Schurig

2009/2010

for 2-6 players (saxophone [soprano/tenor], percussion and string quartet)

Commissioned by United Instruments of Lucilin

VERSION 1: for saxophone (voce principale) and percussion

Duration: 12'

VERSION 2: for saxophone, percussion and string quartet

Duration: 12'

VERSION 3: for saxophone and percussion (voce principale)

Duration: 12'

VERSION 4: integrale version including versions 1-3

Duration: 36'

First performance: 28 January 2011, Luxembourg

United Instruments of Lucilin

© Sikorski, Hamburg · *score: SIK 8666*

Hommage au hautbois

2013

A musical ostracism

for oboe obbligato and ensemble

Commissioned by Ensemble Elision · Supported by Ernst von Siemens Music Foundation

0.0.2(2 bass clar).0 – 0.1.1.0 – perc (crot, finger cym, Tibetan cym, tam-t, bronze foil). el.guit

Duration: 16'

First performance: 9 September 2016, Melbourne

Peter Veale (oboe) – Ensemble Elision – Eugene Ughetti (conductor)

© Sikorski, Hamburg · *score: SIK 8746*

CHAMBER MUSIC

Sonett [Sonnet]

1984/1985

for sixteen timpani (four players)

Duration: 10'

First performance: 11 February 1992, Hamburg

Ensemble Philharmonie – Wulf Konold (conductor)

© Sikorski, Hamburg · score: **SIK 8616**

Krebs-Zyklus [Cancer Cycle]

1985

for violoncello and piano

Duration: 12'

First performance: 11 September 1986, Amsterdam

Taco Kooistra (violoncello) – Bauke van der Meer (piano)

© Sikorski, Hamburg · score: **SIK 8638**

Paralipomenon

1988

for string quartet

Duration: 3'30"

© Sikorski, Hamburg · score: **SIK 8631**

Erstes Streichquartett [First String Quartet]

1988/1989

Duration: 31'

© Sikorski, Hamburg · score: **SIK 8619**

Die Schlangen der Medusa [Medusa's Snakes]

1991

for (four) clarinet(s)

Commissioned by Gaudeamus Foundation

VERSION 1: for four clarinets (one or two players: (Eb clar, B clar, b clar, db clar)

VERSION 2: for solo clarinet (B clar)

Duration: 10'

First performance: 8 September 1991, Amsterdam

Harmen de Boer and Harry Sparnaay (clarinets)

© Sikorski, Hamburg · score: **SIK 8633**

CHAMBER MUSIC

Illuminations du brouillard

1992/1993

for oboe and piano

Commissioned by the Baden-Württemberg Ministry of Science, Research and Arts

Duration: 9'

First performance: 5 September 1994, Bremen

Peter Veale (oboe) – Sven Thomas Kiebler (piano)

© Sikorski, Hamburg · score: **SIK 8606**

Wladimir 2b

1995

for string trio

Duration: 11'

First performance: 11 February 1996, Offenburg

Trio SurPlus

© Bärenreiter, Kassel · score: **BA 7451**

Selig [Blessed]

1995

for violoncello and piano

Duration: 4'

First performance: 5 September 1995, Freiburg

Barbara Körber (violoncello) – Till A. Körber (piano)

© Bärenreiter, Kassel · score: **BA 7447**

Trio basso

1995

for viola, violoncello and double bass

Duration: 14'

First performance: 4 July 1996, Stuttgart

Ensemble SurPlus – James Avery (conductor)

© Sikorski, Hamburg · score: **SIK 8639**

CHAMBER MUSIC

Zweites Streichquartett [Second String Quartet]

1995/1996

Commissioned by Süddeutscher Rundfunk

Duration: 25'

First performance: 3 February 1997, Stuttgart

Leipzig String Quartet

© Sikorski, Hamburg · *score: SIK 8615*

Bläsertrio [Woodwind Trio]

1996

for alto flute (bass flute), oboe d'amore (cor anglais) and bassethorn (bass clarinet)

Duration: 13'

First performance: 26 October 1996, Bludenz

Ensemble SurPlus – James Avery (conductor)

© Sikorski, Hamburg · *score: SIK 8623*

D'avance

1996/1997

for clarinet, trombone, violoncello and piano

Commissioned by Avance Quartet

Duration: 18'

First performance: 3 April 1998, Rottenburg

Avance Quartet

© Sikorski, Hamburg · *score: SIK 8635*

Mon cœur mis à nu

1997

for four voices (soprano/contralto/tenor/bass)

Commissioned by the Baden-Württemberg Ministry of Science, Research and Arts

Duration: 15'

First performance: 19 November 1999, Stuttgart

ExVoCo

© Sikorski, Hamburg · *score: SIK 8632*

CHAMBER MUSIC

resquiescant in pace

2000

in memoriam victimarum christianitatis
for four players (violin, viola, violoncello and tubular bells)
Commissioned by ensemble recherche

Duration: 3'

First performance: 20 January 2001, Berlin
ensemble recherche

© Sikorski, Hamburg · score: **SIK 8642**

Kurtág-Duo

2000

for two guitars

Duration: 12'

First performance: 12 July 2002, Darmstadt
Elena Casoli and Jürgen Ruck

© Sikorski, Hamburg · score: **SIK 8650**

Hommage à Daniel Libeskind, Vol. I

2002

for six players

Commissioned by Westdeutscher Rundfunk

1(picc, bass flute).1(cor anglais).1(bass clar).0 – 0.0.0.0 – strings (1/0/1/1/0)

Duration: 15'

