



University
of Glasgow

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Supplement

To

The Music of Mauricio Kagel

(Aldershot: Ashgate, 2006)

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University of Glasgow

Edition 1.0

Glasgow, August 2014

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About this Publication

Mauricio Kagel died almost pen-in-hand on 18 September 2008. Although he was known to be in poor health, he remained active as a composer up to the last moment, and his final work, *In der Matratzengruft*, remained unfinished and was premiered in this form posthumously. In my book *The Music of Mauricio Kagel* (Heile 2006b), I endeavoured to discuss all of Kagel's compositions that were known or could be documented at the time. The writing process was concluded sometime in or around November 2005 at the latest. Between that point and his passing, Kagel wrote a handful of compositions that currently await scholarly documentation and discussion, and a small number had escaped my attention. In addition, the investigation of his estate at the Paul Sacher Stiftung (Basel) revealed a number of his early works as well as sketches, drafts, exercises, programmes, audio recordings and other documents from his youth in Buenos Aires. These throw light not only on his training and early compositional development, but also on the transition to his career in Cologne from 1957. A significant aspect in this regard is Kagel's understanding of and approach to dodecaphony. The material available before 2008 – the Variations for Mixed Quartet and the Sextet, in the latter case accompanied by sketch and manuscript materials – only granted a partial insight into the composer's procedures and did not allow for a systematic investigation. Furthermore, recent research provides a much fuller picture of Kagel's upbringing and artistic development in Buenos Aires than was available when I was writing *The Music of Mauricio Kagel*: the work of Christina Richter-Ibáñez (2014) deserves special mention in this regard, although Knut Holtsträter (2010), Makoto Mikawa (2012), Pia Steigerwald (2011), Matthias Kassel (2011) and Michael Kunkel (2009) have also supplied important new ideas, even if their research concerns mostly 'middle-period Kagel'. To this can be added a number of collected volumes, such as Klüppelholz (2008) and Jungheinrich (2009).

For these reasons, it seemed opportune to update the earlier book to include discussion of the early and late work. Since no publisher for a revised, second edition could be found, I have decided to write a supplement and make it available online, free of charge. It should be read in conjunction with *The Music of Mauricio Kagel* which is presently still available for purchase as well as being stocked in most research libraries.

Although I think differently now about many issues covered in that book, I have resisted the temptation to write it all over again. This supplement will therefore only add material on the early and late work that has not been previously covered; it will not comment on any of the works discussed previously. There are a number of exceptions to this rule:

1. There is an *errata* section correcting factual errors in the book (but not matters of judgement).
2. Since, as outlined above, the much fuller picture emerging of Kagel's early years in Argentina affects our understanding of his earliest work from his Cologne phase, such as *Anagrama* and *Transción II*, as well as the Sextet which bridges the two phases, these works will be touched on as well.
3. There is a, as far as can be established, complete (if provisional) catalogue of works. To restrict this to the early and late work would have been impractical.

One of the advantages of this form of publication is that it allows correction of errors as well as addition of new materials as they become available. Readers are encouraged to contact me with any additional relevant information, corrections or comments. These will be reflected in later editions and credited appropriately. My email address is: <bjorn.heile@glasgow.ac.uk>.

Glasgow, 13 August 2014

Acknowledgements

This work would not have been possible without the active support and contributions of a number of individuals and institutions. A Small Grant from the Carnegie Trust for the Universities of Scotland provided the funding for an initial trip to the Paul Sacher Stiftung Basel (hereafter PSS) to inspect the early and late work collected in the Mauricio Kagel Collection (Sammlung Mauricio Kagel, hereafter SMK). The project itself, including another, more extended, stay at the PSS, was financed with a British Academy/Leverhulme Small Grant. My co-investigator Luk Vaes and project partner Martin Iddon provided vital advice and support, including acting as sounding boards, throughout.

I am particularly pleased about the formation of what I would like to call an informal Mauricio Kagel Research Network, who have been extremely supportive and helpful: in addition to those mentioned above, Werner Klüppelholz, Jean-François Trubert and David Sawyer deserve special mention in this respect. Stefan Conradi and Jasenka Knezovic of Edition Peters were very generous in supplying me with scores, recordings and information. Hans-Jörg Müllender, Kagel's chief contact at the Peters provided me with extremely valuable information about Kagel's illness and the creation of *In der Matratzengruft* (his last, incomplete work), for which I am particularly grateful. Frank Halbig of the radio play department of the Südwestrundfunk (SWR) kindly supplied me with a CD of Kagel's *Erratische Blöcke* as well as related documents. Matthias Kassel and Michèle Noirjean-Linder of the PSS proved extremely helpful and accommodating as ever. Christina Richter-Ibáñez generously filled me in on her research on Argentinean music and culture and Kagel's place within it as well as sending me a chapter of her PhD thesis in advance of publication. Luis Mihovilcevic provided further information about Kagel's place in musical life in 1950s Buenos Aires as well as extremely useful contacts. Knut Holtsträter provided me with a thoroughly researched response to my crowd-sourced call to contribute to the *errata* section. Finally, Arnold Whittall has proved very helpful, as always, in discussing the intricacies of dodecaphonic theory and composition and similar matters.

A period of funded research leave from the University of Glasgow allowed me to conduct the research for and write this publication. Last but not least, I would like to thank my students and colleagues at the University of Glasgow. Without their intellectual stimulation, support and good humour, I wouldn't be who I am and wouldn't be able to do what I do.

Errata

N.B.: This is a list of factual errors in *The Music of Mauricio Kagel*. As mentioned before, it does not concern matters of judgement or mention additional information or publications that have become available since. See the following chapters for fuller information on some of the issues mentioned.

- P. 8: The earliest documented contribution by Kagel to the Agrupación Nueva Música took place in 1950, not 1947 (cf. Richter-Ibáñez 2014, 102).
- P. 11: The film studio Kagel (2001, 168) referred to was called SIDE (Sociedad Impresora de Discos Electrofónicos, originally a record company), not SADE. Kagel probably confused this with the Sociedad Argentina de Escritores (The Argentine Writers' Association), headed by Jorge Luis Borges between 1950 and 1953 (see Richter-Ibáñez 2014, 149, fn. 133).
- Pp. 11, 15 and 182: The filmmaker is called Alejandro Saderman, not 'Sanderman'. The mistake was introduced by Wieland Reich (2001), who was the first to establish Saderman as the director (see Richter-Ibáñez 2014, 148, fn. 166).
- P. 182: Saderman's film is called *Muertes de Buenos Aires*, not 'Muertos'. The reference to the film on p. 11 is correct.
- Pp. 14-15: Boulez visited Buenos Aires with the Compagnie Renaud-Barrault in 1950 and 1954, as Richter-Ibáñez (2014, 93–98 and 155–61) convincingly details, rather than in 1953 and 1954 as I outlined. I was confused by two factors: first, Kagel himself has given 1952 as the year of the first visit (Kagel 2001, 38). Second, the Teatro Colón presented Darius Milhaud's opera *Christophe Colomb* (on Claudel's libretto) in 1953 and Barrault's production of Claudel's *play* of the same title with Milhaud's incidental music (which contains only one reference to his opera) in 1954. I assumed a connection between the two productions, but, in actual fact, there doesn't seem to have been one.
- P. 82: The *Lastwagengebläse* required for a performance of *Unter Strom* and listed in the score is a blower motor, not a 'supercharger'. I wish to thank Luk Vaes for this information.

Early Work and Career

The discovery of many of Kagel's early works, sketches and further materials relating to his studies in composition and music theory as well as new research into his biography force us to significantly revise our account of his Argentine period.

