

SIKORSKI



Claus-Steffen **Mahnkopf**



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INHALT

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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, most recently 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 was a lecturer at the Darmstadt Summer Courses between 1988 and 1994, has taught and lectured in numerous countries and occupied several posts in advisory (Stuttgart State Opera, ISCM Festival 2006) and jury capacities.

Beyond that, Claus-Steffen Mahnkopf has published over 120 essays, written five books and edited a further ten. In these he deals not only with new music but also composer personalities such as Wagner and Cage or the musical philosophy of Adorno. 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. He has been married to the Jewish religious philosopher Prof. Dr. Francesca Yardenit Albertini since 1999 and lives in Freiburg, Leipzig and Berlin.

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 Badener-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, neuerdings auch in Afrika, gespielt. Viele Stücke wurden von namhaften Auftraggebern – etwa vom Flandern Festival, den Salzburger Festspielen, dem Sinfonieorchester 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 war zwischen 1988 und 1994 Dozent der Darmstädter Ferienkurse, hat in zahlreichen Ländern unterrichtet und Vorträge gehalten und hatte mehrere Berater- (Staatsoper Stuttgart, IGNM-Festival 2006) und Jury-Tätigkeiten inne.

Claus-Steffen Mahnkopf hat darüber hinaus mehr als 120 Aufsätze veröffentlicht, fünf Bücher geschrieben und zehn weitere herausgegeben. Darin behandelt er nicht nur Neue Musik, sondern auch Komponistenpersönlichkeiten wie Wagner und Cage oder die Musikphilosophie Adornos. 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 *sinefonia*. 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 empha-

tisch 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. Er ist seit 1999 mit der jüdischen Religionsphilosophin Prof. Dr. Francesca Yardenit Albertini verheiratet und lebt in Freiburg, Leipzig und Berlin.

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)

CD: RCA 74321 7 3630 2 (excerpts)

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

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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)

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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)

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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'

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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'

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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)

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CD: WER 6547 2

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

Meta Medeian

1994

serenade for strings

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

Duration: 21'

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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'

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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)

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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 – Johannes Debus (conductor)

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Dritte Kammersymphonie [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)

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ENSEMBLE WORKS

»**il faut continuer**« Requiem for Samuel Beckett 1990-1992
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)

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CD: WER 6547 2

Ensemble SurPlus – James Avery (conductor)

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)

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CD: WER 6547 2

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

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)

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CD: RCS 74321 73621 2

Ernest Rombout (piccolo oboe) – Ensemble SurPlus – James Avery (conductor)

ENSEMBLE WORKS

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)

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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'

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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)

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ENSEMBLE WORKS

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)

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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

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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"

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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: (*E♭* 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)

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

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

CD: Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)

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

Wladimir 2b

1995

for string trio

Duration: 11'

First performance: 11 February 1996, Offenburg

Trio SurPlus

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Selig [Blessed]

1995

for violoncello and piano

Duration: 4'

First performance: 5 September 1995, Freiburg

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

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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

Bläsertrio [Woodwind Trio]

1995

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)

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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

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

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resquiescant in pace 2000

in memoriam victimarum christianitatis

for four players (violin, viola, violoncello and percussion)

Commissioned by ensemble recherche

Duration: 3'

First performance: 20 January 2001, Berlin
ensemble recherche

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CD: KAIROS 001244KAI
ensemble recherche

CHAMBER MUSIC

Kurtág-Duo

2000

for two guitars

Duration: 12'

First performance: 12 July 2002, Darmstadt

Elena Casoli and Jürgen Ruck

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Hommage à Daniel Libeskind, Vol. I

2002

for six players (flute [piccolo, bass flute], oboe [oboe d'amore], clarinet [bass clarinet], violin, viola and violoncello)

Commissioned by Westdeutscher Rundfunk

Duration: 15'

First performance: 22 November 2002, Köln

ensemble recherche

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Hommage à Theodor W. Adorno

2003

for string quartet

Duration: 8'

First performance: 13 September 2003, Frankfurt

Pellegrini Quartet

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Hommage à Steven Kazuo Takasugi

2005

for piano quartet

Commissioned by Flanders Festival

Duration: ~15'

First performance: 1 October 2005, Leuven

ensemble recherche

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Hommage à Frank Cox

2006

for three players (electric guitar, quarter-tone vibraphone and piano)

Commissioned by ensemble asamisimasa

Duration: ~15'

First performance: 11 November 2010, Leipzig

ensemble asamisimasa

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CHAMBER MUSIC

Petit hommage à Thomas Tallis

2007

for string quartet

Duration: ~7'30"

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... in memoriam ...