First performance: 22 November 2002, Köln
ensemble recherche

© Sikorski, Hamburg · score: **SIK 8604**

Hommage à Theodor W. Adorno

2003

for string quartet

Duration: 8'

First performance: 13 September 2003, Frankfurt
Pellegrini Quartet

© Sikorski, Hamburg · score: **SIK 8605**

CHAMBER MUSIC

Hommage à Steven Kazuo Takasugi

2005

for piano quartet

Commissioned by Flanders Festival

Duration: ~15'

First performance: 1 October 2005, Leuven
ensemble recherche

© Sikorski, Hamburg · score: **SIK 8643**

Hommage à Frank Cox

2006

for piano, quarter-tone vibraphone and electric guitar)

Commissioned by ensemble asamisimasa

Dedicated to Anders Førisdal, Håkon Stene and Ellen Ugelvik

Duration: ~15'

First performance: 11 November 2010, Leipzig
ensemble asamisimasa

© Sikorski, Hamburg · score: **SIK 8667**

Petit hommage à Thomas Tallis

2007

for string quartet

Duration: ~7'30"

First performance: 13 March 2011, Salzburg
Stadler Quartett

© Sikorski, Hamburg · score: **SIK 8660**

... in memoriam ...

2009

for four players (bass flute, piano, violoncello and double bass)

Duration: ~4'

First performance: 28 February 2010, Freiburg
Ensemble SurPlus

© Sikorski, Hamburg · score: **SIK 8669**

CHAMBER MUSIC

Hommage à Wolfram Schurig

2009/2010

for 2-6 players (saxophone [soprano/tenor], percussio and string quartet)

Commissioned by United Instruments of Lucilin

VERSION 1: for saxophone (voce principale) and percussion

Duration: 12'

VERSION 2: for saxophone, percussion and string quartet

Duration: 12'

VERSION 3: for saxophone and percussion (voce principale)

Duration: 12'

VERSION 4: integrale version including versions 1-3

Duration: 36'

First performance: 28 January 2011, Luxembourg

United Instruments of Lucilin

© Sikorski, Hamburg · *score: 8666*

Inchino

2010

for piano, guitar and percussion

Duration: 3'

First performance: 16 July 2011, San Diego

Ensembl Noise

© Sikorski, Hamburg · *score: 8695*

Hommage à Daniel Libeskind, Vol. II

2010/2011

for six players

Commissioned by Ensemble SurPlus · Supported by Ernst von Siemens Music Foundation

1(picc, bass flute).1(cor anglais).1(bass clar).0 – 0.0.0.0 – strings (1/0/1/1/0)

Duration: 22'

First performance: 8 December 2012, Freiburg

Ensemble SurPlus

© Sikorski, Hamburg · *score: s1k 8696*

CHAMBER MUSIC

Très petit hommage à John Cage

2012

for oboe, trumpet and trombone

Duration: 5'

First performance: 17 October 2013, New York

Ensemble Either/Or

© Sikorski, Hamburg · score: **8744**

Hommage à Daniel Libeskind, Vol. III

2010-2012

for six players

Commissioned by Ensemble Aventure · Supported by Ernst von Siemens Music Foundation

1 (picc, bass flute).1 (cor anglais).1 (bass clar).0 – 0.0.0.0 – strings (1/0/1/1/0)

Duration: 17'

First performance: 9 November 2013, Tosterglobe

Ensemble Aventure

© Sikorski, Hamburg · score: **SIK 8697**

Hommage à Klaus Huber

2013/2014

for viola obbligata and three players

Commissioned by Lucerne Festival

Dedicated to Barbara Maurer

Duration: 18'

First performance: 13 September 2014, Lucerne

Barbara Maurer (viola) – Ensemble recherche

© Sikorski, Hamburg · score: **SIK 8776**

The three players use concrete material such as paper or wood.

Finite Jest

2014

for flute (picc, bass flute) and soprano

Text: David Foster Wallace

Duration: 9'

First performance: 7 February 2015, Chicago

Shanna Gutierrez (flute) – Frauke Aulbert (soprano)

© Sikorski, Hamburg · score: **SIK 8777**

CHAMBER MUSIC

Con Luigi Nono

2016

for string trio

Commissioned by Contrechamps · Supported by the Ernst von Siemens Music Foundation

Duration: 24'

First performance: 16 May 2017, Geneva

Ensemble Contrechamps

© Sikorski, Hamburg · score: **SIK 8804**

SOLO WORKS

Monade

1985/1986

for oboe

Duration: ~12'

First performance: 11 August 1988, Darmstadt

Peter Veale

© Sikorski, Hamburg · *score*: SIK 8637

coincidentia oppositorum

1986

for alto flute

Duration: 7'

First performance: 31 May 1987, Mannheim

Joachim Schmitz

© Sikorski, Hamburg · *score*: SIK 8641

différance

1987/1988

for violin

Duration: 8'

First performance: 13 August 1988, Darmstadt

Irvine Arditti

© Bärenreiter, Kassel · *score*: BA 7429

Rhizom Hommage à Glenn Gould

1988/1989

for piano

Duration: 15'

First performance: 11 February 1992, Hamburg

Till A. Körber

© Bärenreiter, Kassel · *score*: BA 7252

succolarity

1989

for flute

Duration: 6'

First performance: 29 January 1990, Freiburg

Martina Roth

© Sikorski, Hamburg · *score*: SIK 8611

SOLO WORKS

memor sum

1989

for viola

Duration: 6'-8'