The provenance and nature of the materials in the SMK is not entirely clear, however. According to his own testimony (in Heile 2006b, 12), Kagel left most of his work behind when moving to Cologne, since he had originally planned to stay for only a year. This explanation is entirely plausible, yet is somewhat contradicted by the hundreds if not thousands of pages of material, some of which of a notably quotidian nature, relating to that period found in his estate and held at the SMK. The most likely explanation, proposed by Matthias Kassel, the curator, is that the material was sent to Kagel by a relative. This would also go some way in explaining the chaotic nature of the material. Apart from folders with material associated with identified compositions, the SMK currently has five folders of material, entitled *Frühe Studien und Skizzen* (Early Studies and Sketches).¹ In those, what seem to be fair copies or even performance materials of complete works appear next to barely legible sketches and drafts, studies and exercises. Not only is there no apparent systematic distinction between different types of manuscripts and other materials, there is no perceptible chronological order either: where material can be dated at all (either because it is given a date or because it relates to a composition that can itself be dated), it, once again, follows no particular order: for instance, a booklet with composition exercises from 1948 appears next to a newspaper cutting of an article on Bruckner from 1938 (when Kagel was six years old!) and a copy (in Kagel's hand) of rhythmic procedures ('desarrollo ritmico') from the String Quartet Op. 9 by Giselher Klebe (which was composed in 1951).²

Having said that, if we discount what are evidently exercises and study materials, the amount becomes rather more manageable and most of the material can be attributed to a relatively small number of identifiable compositions or fragments. Many of these have been mentioned in relevant catalogues of works ever since Dieter Schnebel's (1970) pioneering efforts and have since been published as printed scores and performed, while others listed there remain lost or may never have existed. Yet others, which have only now come to light, may have to be added to the list, although their status remains somewhat uncertain: given that, in contradistinction to other works from this period, Kagel never mentioned them, we must assume that he regarded them as exercises or studies or had withdrawn them (as will be discussed in more detail below). As always, the material available does not tell us much about any that may have been lost. That Kagel hung on to apparently banal material such as early counterpoint and harmony exercises does not necessarily imply that there wasn't any more important work that has been lost or destroyed. Richter-Ibáñez (2013, 26) has provided an admirable list of Kagel's early works on the basis of a work list which Kagel provided in a letter from 1956 to the musicologist Curt Lange (quoted in Richter-Ibáñez 2014, 307–11) as well as

¹ The SMK is currently not fully catalogued and ordered. For this reason, most manuscript materials are identified by the composition with which they are associated. For many compositions, there are several numbered folders, although the numbering and placing of materials in folders may be preliminary. There is no coherent system of ordering or identifying materials within folders. In the following, I will seek to pragmatically clarify how materials can be found or how they are identified; most should be traceable by future researchers (cf. Holtsträter 2010, 273–74).

² SMK, *Frühe Studien und Skizzen* 2/5.

the available manuscript materials which provides an excellent basis for an authoritative catalogue of Kagel's works, an attempt at which is provided at the end of this document.

The revision of my account of Kagel's early life needs to start with his parents: a stationery form for invoices among the materials in the SMK (*Frühe Studien und Skizzen*, 2/5) dates the foundation of his father's business to 1920 (s. fig. 1). This means that they must have emigrated to Argentina somewhat earlier than I assumed (1922) and a lot earlier than Kagel himself claimed ('late 1920s', cf. Heile 2006, 7 and 175, endnote 1.1) and must have been relatively well established by the time he was born (1931).

CASA IMPORTADORA
— DE —
ARTICULOS EN GENERAL

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rías, Cartonerías y Marroquinerías

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flexibles y Carpetas

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DESDE 1920 SE ESPECIALIZA EN ARTICULOS EN
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Estimado Sr. Cliente:

Tengo el agrado de ofrecer
los siguientes articulos:

En espera de sus gratas
órdenes, saludo a Vd. atte.

S.S.S.
J. G. KÄGEL

POR MAYOR CONSULTA PRECIOS

Figure 1: Pre-printed invoice form from the paternal business (Paul Sacher Stiftung, Basel, Sammlung Mauricio Kagel, *Frühe Studien und Skizzen*, 2/5)

Another aspect the materials in the SMK throw light on is his musical training, specifically in music theory. Thanks to Kagel's somewhat obsessive hoarding we have such materials as an early notebook in elementary music theory, covering such things as pitch, rhythmic values, scales, clefs and the like, more like a textbook than a work or study book and, apparently, in a teacher's not his own hand. Arguably more revealing are copious amounts of exercises in species counterpoint, chorale harmony, figured bass and stylistic or pastiche composition (notably scherzos and, for some reason, tarantellas). There are very few, if any, corrections in a teacher's hand, and it is impossible to say with certainty whether the exercises were written for a teacher, or if so who that teacher was, or whether they were self-directed. They reveal a very thorough and rather traditional grounding and show Kagel to have been very able and competent, although the absence of any chronological order makes it hard to gauge what stage he was or should have been at when completing any given exercise. Moreover, there is a relative lack of what one might consider high-level exercises (within the framework of such a traditional training) such as sonata-form movements or fugues. What, from the perspective of Kagel's later stylistic development, may seem surprising is the large amount of broadly neo-classical studies and exercises: a 'Bachiana' in the aforementioned notebook from 1948 (SMK, *Frühe Skizzen und Studien*, 2/5) is a notable example (whether in response to Heitor Villa-Lobos's *Bachianas Brasileiras* from 1938 or not). But this seems entirely understandable for a sixteen-year-old at a time and place where this was by far the dominant style. Furthermore, there is evidence (explained in more detail below) that Kagel studied theory with Ginastera in preparation for the audition at the Conservatorio Nacional (National Conservatoire), and the exercises are very akin to the folkloristic nationalism that Ginastera espoused at the time, even if it doesn't appear as if Kagel studied composition proper with Ginastera. As outlined in *The Music of Mauricio Kagel* (Heile 2006b, 8), Ginastera's tuition did not prevent Kagel from failing the auditions. It is telling in any case that this example falls just before Kagel fully immersed himself in the work of the Agrupación Nueva Música (hereafter ANM), which meant throwing his lot in with the international dodecaphonic avant-garde.

A particularly rich source for gaining an insight into Kagel's professional career is the collection of concert programmes which he amassed and which now also form part of the SMK.³ A programme for a guest performance by the Renate Schottelius dance ensemble at the Teatro Colón during its 1956 season, for which Kagel acted as conductor, contains the following biographical profile:

[He] studied piano with Vicente Scaramuzza, harmony and counterpoint with Alberto Ginastera and Juan Carlos Paz, completing his studies in composition autodidactically.

In addition, he took a course in orchestral conducting with Teodoro [Theodor] Fuchs. He joined the artistic direction of the Agrupación Nueva Música with which he collaborated as pianist and director of numerous concerts dedicated to the dissemination of contemporary music. In the years 1954 to '55 he directed the Permanent Choir of the Sociedad Hebraica Argentina [Argentine Hebrew Society]. In 1954, with the help of young musicians, he created the Chamber Orchestra Pro Musica, dedicated in particular to the repertory of works from the baroque and classical periods.

In the present year, he won a competition for the post of Maestro Sustituto (Assistant Conductor) at the Teatro Colón, while concurrently also serving as rehearsal director for the

³ SMK, *Box Programmhefte, Argentinien*.

Chamber Opera of Buenos Aires and Musical Advisor to the Department of Cultural Relations at the University of Buenos Aires.

As a composer, he has written several works for chamber ensembles and string orchestra, premiered in this city. His work as a critic and essayist has been published in Argentine and foreign media.⁴

Most of these claims can be confirmed with the other evidence available. A letter from 3 September 1956 Kagel wrote to the musicologist Curt Lange outlining his career and listing his compositions, which has been uncovered by Richter Ibáñez (2014, 307–11), provides further details, while corroborating the account provided in the programme note. The fact that Kagel studied with Ginastera is perhaps the least well-known element. This is somewhat surprising, inasmuch as Juan Carlos Paz, his other acknowledged tutor, whose seminal importance for Kagel has long been recognised, took a generally dim view of Ginastera, whom he seemed to have regarded as a competitor.⁵ The world of contemporary music in Buenos Aires was split into camps associated with Ginastera and Paz respectively, and it was hardly possible to belong to both (cf. Jones 2007, 34–5; Richter-Ibáñez 2014, 82–83; Buch 2007). Having said that, Kagel's letter to Lange (quoted in Richter-Ibáñez 2014, 307) states that he studied with Ginastera from 1947 to 1948 and with Paz from 1948 to 1951 (with interruptions), suggesting that any overlap between the two teachers must have been short and his exposure to Ginastera quite limited.