2009

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

Duration: ~4'

First performance: 28 February 2010, Freiburg

Ensemble SurPlus

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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

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Inchino

2010

for piano, guitar and percussion

Dedicated to Frank Cox on the occasion of his birthday

Duration: 3'

First performance: July 2011, San Diego

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SOLO WORKS

Monade

1985/1986

for oboe

Duration: ~12'

First performance: 11 August 1988, Darmstadt

Peter Veale

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coincidentia oppositorum

1986

for alto flute

Duration: 7'

First performance: 31 May 1987, Mannheim

Joachim Schmitz

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différance

1987/1988

for violin

Duration: 8'

First performance: 13 August 1988, Darmstadt

Irvine Arditti

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CD: Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)

Dora Entcheva

Rhizom Hommage à Glenn Gould

1988/1989

for piano

Duration: 15'

First performance: 11 February 1992, Hamburg

Till A. Körber

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CD: Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)

Till A. Körber

SOLO WORKS

succolarity 1989

for flute

Duration: 6'

First performance: 29 January 1990, Freiburg

Martina Roth

© Sikorski, Hamburg · SCORE: SIK 8611

CD: Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)

Carin Levine

memor sum 1989

for viola

Duration: 6'-8'

First performance: 11 February 1992, Hamburg

Barbara Maurer

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CD: WER 6547 2

Bodo Friedrich

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

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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)

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CD: Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)

David Smeyers (clarinets)

SOLO WORKS

Pegasos

1991

for harpsichord

Duration: 7'

First performance: 11 February 1992, Hamburg

David Adams

© Bärenreiter, Kassel · SCORE: BA 7431

CD: WER 6547 2

David Adams

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

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CD: Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)

Jürgen Ruck

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

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CD: Baldreit-Edition Baden-Baden 1995 (www.claussteffenmahnkopf.de)

Ernest Rombout

SOLO WORKS

Wladimir 1993

for violin

Duration: 10'

First performance: 26 February 1997, Munich

Clemens Merkel

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Wladimir 2 1994

for violin

Duration: 10'

First performance: 28 May 1996, Stuttgart

Clemens Merkel

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Trema 1994

for percussion

perc (timp, crot, whip, variable objects)

Duration: ~5'

First performance: 21 May 1995, Freiburg

Pascal Pons

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CD: WER 6547 2

Pascal Pons

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

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CD: WER 6547 2

Till A. Körber

SOLO WORKS

Kammerminiatur [Chamber Miniature] 1995
for piano

Duration: 1'

First performance: 26 September 2003, Heilbronn
Ermis Theodorakis

© Sikorski, Hamburg · SCORE: SIK 8622

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

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La terreur d'ange nouveau 1997-1999
for flute

Duration: 11'

First performance: 25 November 2001, Bludenz
Carin Levine

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Le rêve d'ange nouveau 1999
for piano

Duration: 9'

First performance: 25 November 2001, Bludenz
Sophie-Mayuko Vetter

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SOLO WORKS

Angela Nova 2

1999/2000

for soprano

Duration: 25'

First performance: 9 October 2010, Würzburg
Almut Hellwig

© Sikorski, Hamburg · SCORE: SIK 8628

deconstructing accordion

2000/2001

for accordion

Commissioned by Südwestrundfunk

Duration: 10'

First performance: 30 January 2002, Stuttgart
Teodoro Anzellotti

© Sikorski, Hamburg · SCORE: SIK 8658

Hommage à Mark André

2001

for cimbalom

Duration: 8'

First performance: 27 August 2003, Salzburg
Jan Rokyta

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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

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El sueño de la razón produce monstruos

2003

Un capricho según Goya

for guitar

Commissioned by Jürgen Ruck

Duration: 3'

First performance: 6 September 2003, Stuttgart
Jürgen Ruck

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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

Dedicated to Sophie-Mayuko Vetter

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

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

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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)

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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)

Commissioned by Südwestrundfunk

Duration: ~30'

First performance: February 2012

Vokalensemble Stuttgart

© Sikorski, Hamburg · SCORE: SIK 8665

VOCAL WORKS

void – un delitto italiano

2009

Un epitaffio

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

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

2001/2002

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

2001/2002

for oboe and eight-track tape

Duration: 18'

First performance: 19 February 2003, Stanford

Peter Veale

© Sikorski, Hamburg · **SCORE: SIK 8654**

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)

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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”, “Pegasos” and “Stheno und Euryale” are to be 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” is to be 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”.

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 to be heard in “Angelus Novus”.

WORK CYCLES

Kurtág Cycle

- **Hommage à György Kurtág** (2000/2001)
- **Hommage à Mark André** (2001)
- **Kurtág-Cantus I** (2005)
- **Kurtág-Duo** (2000)
- **Todesmusik** (2001)
- three other works yet in preparation

“Kurtág-Duo”, “Todesmusik I”, “Kurtág-Cantus I” are to be heard in a slightly modified version in “Hommage à György Kurtág”. “Hommage à Mark André” is to be heard (modified) in “Todesmusik I”.

Libeskind Cycle

- **Hommage à Daniel Libeskind, Vol. I** (2002)
- two other works yet in preparation

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 to be heard in “Hommage à Thomas Pynchon”.

Prospero Cycle

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

“Beethoven-Kommentar” is to be 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)
- seven other works yet in preparation

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(jointly with Peter Veale), Kassel: Bärenreiter 1994

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second edition 2008

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

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(= *Klaus Huber. From Time – to Time: The Complete Œuvre. In Conversation with Claus-Steffen Mahnkopf*),
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(jointly with Johannes Kreidler and Harry Lehmann), Hofheim/Taunus: Wolke 2010

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

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

Purcell – Ein Versuch

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

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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)
are to 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

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