First performance: 11 February 1992, Hamburg

Barbara Maurer

© Bärenreiter, Kassel · score: BA 7430

Gorgoneion

1990

for oboe

Commissioned by the Baden-Württemberg Ministry of Science, Research and Arts

Duration: 15'

First performance: 11 February 1992, Hamburg

Peter Veale

© Bärenreiter, Kassel · score: BA 7299

Die Schlangen der Medusa [Medusa's Snakes]

1991

for (four) clarinet(s)

Commissioned by Gaudeamus Foundation

VERSION 1: for four clarinets (one or two players: (Eb clar, B clar, bass clar, db clar)

VERSION 2: for solo clarinet (B clar)

Duration: 10'

First performance: 8 September 1991, Amsterdam

Harmen de Boer and Harry Sparnaay (clarinets)

© Sikorski, Hamburg · score: SIK 8633

Pegasos

1991

for harpsichord

Duration: 7'

First performance: 11 February 1992, Hamburg

David Adams

© Bärenreiter, Kassel · score: BA 7431

SOLO WORKS

Mikrotomie

1991/1992

for guitar

Commissioned by the Baden-Württemberg Ministry of Science, Research and Arts

Duration: 8'

First performance: 12 December 1994, Baden-Baden

Jürgen Ruck

© Sikorski, Hamburg · *score: SIK 8644*

Stheno und Euryale

1992

for harp or for harp with a second, scordated harp

Duration: 6'

First performance: 26 February 1997, Munich

Virginie Tarrête

© Sikorski, Hamburg · *score: SIK 8634*

Solitude-Nocturne

1992/1993

for piccolo oboe

Duration: 15'

First performance: 2 August 1994, Darmstadt

Ernest Rombout

© Sikorski, Hamburg · *score: SIK 8661*

Wladimir

1993

for violin

Duration: 10'

First performance: 26 February 1997, Munich

Clemens Merkel

© Bärenreiter, Kassel · *score: BA 7449*

SOLO WORKS

Wladimir 2

1994

for violin

Duration: 10'

First performance: 28 May 1996, Stuttgart

Clemens Merkel

© Bärenreiter, Kassel · score: **BA 7450**

Trema

1994

for percussion

perc (timp, crot, whip, variable objects)

Duration: ~5'

First performance: 21 May 1995, Freiburg

Pascal Pons

© Bärenreiter, Kassel · score: **BA 7448**

5 kleine Lakunaritäten [5 Little Lacunarities]

1994/1995

for piano

Commissioned by the Baden-Württemberg Ministry of Science, Research and Arts

Duration: 9'

First performance: 21 September 1995, Lvov

Till A. Körber

© Bärenreiter, Kassel · score: **BA 7452**

Kammerminiatur [Chamber Miniature]

1995

for piano

Duration: 1'

First performance: 26 September 2003, Heilbronn

Ermis Theodorakis

© Sikorski, Hamburg · score: **SIK 8622**

SOLO WORKS

Kammerstück [Chamber Piece]

1995

for piano

Duration: 14'

First performance: 27 February 2002, Athens

Ermis Theodorakis

© Sikorski, Hamburg · *score*: SIK 8621

La vision d'ange nouveau

1997/1998

for violoncello

Duration: 14'

First performance: 4 October 2000, Würzburg

Frank Cox

© Sikorski, Hamburg · *score*: SIK 8608

La terreur d'ange nouveau

1997-1999

for flute

Duration: 11'

First performance: 25 November 2001, Bludenz

Carin Levine

© Sikorski, Hamburg · *score*: SIK 8614

Le rêve d'ange nouveau

1999

for piano

Duration: 9'

First performance: 25 November 2001, Bludenz

Sophie-Mayuko Vetter

© Sikorski, Hamburg · *score*: SIK 8652

SOLO WORKS

Angela Nova 2

1999/2000

for soprano

Duration: 25'

First performance: 9 October 2010, Würzburg

Almut Hellwig

© Sikorski, Hamburg · score: **SIK 8629**

Hommage à Mark André

2001

for cimbalom

Duration: 8'

First performance: 27 August 2003, Salzburg

Jan Rokyta

© Sikorski, Hamburg · score: **SIK 8651**

The Courier's Tragedy

2001

for violoncello

Commissioned by the Baden-Württemberg Ministry of Science, Research and Arts

Duration: 19'

First performance: 1 March 2003, Baltimore

Frank Cox

© Sikorski, Hamburg · score: **SIK 8646**

El sueño de la razón produce monstruos. Un capricho según Goya 2003

for guitar

Commissioned by Jürgen Ruck

Duration: 3'

First performance: 6 September 2003, Stuttgart

Jürgen Ruck

© Sikorski, Hamburg · score: **SIK 8645**

SOLO WORKS

Beethoven-Kommentar

2004

for piano

Duration: 4'

First performance: 7 February 2007, Tokyo

Sophie-Mayuko Vetter

© Sikorski, Hamburg · score: **SIK 8602**

Prospero-Fragmente

2005

for piano

Duration: 14'

First performance: 20 December 2005, Cologne

Sophie-Mayuko Vetter

© Sikorski, Hamburg · score: **SIK 8609**

Kurzes Leben 1 [Short Life 1]

2005

for bassoon and grand piano

Commissioned by Ensemble Aventure

Duration: ~3'

First performance: 19 May 2006, Freiburg

Wolfgang Rüdiger

© Sikorski, Hamburg · score: **SIK 8648**

Kurtág-Cantus I

2005

for A clarinet

Commissioned by Siemens Arts Program

Duration: ~12'