Kagel's work with the Agrupación Nueva Música is particularly well documented. He appeared in performances starting in 1950, when he performed Ben Weber's Piano Suite Op. 27, Hans Joachim Koellreutter's *Variations 1947* and Alois Hába's Toccata, quasi una fantasia, Op. 38 (Richter-Ibáñez 2014, 106). During the key years 1952 and '53, the ANM gave six monthly concerts per season, which lasted from May to October or November. Kagel regularly appeared as pianist during these concerts. In the last programme of 1952, in which his own Variations for Mixed Quartet was premiered as well, for instance, he played Jacques Wildberger's Piano Suite, Webern's Pieces for Violin and Piano Op. 7, Five Songs by Ives, Schönberg's Two Songs Op. 14 and Bartók's Second Violin Sonata (see fig. 2). The recordings by the ANM collected in the SMK present a professional ensemble of very high standard,⁶ so the presence of a twenty-year-old musician with no credentials to speak of and no conservatoire or other formal higher-level education may well be surprising and can probably only be explained through his association with Teodoro Fuchs and, in particular, Paz, both leading figures

⁴ Estudió piano con Vicente Scaramuzza, armonía y contrapunto con Alberto Ginastera y Juan Carlos Paz, completando sus estudios de composición como autodidacta.

Con el maestro Teodoro Fuch[s] realizó, además, un curso de dirección de orquesta. Integró la dirección artística de la Agrupación Nueva Música en la que colaboró como pianista y director en múltiples conciertos dedicados a la difusión de la música contemporánea. En los años 1954-55 ejerció la dirección de Coro Estable de la Sociedad Hebrea Argentina. En 1954 creó, con el concurso de jóvenes instrumentistas, la Orquesta de Cámara Pro Música, dedicada en especial al repertorio de las obras de los periodos barroco y clásico.

En el presente año ganó por concurso el cargo de Maestro Sustituto en el Teatro Colón, desempeñándose, asimismo, como Director de Estudios del Teatro de Opera de Cámara de Buenos Aires y Asesor Musical de la Universidad de Buenos Aires en el Departamento de Relaciones Culturales.

Como compositor ha escrito diversas obras para conjuntos de cámara y orquesta de cuerdas estrenadas en esta capital. Su actividad como crítico y ensayista ha sido publicada por órganos argentinos y extranjeros. [All translations are mine, unless otherwise indicated.]

⁵ In his *Introducción a la música de nuestro tiempo*, Paz (1971) charges Ginastera with 'opportunistic eclecticism' for combining folkloristic nationalism with aspects of cosmopolitan modernism (488), of a 'criollismo' à la Massenet (490) and of taking a comfortable, largely risk-free course (492).

⁶ See, for instance, SMK OM MK LPS 14A und 16B.

in the ANM. Indeed, Kagel is listed under Artistic Direction, next to Noemí Saslavsky, Daniel Devoto, Juan de Prat Gay and Paz himself.

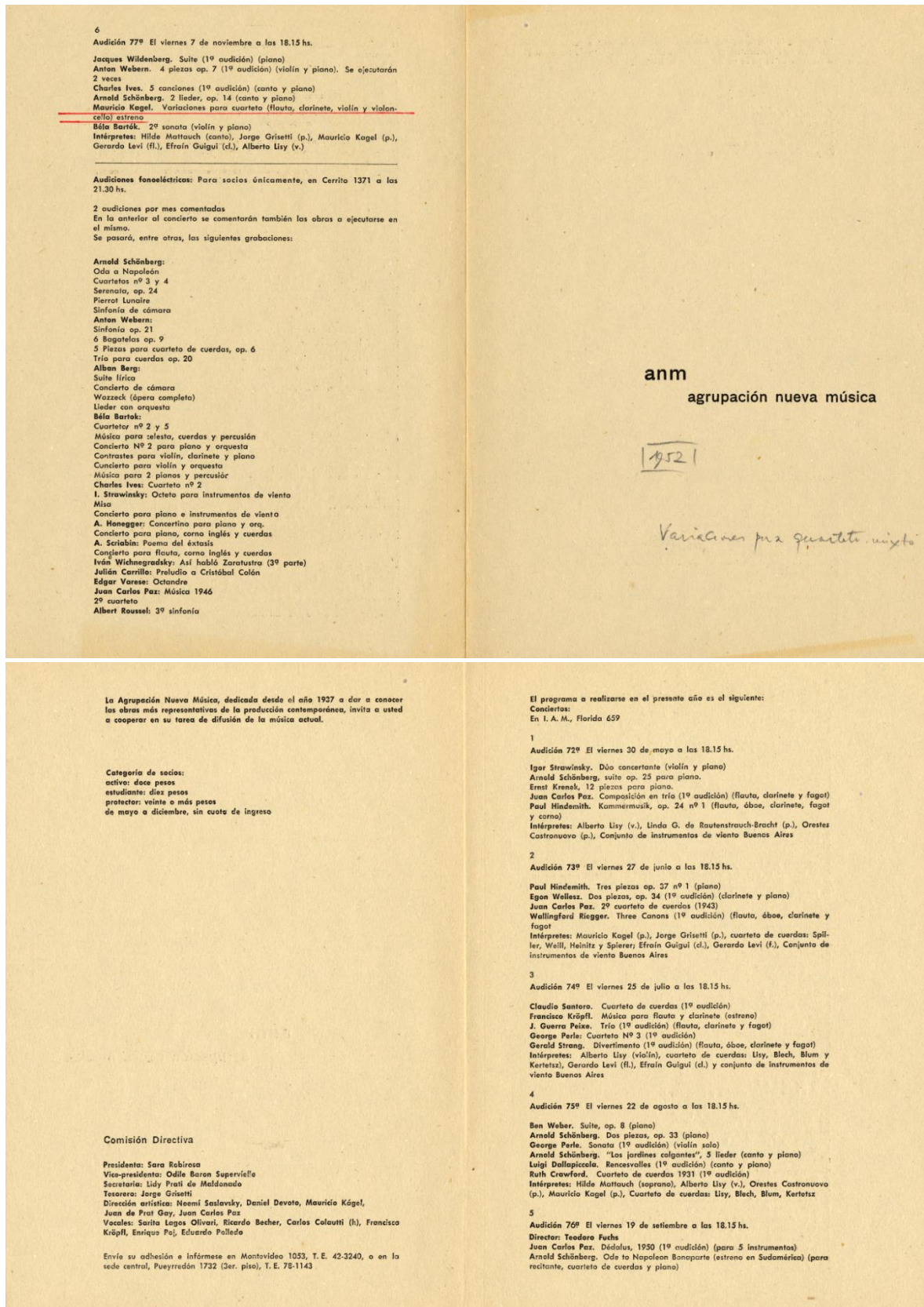


Figure 2a-b: Programme for concert of the Agrupación Nueva Música with premiere of Kagel's Variations (recto and verso); underlinings and pencil annotations in Kagel's hand (Paul Sacher Stiftung, Basel, Sammlung Mauricio Kagel, Programmhefte Argentinien, 1952)

In the previous year, Kagel had given a solo programme in Córdoba under the auspices of the ANM, performing Schoenberg's Piano Pieces Op. 11 and Op. 19, alongside works by Scriabin, Bartók, Apostel and Paz, heralding his appearance with an article in one of the city's newspapers in which he extolled the role of dodecaphony as a historically necessary step (in fairly orthodox fashion, it has to be said).⁷ This programme appears to have been a bit of an anomaly, however, and 1951 must have been a fallow year for the ANM with only one regular concert (apart from the additional one given by Kagel).

Kagel's role within the ANM grew in 1953: he continued his work as pianist but also directed what was announced as the Choir of the Agrupación Nueva Música in Ben Weber's *Ninth Sonnet (Rilke)*,⁸ Gerad Strang's *Three Whitman Excerpts* and Slavko Osterc's *Magnificat*, and an instrumental ensemble in Hans Erich Apostel's Quartett Op. 14 and Paz's *Concierto No. 2 en estilo clásico (1935)*. Alongside Paz and Prat Gay (but none of the previous members), Kagel was also responsible for programming (the term *Programmación* having replaced *Dirección artística*). In addition, his name appears in a list of members of the Grupo Argentino de Compositores Dodecafonistas (Argentine Group of Dodecaphonic Composers), alongside those of Carlos Rausch, Nelly Moreto, Juan Carlos Paz, César Franchisena and Ricardo Becher.⁹ After or during the 1953 season, Kagel's association with the ANM came to an abrupt stop. His Sextet had been announced for the season (although in a version for flute, clarinet, trumpet, violin, viola and cello, suggesting either that the substitution of bassoon for trumpet occurred later or that a mistake had been made), although it was not performed in the end. It seems likely that he had by that point fallen out with Paz.