First performance: 19 December 2006, Berlin

Jörg Widmann

© Sikorski, Hamburg · score: **SIK 8649**

SOLO WORKS

deconstructing accordion

2000-2011

for accordion

Commissioned by Südwestrundfunk

Duration: 10'

First performance: 30 January 2002, Stuttgart

Teodoro Anzellotti

First performance (final version): 23 October 2011, Leuven

Luka Juhart

© Sikorski, Hamburg · *score: SIK 8658*

Hommage à Brian Ferneyhough

2012-2013

for one tubist

Commissioned by SALT-Festival

Duration: 14'

First performance: 2 June 2013, Victoria

Max Murray

© Sikorski, Hamburg · *score: SIK 8745*

Kurtág-Cantus II

2013

for piccolo

Duration: 12'

First performance: 11 April 2014, New Orleans

Shanna Gutierrez

© Sikorski, Hamburg · *score: SIK 8747*

Kurtág-Cantus III

2013

for violin

Duration: 12'

© Sikorski, Hamburg · *score: SIK 8748*

SOLO WORKS

Kurtág-Cantus IV

2013

for french horn

Duration: 12'

First performance: 10 February 2014, Helsinki

Samuel Stoll

© Sikorski, Hamburg · *score*: SIK 8774

Mittleres Leben 1

2013

for bass clarinet

Duration: 7'

First performance: 23 August 2014, Laudenau

Volker Hemken

© Sikorski, Hamburg · *score*: SIK 8775

Esé apie vandenį

2015

for male voice (baritone)

Text: Anja Kampmann

Duration: 13'

First performance: 11 September 2015, New York

Jeffrey Gavett

© Sikorski, Hamburg · *score*: SIK 8800

metalized void

2015/2016

for percussion

perc (crot, tam-t, objects, feedings)

Duration: 10'

First performance: 1 August 2016, Darmstadt

Håkon Stene

© Sikorski, Hamburg · *score*: SIK 8802

SOLO WORKS

atsiminimas

2016

for bass flute

Duration: 13'

© Sikorski, Hamburg · *score: SIK 8847*

VOCAL WORKS

Mon cœur mis à nu

1997

for four voices (soprano/contralto/tenor/bass)

Commissioned by the Baden-Württemberg Ministry of Science, Research and Arts

Duration: 15'

First performance: 19 November 1999, Stuttgart

ExVoCo

© Sikorski, Hamburg · score: **SIK 8632**

Angela Nova

1999/2000

for soprano and ensemble

guit. harp. piano. 4 vl

Duration: 25'

First performance: April 2000, Stuttgart (recording of SWR broadcasting channel)

Monika Meier-Schmid (soprano) – Ensemble SurPlus – James Avery (conductor)

© Sikorski, Hamburg · score: **SIK 8629**

Angela Nova 2

1999/2000

for soprano

Duration: 25'

First performance: 9 October 2010, Würzburg

Almut Hellwig

© Sikorski, Hamburg · score: **SIK 8628**

voiced void

2008

for 24 voices (6/6/6/6) [in Hebrew, Aramaic and French]

Commissioned by Südwestrundfunk

Duration: ~30'

First performance: February 2018, Stuttgart

SWR Vokalensemble – Rupert Huber (conductor)

© Sikorski, Hamburg · score: **SIK 8665**

VOCAL WORKS

void – un delitto italiano

2009

Un epitaffio [in Italian]

for 6 voices (2 sopranos/mezzo-soprano/tenor/baritone/bass)

Commissioned by Musik der Jahrhunderte

Duration: ~15'

First performance: 13 February 2010, Stuttgart

Neue Vokalsolisten

© Sikorski, Hamburg · score: **SIK 8653**

Finite Jest

2014

for flute (picc, bass flute) and soprano

Text: David Foster Wallace [in English]

Duration: 9'

First performance: 7 February 2015, Chicago

Shanna Gutierrez (flute) – Frauke Aulbert (soprano)

© Sikorski, Hamburg · score: **SIK 8777**

Esè apie vandenis [About the Sea]

2015

for male voice (baritone)

Text: Anja Kampmann (in German), English version by Wieland Hoban

Duration: 13'

First performance: 11 September 2015, New York

Jeffrey Gavett

© Sikorski, Hamburg · score: **SIK 8800**

mehr Wasser

2015

for choir (professional singers or amateurs)

Duration: 5'

First performance: 2 October 2015, Dortmund

SWR-Vokalensemble – Rupert Huber (choirmaster)

© Sikorski, Hamburg · score: **SIK 8801**

WORKS WITH ELECTRONIC MEDIA

D.E.A.T.H

2001/2002

for eight-track tape

Duration: 12'

First performance: 12 June 2004, Bourges

© Sikorski, Hamburg · *score*: **SIK 8664**

W.A.S.T.E

2002

for oboe and live electronics

Duration: 18'

First performance: 12 August 2004, Darmstadt

Peter Veale (oboe) – Experimental Studio of the Heinrich Strobel Foundation of
SWR – Joachim Haas and Claus-Steffen Mahnkopf (sound direction)

© Sikorski, Hamburg · *score*: **SIK 8668**

W.A.S.T.E 2

2002

for oboe and eight-track tape

Duration: 18'

First performance: 19 February 2003, Stanford

Peter Veale

© Sikorski, Hamburg · *score*: **SIK 8676**

void – mal d'archive

2002/2003

space / sound composition

for eight-track tape

Duration: 23'

First performance: 24 October 2003, Frankfurt

© Sikorski, Hamburg · *score*: **SIK 8663**

WORKS WITH ELECTRONIC MEDIA

Hommage à Thomas Pynchon

2003-2005

Music installation for ensemble, violoncello and live electronics

Commissioned by MärzMusik

4 picc.0.2 bass cl.0 – 0.0.3.0 – 2 perc (bass dr, cym, 2 Tibetan cym, large tam-t, flat Chinese tam-t, bottles, bronze foil, 5 variable metal objects). 2 pianos

Duration: unlimited

First performance: 6 March 2005, Berlin

Frank Cox (violoncello) – Ensemble SurPlus – James Avery (conductor) – Experimental Studio of the SWR Heinrich Strobel Foundation – Joachim Haas (music informatics and sound direction) – Michael Acker, André Richard and Claus-Steffen Mahnkopf (sound direction)

© Sikorski, Hamburg · *score: SIK 8659*

metalized void

2015/2016

for percussion

perc (crot, tam-t, objects, feedings)

Duration: 10'

First performance: 1 August 2016, Darmstadt

Håkon Stene

© Sikorski, Hamburg · *score: SIK 8802*

WORK CYCLES

Medusa Cycle

- **Die Schlangen der Medusa** [Medusa's Snakes] (1991)
- **Gorgoneion** (1990)
- **Pegasos** (1991)
- **Stheno und Euryale** (1992)
- **Medusa** (1990-1992)

Die Schlangen der Medusa, Gorgoneion, Pegasus and Stheno und Euryale are heard in Medusa

Medeia Cycle

- **Kammersymphonie** [Chamber Symphony] (1993-1994)
- **Meta Medeian** (1994)
- **Wladimir** (1993)
- **Wladimir 2** (1994)
- **Wladimir 2b** (1995)
- **Zweites Streichquartett** [Second String Quartet] (1999/1996)

Kammersymphonie, Meta Medeian and Zweites Streichquartett may be played subsequently. Wladimir 2 is heard in Kammersymphonie.

Kammerzyklus [Chamber Cycle]

- **Bläsertrio** [Woodwind Trio] (1996)
- **Kammerkonzert** [Chamber Concerto] (1995/1996)
- **Kammerminiatur** [Chamber Miniature] (1995)
- **Kammerstück** [Chamber Piece] (1995)
- **Trio basso** (1995)

Bläsertrio, Kammerminiatur, Kammerstück and Trio basso jointly form (modified) Kammerkonzert.

WORK CYCLES

Angelus Novus Cycle

- **Angela Nova** (1999/2000)
- **Angela Nova 2** (1999/2000)
- **Angelus Novus** (1997-2000)
- **La terreur d'ange nouveau** (1997-1999)
- **La vision d'ange nouveau** (1997/1998)
- **Le rêve d'ange nouveau** (1999)
- **Solitude-Sérénade** (1997)
- **Zweite Kammersymphonie** (1997-1999)

Angela Nova, La terreur d'ange nouveau, La vision d'ange nouveau, Le rêve d'ange nouveau, Solitude-Sérénade and Zweite Kammersymphonie are heard in Angelus Novus.

Kurtág Cycle

- **Hommage à György Kurtág** (2000/2001)
- **Hommage à Mark André** (2001)
- **Kurtág-Cantus I** (2005)
- **Kurtág-Cantus II** (2013)
- **Kurtág-Cantus III** (2013)
- **Kurtág-Cantus IV** (2013)
- **Kurtág-Duo** (2000)
- **Todesmusik** (2001)

Kurtág-Duo, Todesmusik I, Kurtág-Cantus I-IV are heard in a slightly modified version in *Hommage à György Kurtág*. *Hommage à Mark André* is heard (modified) in *Todesmusik I*.

Libeskind Cycle

- **Hommage à Daniel Libeskind, Vol. I** (2002)
- **Hommage à Daniel Libeskind, Vol. II** (2010-2011)
- **Hommage à Daniel Libeskind, Vol. III** (2010-2012)

WORK CYCLES

Pynchon Cycle

- **D.E.A.T.H** (2001/2002)
- **Hommage à Thomas Pynchon** (2003-2005)
- **The Courier's Tragedy** (2001)
- **The Tristero System** (2002)
- **W.A.S.T.E** (2001/2002)
- **W.A.S.T.E 2** (2001/2002)

The Courier's Tragedy, The Tristero System and D.E.A.T.H are heard in Hommage à Thomas Pynchon.

Prospero Cycle

- **Beethoven-Kommentar** (2004)
- **Prospero-Fragmente** (2005)
- **Prospero's Epilogue** (2004)

Beethoven-Kommentar is heard in Prospero's Epilogue.

void Cycle

- **void – mal d'archive** (2002/2003)
- **humanized void** (2003-2007)
- **voiced void** (2008)
- **void – un delitto italiano** (2009)
- **void – kol ischa asirit** (2010-2012)
- **metalized void** (2015/2016)
- *five other works yet in preparation*

PUBLICATIONS BOOKS *(selection)*

Die Spieltechnik der Oboe, The Techniques of Oboe Playing, La technique du hautbois
(jointly with Peter Veale), Kassel: Bärenreiter 1994

Kritische Theorie der Musik, Weilerswist: Velbrück Wissenschaft 2006,
second edition 2008

Die Humanität der Musik. Essays aus dem 21. Jahrhundert,
Hofheim/Taunus: Wolke 2007

Facets of the Second Modernity (Co-Editor) (= *New Music and Aesthetics in the 21st Century*, vol. 6),
Hofheim/Taunus: Wolke 2008