What exactly caused the conflict between the two remains somewhat unclear. According to an interview which Matthias Rebstock held with Francisco Kröpfl, one of Kagel's most important contemporaries, Kagel had taken out a major part of the programming and Paz felt insufficiently consulted. This seems a relatively minor cause for a complete cessation of communication lasting decades (indeed, for all we know, for the rest of Paz's life), but both were known to be headstrong. Soon after, in an article on dodecaphonic music in Argentina, Paz listed Wilenski, Franchisena, Moreto, Rausch and himself, before adding that Kröpfl and Kagel 'support the movement as well, although from an amateurish perspective' (quoted from Richter-Ibáñez 2014, 130). In the 1971 edition of his *Introducción a la música de nuestro tiempo*, Paz (1971, 459) is generally more objective and less openly dismissive, although he does mention Kagel in a list of composers and musicians, including Cage, Tudor, Wolff, Pousseur and Juan Hidalgo who are guilty of 'circus-type outbursts'. If we believe Jacobo Romano's biography of Paz, the latter's private views of Kagel were rather more colourful. Romano quotes Paz characterising Kagel thus (quoted from Richter-Ibáñez 2014, 132):

What a cheeky fellow! We never got on. I was reluctant to work with him. He pretended to know everything, methods and techniques that, in my opinion he had not yet digested. He joined the Agrupación during a brilliant period. We had over 180 members. You could almost say that we had a surfeit of money.

⁷ *Diario Córdoba*, 24 August 1951. This is also retained in the box *Programmhefte, Argentinien* at the SMK.

⁸ Ben Weber was performed relatively frequently by the ANM and Kagel in particular, at least in relation to his limited name recognition today.

⁹ Programme flyer for the *Audición No. 82, SMK, Programmhefte, Argentinien*.

If this statement is indeed authentic, whatever caused the rift in the first place, Paz's opinion of Kagel was low and not about to change overnight. From 1954, the main focus of Kagel's activities was the Sociedad Hebraica Argentina (SHA). Whether this came about because he had to seek alternative means of pursuing a career after abandoning work with the ANM, or whether he would have taken on additional work in any case is unclear. His main role was to build and direct a chorus (see fig. 3), progressing from assistant to director on his teacher Teodoro Fuchs's retirement. However, numerous concert programmes and flyers show that, like most musicians in comparable institutional contexts, he fulfilled a number of functions, including as pianist and ensemble director. He seems to have been well integrated in the Jewish community, since he can also be seen performing in a reception for the Argentine Ambassador to Israel and giving a talk on Jewish and Israeli music at the Instituto Cultural Argentina Israeli (both in 1955), among other activities. During this period, musical life in Buenos Aires, like that in many comparable cities, was dominated by exiled Jewish musicians from Europe, so there was a significant overlap between the membership of the SHA and those of the city's leading musical associations, such as the Collegium Musicum and the Asociación Amigos de la Música; even the Asociación Nueva Música was multiply interrelated with the other institutions mentioned (Richter-Ibáñez 2014, 77). Thus, by pursuing a career in the Sociedad, Kagel by no means withdrew from the centres of musical activity.

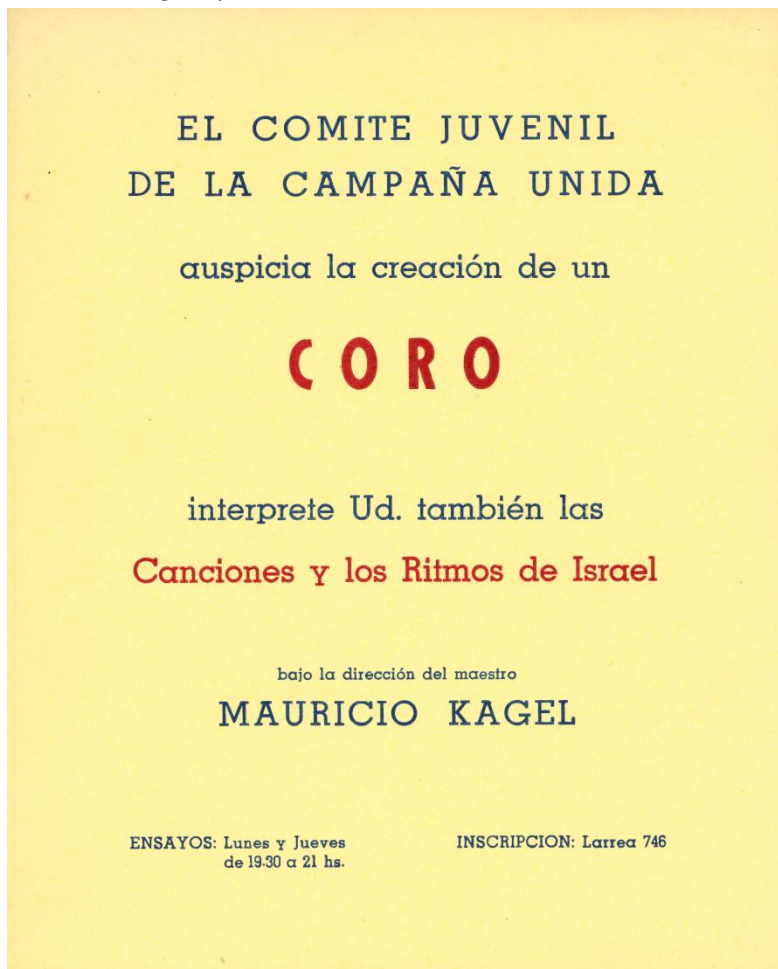


Figure 3: Poster for the creation of a youth choir under Kagel's direction (Paul Sacher Stiftung Basel, Sammlung Mauricio Kagel, Frühe Studien und Skizzen, 3/5)

In parallel, Kagel set up the Orquesta de Cámara Pro-Musica which lists him as a co-Director. It would appear as if the mentoring by Fuchs and, to a lesser extent, Leuchter, his theory teacher, was

instrumental for Kagel's career, since both names feature frequently on the boards of the various bodies for which he worked. In both his activities at the Sociedad Hebraica and the Chamber Orchestra Pro Musica, Kagel had to be pragmatic: the programmes do not feature any avant-garde music, but focus on the moderate mainstream of modernist music, such as Honegger, José María Castro and Ginastera, in addition to works from the baroque and classical (but not romantic) periods.

Next, in 1956, Kagel appears as a founding member of the Teatro de Opera de Cámara de Buenos Aires (Buenos Aires Chamber Opera), for which he acts as rehearsal director, also providing programme notes for twentieth-century works. The group produced Milhaud's *Les Malheurs d'Orphée* and Britten's *Let's Make an Opera* alongside smaller, and typically lesser known, works from the classical period. His appointment at the Teatro Colón as assistant conductor in the same year, for which he acts as rehearsal conductor and accompanist for Donizetti's *Lucreza Borgia* and Verdi's *Luisa Miller*, among others, is arguably the high point of his career in Buenos Aires.

Given the historical and geographic distance, it is difficult to gauge Kagel's level of success, both artistically and financially speaking. Considering, again, that he had no formal qualifications we know of, he seems to have been moderately successful or at least to have shown distinct promise. What is noteworthy, however, is the disconnect between his activities as a composer and as a performing musician after his break with the ANM. It would appear as if the peer support provided by the Agrupación proved irreplaceable, and, as will be seen, it also seems as if Kagel's career as a composer was essentially stalled from 1954 on.

The Variations for Mixed Quartet and the Sextet remained the only of Kagel's compositions associated with the ANM, and only the former was actually performed there: a recording of the event (SMK OM MK LPS 14A und 16B), although of very poor quality, seemingly due to Kagel's repeated playback of the delicate Pyral records, presents a fine performance. It is usually thought that Kagel revised the piece in Cologne in 1957 to have something of a calling card for his second career, and I have suggested as much myself. In retrospect, another reason could be that, like most composers, he wanted the piece to be performed at all, and it is this which may have given it precedence not only over the Variations (which were quite old by then, considering the age of its composer) but also over the Four Piano Pieces and the *Five Songs from the Genesis* (both from 1954). In other words, there is no compelling reason to assume that Kagel necessarily regarded the Sextet as a superior or at least more promising composition than the succeeding works. From an objective perspective (to the extent possible), the two later works are arguably more accomplished.

Even though the Sextet was not actually performed by them, it seems relevant that Kagel only released the two works associated with the ANM (in revised form) in Germany during his lifetime. Although this could be coincidental, it seems plausible that he felt more confident about those works which were produced with the benefit of a network of like-minded colleagues and destined to be premiered by highly qualified musicians in the context of similar work before a comparatively knowledgeable and appreciative audience. Although his later works did get airings, some of the occasions seem less auspicious.

Another enticing fragment of his biography can also be confirmed: a programme brochure from the Cinemateca Argentina from 15 December 1953 (SMK, box 'Programmhefte, Argentinien') sees Kagel, together with Jorge Milchberg, synchronising Erik Satie's music to René Clair's *Entr'acte* in Milhaud's arrangement for piano duet. The programme doesn't make clear whether the music was performed live or played from recordings, although Milchberg (in Richter-Ibáñez 2014, 303) remembers that he and Kagel pre-recorded it. Kagel was sufficiently intrigued by Clair's work to

write an article on him for the magazine *Gente de Cine* (Richter-Ibáñez 2014, 146). That Kagel really was a co-founder (whatever that means) of the Cinemateca, as Klüppelholz (1981, back cover) has it, seems unlikely, however, given that he was 17 at the time. The Cinemateca was founded in 1949 (not 1950, as Klüppelholz assumes) primarily by the film critic 'Roland' (full name: Andrés José Rolando Fustiñana) (Granado 1999).

As regards Kagel's catalogue of works, the much-vaunted *Palimpsestos* for mixed choir has to be regarded as lost, if indeed it ever existed. The only manuscripts that can be connected with such a project date from 1953 and are for chorus with piano accompaniment on 'Asesinato' from Federico Garcia Lorca's *Poeta en Nueva York* (SMK, Folder *Asesinato*). The connection here is that previous descriptions stated that *Palimpsestos* was indeed a setting of *Poeta en Nueva York*.¹⁰ However, although many of the poems in that collection are given in different versions and are thus indeed palimpsestic, this is not true of 'Asesinato', as Richter-Ibáñez (2014, 249) points out. Moreover, the composition is much later than the date that, following Schnebel (1970, 322), is usually given for *Palimpsestos* (1950), and it is only a couple of bars long before having been abandoned. It exists in a draft version in pencil and a fair copy in black ink. While the former extends till 'esa manera' near the end of the – very short – poem, the fair copy was broken off three lines earlier at 'el mar'. Like all pieces from this period it is in twelve-note technique, in a fairly simple and orthodox fashion. In addition, the chorus makes effective use of speaking.

There is no evidence that the Two Pieces for Orchestra mentioned in relevant catalogues (including my own) for 1952 ever led an independent existence as complete works, although they do appear in connection with *Música para una torre* (see below), at least if one is willing to interpret the term 'orchestra' broadly. Another intriguing lacuna is the music for Alejandro Saderman's *Muertes de Buenos Aires* (1952). *Muertes* was Saderman's first film, a short lasting only six minutes and described as a thriller by *Internet Movie Database* (Saderman N/A). All that can be found in the SMK is a blue-line print of a typewritten scenario. Although this does suggest that Kagel was indeed involved with the film, it presents no more than a list of shots with their durations (which would add up to more than twelve minutes, but this is presumably before editing). According to an interview between Daniel Varela and Saderman, the film did not originally contain music at all and Kagel added music after it was premiered. Only two short fragments of the film survive.¹¹ Milchberg (in Richter-Ibáñez 2014, 303) remembers that he and Kagel recorded music 'for a tale by Borges ... [producing] some kind of *musique concrète* by directly striking the strings of an open piano'.

For these reasons, although they don't necessarily contain the earliest music he has written and released, the Variations for Mixed Quartet [Flute, Clarinet, Violin and Cello] (1952) or *Variaciones para cuarteto mixto*, to give them their original title, have to be regarded as Kagel's first complete, preserved and acknowledged composition. I briefly discussed the Variations in the earlier book, but my observations were based on the printed score which represents Kagel's revisions from 1991 – which turn out to have been rather extensive. Furthermore, as outlined above, the availability of a wider corpus of works from the same period provide a better context for comparison and systematic

¹⁰ To complicate matters further, in his letter to Curt Lange, Kagel mentioned only a composition entitled *Dos poemas de Federico García Lorca*, rather than *Palimpsestos*, although he gave 1953 as the date. The forces given are mixed choir a capella, which is consistent with the details typically provided for *Palimpsestos*, but not with 'Asesinato' which envisages piano accompaniment. It seems impossible to clear up these discrepancies, but it is likely that 'Asesinato' was a part of *Dos poemas* and that Kagel used *Palimpsestos* as an alternative title or misremembered it. Whether that composition was ever finished and has been lost or whether it never existed remains similarly uncertain.

¹¹ Personal Facebook message from Luis Mihovilcevic, 16 August 2013.

analysis, notably regarding Kagel's use of twelve-note techniques.¹² The work is in some ways a systematic compendium of dodecaphonic composition, in particular as regards row projection – not surprisingly for a young composer who is still learning the technique, although this is no longer his first experiment with it. Kagel typically wrote down the prime form on the sketches for the work in question, which obviously facilitates analysis.

The theme exposes the row in linear form, in a fugato-like polyphony using only the prime form and its retrograde, eliding the last note of the former with the first note of the latter. While there are some irregularities in the counterpoints – at one point the retrograde is accompanied by a version of the prime form in the following order (using numerals from 0 to 11, as has become the norm in Anglo-American serial theory): 2-1-0-5-4-3-8-7-6-11-10-9 (see Richter-Ibáñez 2014, 262) and on other occasions, the dodecaphonic identity of some pitches becomes unclear altogether – the dodecaphonic structure is mostly straightforward and orthodox. Later passages explore the diminution and augmentation of the opening motif, again reminiscent of fugue composition. The instruments drop out one after the other, mirroring the staggered entries at the beginning.

Variation I, then, continues with linear statements of the row, but uses all the classic forms, in addition to the prime form, namely inversion, retrograde and retrograde inversion, but without transpositions. Thus, the flute plays the prime form, followed by retrograde inversion and retrograde; the clarinet the inversion followed by retrograde inversion; the violin the retrograde followed by prime form, followed by a return of the retrograde; and the cello, finally, the retrograde inversion, followed by prime form and retrograde. The row statements are rhythmically set off from one another in a polyphonic texture.

Variation II explores the splitting of the row between the different instruments, although again in linear statements, in a quasi-Weberian manner. Thus, the prime form is introduced by the flute playing notes 0-1-3, the violin 2-3, the flute again 5, clarinet 8-9, violin 6-7, clarinet 10-11, and, finally, violin 4. This is followed by a complete and linear statement of the row in the violin, however. After a contrasting middle-section, whose dodecaphonic nature is harder to discern, the third and last section consists of an exact retrograde of the beginning.

Variation III is noteworthy for introducing a transposition of the prime form, namely a fifth down to E. It is also the first occasion in which several different forms of the row are being projected simultaneously (the transposition of the prime form being accompanied by its original form). It also most consistently uses fragments of the row, often in ostinatos.

Variation IV shows Kagel's first extended engagement with the harmonic properties of the row. It is first stated linearly, with the violin playing notes 0-1-2-3, the flute 4-5-6-7, the clarinet 8-9 and the cello 10-11, in variously rhythmically overlapping entries. In the final section of the piece, however, the retrograde is projected in simultaneous lines, so that, in a series of homophonic tetrads, the four parts play three successive notes of the row each (resulting in chords consisting of 0/3/6/9 and 1/4/7/10).

¹² Following German theory and the precedents set by Grant (2005) and Iddon (2013), among others, I distinguish between dodecaphony and serialism in this publication. According to this tradition, serialism is defined by parametric thinking more than the use of rows, so twelve-note compositions, including Kagel's early works, are not serial (despite some tentative approaches to parametric conceptions). Apart from this theoretical rationale, this terminological approach has some historical support. Although Juan Carlos Paz, in his Schoenberg monograph (Paz 1958), uses the words *serie* and *serial*, presumably in response to Leibowitz's influential writings, the word *dodecafonismo* and its derivatives were more commonly used in Argentina at the time.

I wish to thank Martin Iddon for suggesting that I clarify my terminology in this instance.

Not surprisingly, this is followed in Variation V by the first vertical projection of the row. The variation starts with a succession of tetrads, segmenting the prime form into three tetrachords, whereby each chord is repeated with different voicings: 0/1/2/3 – 0/1/2/3/ – 4/5/6/7 – 4/5/6/7 – 8/9/10/11 – 8/9/10/11. This is followed by the same treatment given to the retrograde inversion, before the final section, as in Variation II, exactly mirrors the beginning.