Klaus Huber. Von Zeit zu Zeit. Das Gesamtschaffen. Gespräche mit Claus-Steffen Mahnkopf, Hofheim/Taunus: Wolke 2009
(engl.: **Klaus Huber. From Time – to Time: The Complete Œuvre. In Conversation with Claus-Steffen Mahnkopf**, Hofheim/Taunus: Wolke 2010)

Musik, Ästhetik, Digitalisierung. Eine Kontroverse
(jointly with Johannes Kreidler and Harry Lehmann), Hofheim/Taunus: Wolke 2010

Deutschland oder Jerusalem. Das kurze Leben der Francesca Albertini
Springe: zu Kampen 2013

Von der Messianischen Freiheit. Weltgesellschaft – Kunst – Musik
Weilerswist: Velbrück 2016

Die Musik von Claus-Steffen Mahnkopf

Ferdinand Zehentreiter (editor), Hofheim/Taunus: Wolke 2012

Essays by: Stefan Beyer, Luca Conti, Sidney Corbett, Klaas Coulembier, Franklin Cox, Hansjörg Ewert, Ernst Helmuth Flammer, Clytus Gottwald, Almut Hellwig, Jonathan Hepfer, Egbert Hiller, Klaus Huber, Sven Thomas Kiebler, Carin Levine, Barbara Maurer, Johannes Menke, Peter Mischung, Alrun Moll, Rainer Nonnenmann, Jürgen Ruck, Wolfgang Rüdiger, Wolfram Schurig, Steven Kazuo Takasugi, Ermis Theodorakis, Christoph Türcke, Peter Veale, Sophie-Mayuko Vetter und Ferdinand Zehentreiter

Glenn Goulds klavieristische Ästhetik

in: *Üben&Musizieren* 5/1990, Mainz 1990

also: **Glenn Gould's Pianistic Aesthetics**

in: *Bulletin of The International Glenn Gould Society* 15/16, Groningen 1991

Purcell – Ein Versuch

in: Günther Metz (Editor), *Musica – scientia et ars: eine Festgabe für Peter Förtig zum 60. Geburtstag*, Frankfurt/Main 1995

Boulez – ein Schicksal?

in: *Musik-Konzepte* 89/90 (= *Pierre Boulez*), München 1995

Mahlers Gnosis

in: *Musik-Konzepte* 91 (= *Gustav Mahler. Der unbekannte Bekannte*), München 1996

Ferneyhoughs Streichtrio

in: *Musik & Ästhetik* 1/2 (1997)

Beethovens Große Fuge – Multiperspektivität im Spätwerk

in: *Musik & Ästhetik* 8 (1998)

Wagners Philosophie des Eros

Venusbergmusik: Sexualität als Semantik

Tristan und Isolde: Zwischen Psychologie und musikalischer Logik

Der Schluß des Parsifal: Erlösung im Klang

Wagners Kompositionstechnik

in: Claus-Steffen Mahnkopf (Editor), *Richard Wagner. Konstrukteur der Moderne*, Stuttgart 1999

Cages kompositorische Hinterlassenschaft

in: Claus-Steffen Mahnkopf (Editor), *Mythos Cage*, Hofheim/Taunus 1999

Die Kontinuität der Musik. Musikästhetische Reflexionen am Ende einer Epoche

in: *Was macht die Kunst nach dem Ende der Kunst? Sechs Künstler antworten*,
edited by Günter Seibold, Würzburg 2000

Musiktheater – oder: Die Unmöglichkeit atonaler Oper

in: Otto Kolleritsch (Editor), *Das Musiktheater – Exempel der Kunst*, Wien 2001
(= *Studien zur Wertungsforschung*, Bd. 38)

Theory of Polyphony

Medusa: Concerning Conception, Poetics, and Technique

in: Claus-Steffen Mahnkopf et al. (Editors), *Polyphony & Complexity*
(= *New Music and Aesthetics in the 21st Century*, vol. 1), Hofheim 2002

The Courier's Tragedy. Strategies for a Deconstructive Morphology

in: Claus-Steffen Mahnkopf et al. (Editors), *Musical Morphology*
(= *New Music and Aesthetics in the 21st Century*, vol. 2), Hofheim 2004

Der Angelus-Novus-Zyklus

in: *Schrift – Bilder – Denken. Walter Benjamin und die Künste*,
edited by Detlev Schöttker, Frankfurt a. M. 2004

Klaus Huber. Ein Eingedenken

in: *Unterbrochene Zeichen. Klaus Huber an der Hochschule für Musik der
Musik-Akademie der Stadt Basel. Schriften, Gespräche, Dokumente*,
edited by Michael Kunkel, Saarbrücken 2005

Zwei Versuche zu Helmut Lachenmann

in: *auf (-) und zuhören. 14 essayistische Reflexionen über die Musik und die Person
Helmut Lachenmanns*, edited by Hans-Peter Jahn, Hofheim 2005

Hommage à Thomas Pynchon

In: Claus-Steffen Mahnkopf et al. (Editors), *Electronics in New Music*
(= *New Music and Aesthetics in the 21st Century*, vol. 4),
Hofheim/Taunus 2006

Die Zweite Moderne als kompositorische Praxis. Oder: Was mich mit Steven Kazuo Takasugi verbindet

In: *Orientierungen. Wege im Pluralismus der Gegenwartsmusik*,
edited by Jörn Peter Hiekel (= *Veröffentlichungen des Instituts für neue Musik
und Musikerziehung Darmstadt*, Bd. 47), Mainz: Schott 2007