Variation VI returns to linear exposition of the row, although in a more densely polyphonic and fragmented texture. As Richter-Ibáñez (2013, 268) points out, the variation also pursues the idea of symmetry on a different level, mirroring material not only on the vertical but also the horizontal axis, with the ending being the retrograde of the beginning with instrumental parts being exchanged. The concluding Variation VII, finally, distributes the notes of the row liberally in a predominantly vertical manner, with the instruments building pairs. Again, the final three bars are a retrograde of the first three bars with the variation beginning and ending on a sustained C#.

In this fashion, Kagel can be seen to experiment with the different possibilities of dodecaphonic composition in the Variations, in particular trying out different ways of projecting the row (horizontally or vertically and all manner of combinations between the two), using more than one row form at a time, overlapping entries and so forth. He also explores the four major forms and, on one occasion, a transposition, although there is little sense that they are employed systematically and to any particular musical effect. As stated in *The Music of Mauricio Kagel*, the row itself is fairly basic, with no particular structural characteristics, and there is little evidence of significant pre-compositional ordering, in either the sketches or the composition itself.

Richter-Ibáñez (2014, 261) quotes Kagel's own comments from the time of the revision in 1991, outlining how the composer created affinities between the Theme and Variations I, IV and V as well as between Variations II and VI which are respectively linked through the same tempo. In addition, the theme exposes a number of rhythmic cells which are developed in the variations. While Kagel's treatment of these rhythmic models is more akin to traditional motivic variation than serial principles, it is significant that he clearly felt the need to complement the dodecaphonic ordering of pitch with some kind of rational structuring of rhythm.

Studying the original fair copy, it becomes evident how far-reaching some of Kagel's revisions were. Indeed, Kagel copied the composition by hand making changes as he went along, rather than photocopying it and introducing changes to the copies, as would be more in keeping with his usual practice. Despite this, the manuscript materials show further sets of revisions. The first significant change is of course that the revision can alternatively be played by a string quartet; indeed, judging by the scoring and playing techniques used, this seems now the preferred version. In the Theme and Variation I Kagel did not modify any pitches or rhythms, but 'only' the playing techniques, but these are often changed radically: while he employed a *naturale* sound by default in the original version, only using effects sparingly, this is now all but reversed. Even more radical is the treatment of dynamics, which are frequently reversed from the original. Finally, the notation has been changed with respect to enharmonic spelling. The succeeding variations are more drastically altered, in some cases beyond recognition. Kagel frequently added parts, but never cut any; as a consequence, the revision is significantly denser than the original. Furthermore, in some cases, he added ever more material in successive revisions, as if was struck by *horror vacui*. In addition, he cut entire sections and added new material, most drastically in Variations II and VI, in the former case accounting for the greatest part of the Variation, in the latter, practically its entirety. Without exception, these revisions completely ignore the twelve-note structure of the original.

It is difficult to judge the rationale for these revisions. On one hand, the original does betray the age of its composer at times, both in its compositional qualities and in the way it is notated. On the other, if Kagel did regard the composition as worthy to be released, why did he feel the need to effectively censor it in this way? It almost seems as if he could just as well have written a new one. In particular, the way in which he completely ignored the dodecaphonic structure of the original seems tantamount to a lack of faith. That, in 1991, he no longer felt bound by the same principles as in 1952 is understandable, but the fact remains that at that point he was a twelve-note composer and the Variations are eloquent testimony to that fact. Not only has he obscured the original structure, but he has also undermined its integrity and coherence: it is hard to say, for instance, what is supposed to connect the new Variation VI with the theme: the latter is recognisably in Kagel's style from the early 1990s, with note repetitions and falling minor seconds in continuous 'sewing-machine' semi-quavers, and no trace of either the twelve-note row or the rhythmic cells of the theme.

In some ways, the best comparison is provided by Pierre Boulez's revisions or proliferations of his own compositions, but the difference is that, in these cases, the original versions are usually known and, to an extent, remain in circulation, so audiences have a chance to compare the different versions. By contrast, Kagel's case seems more akin to passing off a new composition for an old one. Likewise, whereas in Boulez's case, the original can typically be heard in the new one, alongside additional material, like an overpainting, Kagel has effectively erased traces of the old and started anew.

In many ways, Kagel's next composition, the Sextet for Flute, Clarinet, Bassoon, Violin, Viola and Cello (1953), continues where its sister work, the Variations left off. It obviously slightly expands the forces (but along the same lines), and, famously, it takes the rational control of rhythm to a new level. This has already been discussed quite extensively in *The Music of Mauricio Kagel* (Heile 2006b, 18–21), but at this point I want to concentrate more firmly on the original version, rather than the 1957 revision. In addition, a more thorough discussion of the dodecaphonic structuring is again in order. The first thing to note is that the organisation of rhythm in the work cannot be described as 'serial' under any definition of the term. My own comments were perhaps slightly more ambiguous than seems desirable, and Mikawa (2012, 67) blithely repeats Kagel's own claim (in the Philharmonia edition of the score) that the work is based on a rhythmic 'series of twenty-one durations' (Kagel 1993, IV). In actual fact, the rhythmic values in question, the first nineteen notes and two rests in the first violin part, are no more serial than the equivalent notes in Brahms's Fourth Symphony or any similar work. To recap, Kagel had found a book on Indian tala (rhythmic modes) – which Richter-Ibáñez (2014, 269) has since identified as Guido Gasperini's (1988) *Storia della semiografia musicale* [1905]¹³ – and copied out the tala one after the other (which, needless to say, is completely contrary to the nature of such modes and their use). The resulting succession of rhythmic values underlies the original first movement, being passed through the instruments (whereby the first violin is given the first 21 values, resulting in the alleged 'series'). This doesn't fulfil any of the criteria for a series: it consists of only four different values, most of which are repeated frequently; there is no ordering or structuring principle; there are no serial operations undertaken with this material; and it is not correlated in any recognisable way with the twelve-note row. Having said that, it is clearly significant that Kagel perceived the need to find some sort of correlate to

¹³ Richter-Ibáñez and I have had access to the same sketch sheet (SMK, *Sexteto*, currently among Manuscript II), on which Kagel jotted down the author and 'semiografia musicale', but she was more successful in deciphering his handwriting.

dodecaphony on the level of rhythm and that alone links his efforts with those of his contemporaries in other parts of the world, even if his attempted solution reveals an as yet underdeveloped understanding of the nature of serial thinking. The point I am making is not that serialism would develop along different lines (which Kagel couldn't have known), but that a succession of rhythms consisting of a small number of different values which are repeated *cannot* be considered serial on the dodecaphonic model established by the second Viennese School.

Figure 4 shows a further rhythmic sketch, on which Kagel has used the succession of values based on the tala in the top line to generate the rhythmic structure of the remaining parts, applying the first six values vertically as well as horizontally. This, again, suggests an attempt to emulate some of the principles of twelve-note technique (which typically assumes equivalence between horizontal and vertical projections of the row, although rarely in such a simple way) on the level of rhythm. As I pointed out in *The Music of Mauricio Kagel*, this seems misguided since a simultaneity of rhythmic values makes much less perceptible sense than the time-honoured relation between melodic line and harmony.

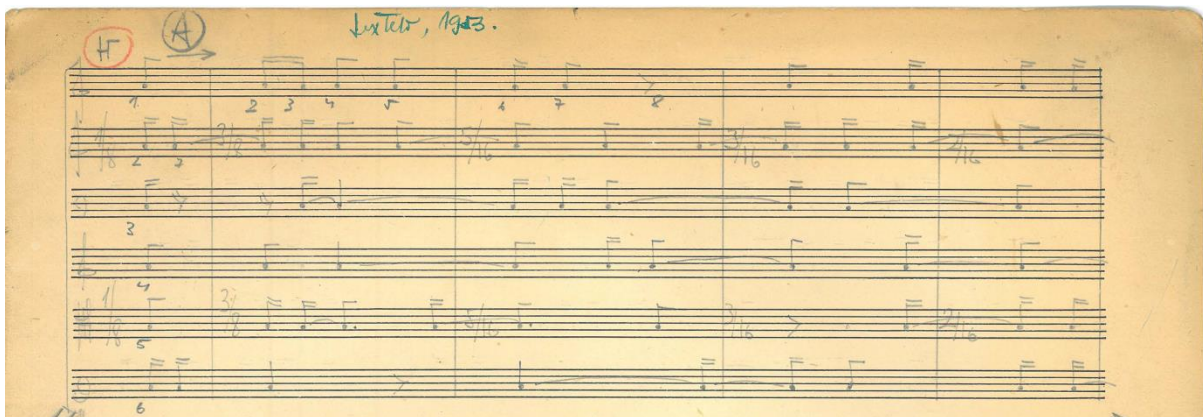


Figure 4: Rhythm sketch for the String Sextet, showing the tala in horizontal and vertical distribution (Paul Sacher Stiftung, Basel, Sammlung Mauricio Kagel, Sexteto)

As regards pitch, the sextet shows a more confident handling of dodecaphonic structure than was apparent in the Variations. Kagel no longer feels the need to tick off different techniques and row forms, something that may have been due to his lack of experience or have been suggested by the technique of variations in the earlier work. What is noteworthy is that he deploys the row vertically from the start and throughout in a rather dense, mostly chordal, texture. More precisely, in much of the piece, throughout both movements, he projects the row in some kind of spiral or zigzag movement, moving from the top part down, then up again, down and so forth. The first movement is in ternary form, with the B section using a transposition of the prime form (on C, rather than on A, as in the first section). The third section is an exact retrograde of the first. Only in solo passages is the row projected linearly; for instance, the first section ends with the cello playing a capella, unfolding the row melodically. Revealingly, however, the section does not end with the last note of the row: as would remain characteristic of Kagel's dodecaphonic practice, twelve-note structures do not necessarily coincide with formal junctures, but instead continue across sectional markers or, as on this occasion, are simply cut off. At this point, the rhythmic framework provided by the tala generated the overall length of the section, and this overrides the dodecaphonic structure.

Compared to the somewhat amorphous and predominantly densely homophonic texture of the first movement, the second is more varied, mobile and rhythmically accentuated. Unusually, Kagel had crossed a whole five pages of the beginning, for unclear reasons. The texture gets increasingly

complex and dispersed throughout the movement, until, at the end, several simultaneous lines and fragments are passed around the instruments, which Kagel clarified with dotted arrows, leading to a somewhat bewildering impression of the score. In addition, Kagel is more imaginative in dividing the ensemble into different instrumental combinations, thereby further increasing the textural and timbral diversity.

Despite the contrast in texture and character, the second movement is based on largely the same dodecaphonic structures as the first. It uses the same row, again on C and A, and again in predominantly vertical, spiral-like projection, the greatest difference being that, due to the greater textural complexity, the row is generally more difficult to identify and follow. By cutting up and interpolating fragments from both movements to form one continuous one-movement piece, Kagel's 1957 revision transforms the contrast between two very different, and each in their own way probably too unrelenting, movements, to one between successive sections.

Kagel's next composition probably remains the most fascinating but also the most elusive of his early works: the *Música para una torre* (1954). Even the title is uncertain (shifting between *una* and *la torre* – 'Music for a Tower' or '...for the tower'). Indeed, to speak of a 'title' is already going too far, since that moniker seems to have been mostly a description. This piece has been discussed in *The Music of Mauricio Kagel* as well, but a lot more material and further details have become available since then. As outlined in the book, the music is for a 50m-high metal tower presented at the Feria de América in Mendoza, at the foot of the Andes in Western Argentina, in the spring of 1954. As Richer-Ibáñez (2014, 251, fn. 48) has ascertained, a local paper announced the inauguration for 10 February. A recent documentation (Quiroga 2012, 32–40) outlines the basic details for the tower. It was designed by César Janello, one of the country's most highly regarded architects and designers and a leading figure behind the Feria, as the exhibition's primary landmark. Janello was a follower of 'concrete art', a movement originally growing out of De Stijl and associated with its founder Theo van Doesburg, but, following the latter's death in 1931, headed by the Swiss artist Max Bill. Quiroga (2012, 34) quotes Janello as saying that he regarded the most pressing problem of art the articulation of 'space-light'. It seems evident that the general conception of the tower as a multimedia artwork was his, even if he left the detailed execution to Kagel. We can also assume that the latter learned a lot from that experience.

The tower included five pairs of pyramids, with the higher one of each pair being inverted and resting with its peak on the peak of the lower pyramid, producing something like an hourglass. The lower pyramids were red and the higher white or translucent. Each 'hourglass pair' of pyramids could be illuminated independently, and in addition to providing the music proper, Kagel was charged with devising a plan for the illumination of the pyramids, which was correlated with the music. Quiroga (2012, 112–21) presents a number of impressive photographs: in the dark, the supporting steel structure became invisible, so the illuminated pyramids seemed to float in the air.

The scale of the opportunity and challenge this commission must have represented for Kagel is almost impossible to overstate. For all we know, his compositional 'career' up to that point consisted of one performance of one composition. We therefore have to assume that he got the commission through a recommendation, possibly by Paz. In any case, the organisers were part of the same network as Kagel, Paz and the ANM. Besides Janello, the leading initiator of the Feria was Tomás

Maldonado, a graphic designer associated with the journal *Nueva Visión*, for which Kagel occasionally acted as a contributor, and who had also designed the ANM's logo.¹⁴

Rather astonishingly, Quiroga (2012, 35) reproduces Kagel's contract (which, unfortunately, is undated). In it, Kagel was charged to create and conduct compositions for the tower, oversee their recording and coordinate these with the illumination, for a 'spectacle of high aesthetic value'. For this he was provided with all necessary means, including access to a recording studio and tape (or possibly wire) recorder (*aparato grabador de cinta*) and 30 blank recording discs. The expenses, including for copyists, musicians and recordings, were fixed at 10,000 Pesos. In addition, Kagel was granted three return flights to Mendoza and a fee which has however been crossed out (and is illegible). The work was supposed to be completed by 10 January 1954.

What exactly was played from the tower and through what means is still somewhat unclear, however. There are various sources: one type of source are written reports, including newspaper articles and Kagel's own testimony or texts based on the latter as well as Quiroga's (2012) documentation (which is clearer on the tower itself than on the music written for it). Another type of source are sketches and manuscripts held by the SMK. Finally, the SMK also holds phonograph records apparently associated with the work (accessible in digitised form). The most detailed existing account is Richter-Ibáñez (2014, 250–60), although Rebstock (2007) has provided important material.

What is fairly certain is that music was played from speakers attached to the tower. The signal for these could have come from a wire or tape recorder or conceivably (but less likely) records. Schnebel (1970, 9), whose account must have been based on Kagel's own testimony, has spoken of 'wire' (*Draht*), and Kagel has used the same formulation in a much later interview with Rebstock (Rebstock 2007, 351), speaking of a *Drahtgerät* ('wire machine'). Such wire recorders were indeed not uncommon at the time. As noted above, Kagel's contract mentions a *grabador de cinta*. Richter-Ibáñez (2014, 252) takes this to refer to a reel-to-reel tape recorder. In actual fact, the wording is an unspecific umbrella term and could potentially refer to a wire not a tape recorder,¹⁵ not to mention the fact that we should not assume that whoever wrote the contract was fully conversant with these technological distinctions and took care to express themselves precisely. The only relevant recording medium preserved from the time are 'Pyral' discs, a transcription disc system for direct recording. Kagel had mentioned the use of these records in his conversation with Rebstock (2007, 351), and, on another occasion has confirmed that he had retained a record from the work, which had, however, become unplayable (quoted in Richter-Ibáñez 2014, 260). In actual fact, the SMK holds Pyral records with material that can be fairly safely associated with *Música* (and which have been successfully digitised, contrary to Kagel's claim). Whether these represent preparatory or experimental recordings or were used in the work itself, and if so, were copied onto tape (of whatever description) remains uncertain however. I will return to this point.

Another area of uncertainty is the duration of the programme. The newspaper article quoted by Richter-Ibáñez (2014, 251) states that the tower was to be illuminated between 7pm and 1am, so presumably covering the entire period of darkness when anyone could conceivably be watching. Perhaps the most valuable source in this regard, and indeed concerning the piece as a whole, is the lighting score (see fig. 5). This is preserved in two copies, in Kagel's estate (held in the SMK) and

¹⁴ Maldonado would soon become a professor and eventually Director of the Hochschule für Gestaltung in Ulm and a leading figure behind the 'Ulm model' (of connecting industry and design). Kagel was to work with him in that capacity again in Germany.

¹⁵ I would like to thank Eva Moreda Rodriguez for advising me on the technical specificity of *grabador de cinta*.