Polykulturalität als Polyphonietypus. Zum Alterswerk Klaus Hubers

In: *Musik-Konzepte* 137/138 (*Klaus Huber*), München: text + kritik 2007

**„Man müsste das komplette Musiksystem umbauen.“ Roger Behrens im Gespräch mit
Claus-Steffen Mahnkopf über das Projekt einer ›Kritischen Theorie der Musik**

In: *Zeitschrift für kritische Theorie* 24/25 (2007)

Theorie der musikalischen Postmoderne

In: *Musik & Ästhetik* 46 (2008)

Brian Ferneyhough: *La terre est un homme*

In: *Musik-Konzepte* 140 (*Brian Ferneyhough*), München: text + kritik 2008

Analysis of my *Kurtág Cycle*

In: Claus-Steffen Mahnkopf et al. (Editors), *Facets of the Second Modernity*
(= *New Music and Aesthetics in the 21st Century*, vol. 6),
Hofheim/Taunus: Wolke 2008

Laudatio auf Klaus Huber

In: *Musik & Ästhetik* 50 (2009)

Helmut Lachenmann: *Concertini*

In: *Musik-Konzepte* 146 (*Helmut Lachenmann*), München: text + kritik 2009

Die Schönheit (in) der Musik

In: *Musik & Ästhetik* 55 (2010)

Was heißt Avantgarde? Dinge machen, die eigentlich unmöglich sind

Über das Hören

in: Musik, Ästhetik, Digitalisierung. Eine Kontroverse (jointly with Harry Lehmann and Johannes Kreidler, Hofheim/Taunus, Wolke 2010)

Wahrheit in Kunst und Musik

In: Musik & Ästhetik 57 (2011)

Was heißt musikalischer Gehalt?

In: Musik & Ästhetik 63 (2012)

The Inclusion of the Non-Own. On Five Works with Foreign Material

in: Claus-Steffen Mahnkopf et al. (ed.), *Musical Material Today*
(= *New Music and Aesthetics in the 21st Century*, vol. 8), Hofheim 2012

Concept and Abstraction. void – kol ischa asirit and Hommage à Brian Ferneyhough

In: Claus-Steffen Mahnkopf et al. (ed.), *Substance and Content in Music Today*
(= *New Music and Aesthetics in the 21st Century*, vol. 9), Hofheim 2014

Francesca Yardenit Albertini – Eine Grenzgängerin

In: Claus-Steffen Mahnkopf (Hg.), *Francesca Yardenit Albertini, Die Vision eines anderen Judentums. Ausgewählte Schriften*, Berlin: Hentrich & Hentrich 2014

Überblick über meine Vokalmusik

In: Darmstädter Beiträge zur Neuen Musik, Bd. 22, ed. by Michael Rebhahn and Thomas Schäfer, Mainz: Schott 2014

A complete list of Claus-Steffen Mahnkopf's publications, concert programmes (in English and in German) as well as about 60 of his essays (as PDF files) can be found on Mahnkopf's web site:

w w w . c l a u s s t e f f e n m a h n k o p f . d e

Mahnkopf's music is currently available via free mp3.

COMPACT DISCS

Angela Nova for soprano and ensemble

- NEOS 11211-12
Monika Meier-Schmid (soprano) – Ensemble SurPlus – James Avery (conductor)

Angela Nova 2 for soprano

- NEOS 11211-12
Almut Hellwig

Angelus Novus *Music Theatre*

- RCA 74321 7 3630 2 (excerpts)
Monika Meier-Schmid (soprano) – Ensemble SurPlus – James Avery (conductor)

Beethoven-Kommentar for piano

- NEOS 11207
Ernis Theodorakis

D.E.A.T.H for eight-track tape

- NEOS 11036

deconstructing accordion for accordion

- NEOS 11407
Luka Juhart

Die Schlangen der Medusa [Medusa's Snakes]

for (four) clarinet(s)

- Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)
David Smeyers (clarinets)

différance for violin

- Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)
Dora Entcheva

Hommage à Daniel Liebeskind, Vols. I-III for six players

- NEOS 11616
Ensemble SurPlus

COMPACT DISCS

Hommage à György Kurtág for guitar and chamber orchestra

- NEOS 11307
Jürgen Ruck (guitar) – Österreichisches Ensemble für neue Musik – Johannes Kalitzke (conductor)

humanized void for large orchestra

- NEOS 11417
Symphonieorchester des Bayerischen Rundfunks – Roland Kluttig (conductor)

»il faut continuer« for chamber ensemble

- WER 6547 2
Ensemble SurPlus – James Avery (conductor)

Illuminations du brouillard for oboe and piano

- Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)
Peter Veale (oboe) – Sven Thomas Kiebler (piano)

Kammerkonzert [Chamber Concerto] for piano and ensemble

- WER 6547 2
Eun Ju Kim (piano) – Ensemble SurPlus – James Avery (conductor)

Kammerminiatur [Chamber Miniature] for piano

- NEOS 11207
Ernis Theodorakis

Kammerstück [Chamber Piece] for piano

- NEOS 11207
Ernis Theodorakis

Kurtág-Duo for two guitars

- NEOS 11307
Elena Cäsoli, Jürgen Ruck

La terreur d'ange nouveau for flute

- NEOS 11211-12
Carin Levine

COMPACT DISCS

La vision d'ange nouveau for violoncello

- NEOS 11211-12
Franklin Cox

Le rêve d'ange nouveau for piano

- NEOS 11207
Ermis Theodorakis
- NEOS 11211-12
Sophie-Mayuko Vetter

Medusa for oboe and chamber orchestra

- WER 6547 2
Peter Veale (oboe) – Ensemble SurPlus – James Avery (conductor)

memor sum for viola

- WER 6547 2
Bodo Friedrich

Mikrotomie for guitar

- Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)
Jürgen Ruck

Pegasus for harpsichord

- WER 6547 2
David Adams

Prospero-Fragmente for piano

- NEOS 11207
Ermis Theodorakis

resquiescant in pace for four players

- KAIROS 001244KAI
ensemble recherche

Rhizom Hommage à Glenn Gould for piano

- Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)
Till A. Körber
- NEOS 11207
Ermis Theodorakis

COMPACT DISCS

Solitude-Nocturne for piccolo oboe

- Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)
Ernest Rombout

Solitude-Sérénade for piccolo oboe and ensemble

- RCA 74321 73621 2
Ernest Rombout (piccolo oboe) – Ensemble SurPlus – James Avery (conductor)
- NEOS 11211-12
Ernest Rombout (piccolo oboe) – Ensemble SurPlus – James Avery (conductor)

succolarity for flute

- Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)
Carin Levine

The Courier's Tragedy for violoncello

- NEOS 11036
Franklin Cox

The Tristero System for ensemble

- NEOS 11036
Ensemble SurPlus – James Avery (conductor)

Trema for percussion

- WER 6547 2
Pascal Pons

Trio basso for viola, violoncello and double bass

- ACD 6024-3. edition Solitude
Ensemble SurPlus – James Avery (conductor)

void – kol ischa asirit for large orchestra

- NEOS 11417
Radiosymphonieorchester des Süddeutschen Rundfunks – Rupert Huber (conductor)

void – mal d'archive for eight-track tape

- NEOS 11417
Experimental Studio of Südwestrundfunk

COMPACT DISCS

W.A.S.T.E for oboe and live electronics

- NEOS 11036
Peter Veale (oboe) – Experimental Studio of the Heinrich Strobel Foundation of SWR – Joachim Haas and Claus-Steffen Mahnkopf (sound direction)

Zweite Kammersymphonie [Second Chamber Symphony] for chamber orchestra

- NEOS 11211-12
Ensemble SurPlus – James Avery (conductor)

5 kleine Lakunaritäten [5 Little Lacunarities] for piano

- WER 6547 2
Till A. Körber
- NEOS 11207
Ernis Theodorakis

INDEX OF WORKS

Angela Nova	15/36
Angela Nova 2	31/36
Angelus Novus <i>Music Theatre after Walter Benjamin</i>	10
atsiminimas	35
Beethoven-Kommentar	32
Bläsertrio	20
Chorismos	12
coincidentia oppositorum	26
Con Luigi Nono	25
D'avance	20
D.E.A.T.H.	38
deconstructing accordion	33
Die Schlangen der Medusa	18/27
différance	26
Dritte Kammer-symphonie	14
El sueño de la razón produce monstruos <i>Un capricho según Goya</i>	31
Erstes Streichquartett	18
Esé apie vandenį	34/37
Finite Jest	24/37

INDEX OF WORKS

Gorgoneion	27
Hommage à Brian Ferneyhough	33
Hommage à Daniel Libeskind, Vol. I	21
Hommage à Daniel Libeskind, Vol. II	23
Hommage à Daniel Libeskind, Vol. III	24
Hommage à Frank Cox	22
Hommage à György Kurtág	13
Hommage à Klaus Huber	24
Hommage à Mark André	31
Hommage à Steven Kazuo Takasugi	22
Hommage à Theodor W. Adorno	21
Hommage à Thomas Pynchon Music installation	16/39
Hommage à Wolfram Schurig	17/23
Hommage au hautbois A musical ostracism	17
humanized void	11
Illuminations du brouillard	19
»il faut continuer« Requiem for Samuel Beckett	15
Inchino	23
... in memoriam	22
Interpénétrations	12
Kammerkonzert	15
Kammerminiatur	29
Kammerstück	30

INDEX OF WORKS

Kammersymphonie	13
Krebs-Zyklus	18
Kurtág-Cantus I	32
Kurtág-Cantus II	33
Kurtág-Cantus III	33
Kurtág-Cantus IV	34
Kurtág-Duo	21
Kurzes Leben 1	32
La terreur d'ange nouveau	30
La vision d'ange nouveau	30
Le rêve d'ange nouveau	30
Medusa	12
mehr Wasser	37
memor sum	27
Meta Medeian	12
metalized void	34/39
Mikrotomie	28
Mittleres Leben 1	34
Mon cœur mis à nu	20/36
Monade	26
Paralipomenon	18
Pegasos	27
Petit hommage à Thomas Tallis	22

INDEX OF WORKS

Prospero's Epilogue	11
Prospero-Fragmente	32
requiescant in pace	21
Rhizom Hommage à Glenn Gould	26
Selig	19
Solitude-Nocturne	28
Solitude-Sérénade	15
Sonett	18
Stheno und Euryale	28
succolarity	26
The Courier's Tragedy	31
Todesmusik	16
Trema	29
Très petit hommage à John Cage	24
Trio basso	19
The Tristero System	16
Vierte Kammer-symphonie	14
void – kol ischa asirit	11
void – mal d'archive space / sound composition	38
void – un delitto italiano	37
voiced void	36

INDEX OF WORKS

W.A.S.T.E.	38
W.A.S.T.E. 2	38
Wladimir	28
Wladimir 2	29
Wladimir 2b	19
Zweite Kammersymphonie	13
Zweites Streichquartett	20
5 kleine Lakunaritäten	29