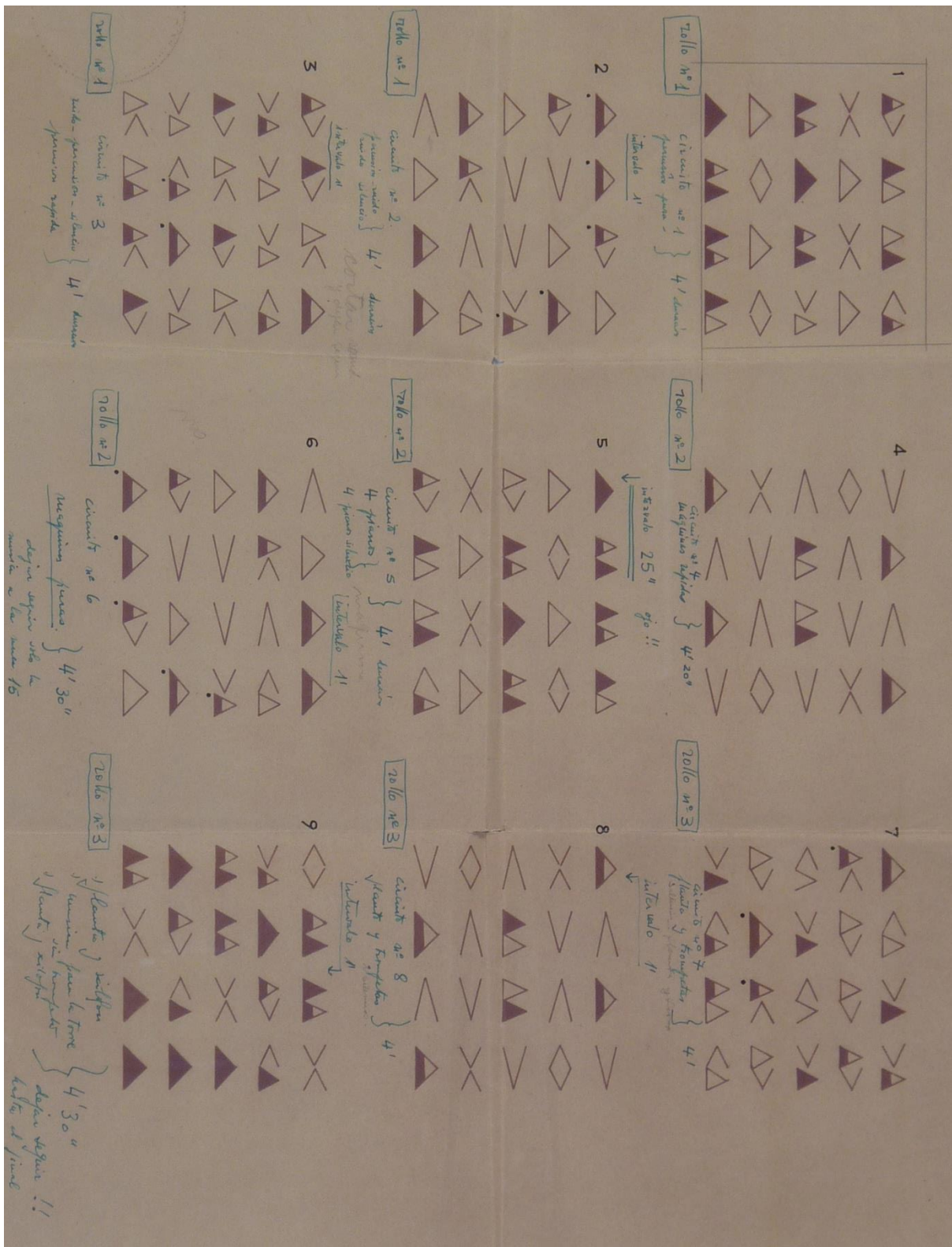


Figure 5: Illumination score for *Música para una torre* (Paul Sacher Stiftung, Basel, Sammlung Mauricio Kagel, *Musica para una torre, Beleuchtungspartitur*)

Janello's (reproduced in Quiroga 2012, 119). Figure 5 shows Kagel's version, also reproduced by Richter-Ibáñez (Richter-Ibáñez 2014, 254). A copy of that with a German legend had already been published by Schnebel (Schnebel 1970). The differences between Kagel's and Janello's versions are slight: additional markings, mostly in pencil, in Kagel's score suggest that he sent Janello a copy of his

version before making further annotations on his own. As can be seen on figure 5, the work consists of nine sections called *circuitos* ('circuits'), each of roughly four minutes duration, with one-minute intervals between sections. The five horizontal lines in each section refer to the five double pyramids, so the four columns (reading left to right) must last around one minute each. A complete run-through would therefore take around 45 minutes (cf. Richter-Ibáñez 2014, 252), although Quiroga (2012, 32) mentions 108 minutes, without, however, giving a reason. In any case, the cycle would have to be repeated (presumably manually) to arrive at a duration of six or (as another source cited by Richter-Ibáñez (2014, 251) has it) four hours.

The crucial question is of course what music was played. Unfortunately, this is the most intractable of all. Both illumination scores feature *rollos* (literally 'rolls'); these would appear to mean reels (of either wire or tape), although the more common terms are *bobina* or *carrete*. Three of these reels were to be used, covering three sections each. This would slightly suggest wire, since an overall length of 45 minutes would be no problem for tape, thus saving the hassle of tape changes, although that is not conclusive evidence (although one-hour wire reels were not uncommon, most post-war machines used 15- or 30-minute reels). The illumination score gives the following descriptions for the music for each section (*circuito*):

- 1) percusión pura (pure percussion)
- 2) percusión – ruido (percussion – noise)
sonido – silencio (sound –silence)
- 3) ruido percusión silencio (noise percussion silence)
percusión rapida (fast percussion)
- 4) machinas rapidas (fast machines)
- 5) 4 pianos (four pianos)
4 pianos silencio (four pianos silence)
- 6) machinas puras (pure machines)
dejar seguir solo la música a la marca 15 (let the music continue alone until the 15 mark)
- 7) flauta y trompetas (flute and trumpets)
- 8) flauta y trompetas (flute and trumpets)
- 9) flauta y xilófono (flute and xylophone)
música para la torre (tower music)
sin trompetas (without trumpets)
flauta y xilófono (flute and xylophone)
dejar seguir hasta el final (let continue till the end)

This version of events is largely backed up by a newspaper article from 4 May (after the event), cited by Quiroga (2012, 31, fn. 8): 'the score consisted of nine compositions of dodecaphonic music and sonorous rhythms, of a duration of four minutes each. The first four for percussion instruments and machine noises, the fifth for four pianos, the sixth put together from machine noises and the last three for wind instruments'. Indeed, it would appear as if the journalist was relying on press briefings here, rather than reporting on their own experience (the actual sounding result was probably difficult to make out). There is also some connection to Arizaga's (1971, 188) account, according to which there were four parts: '1) for orchestra, 2) study for percussion, 3) ostinato for chamber ensemble, and 4) essay in *musique concrète*' (cf. Heile 2006b, 14). Unless *música para la torre* proper in section 9 refers to an orchestra piece (which seems unlikely), any orchestral music

may have been planned but probably wasn't realised (a point to which I will return). It is likewise somewhat difficult to reconcile music for four pianos, flute and trumpet or flute and xylophone with an 'ostinato for chamber ensemble', but both the percussion music and machine recordings seem to be borne out.

These accounts are not directly related to the sketches and manuscripts associated with the composition, so it seems safest to assume that not all of Kagel's original plans were realised, but that, instead, he had to produce a lot of music at short notice with little preparation. Among the sketches and manuscripts collected in the SMK, there are three compositions associated with the Tower Music (SMK, *Música para una torre*). The first is a 17-bar piece for a large wind ensemble, double basses and percussion of 28 players (SMK, *Música para una torre, Teil 1*). This is entitled *Música para la torre* and dated I-XIII December 1953. It is conceivable that this formed part of section 9 (where the title is mentioned in the score), and the press report mentions wind instruments, although that could also refer to the music for flute and trumpet. In any case, if performed in the tempo given, the piece would take almost exactly 60 seconds. It would thus fit into the scheme (given the four parts in section 9), although it would only account for a very small part of the overall work. Furthermore, there is no further evidence that the piece was performed and recorded: the score and the parts were copied by a Mendoza-based professional copyist, Juan Paladino, but contain no markings, although the manuscript is very unprofessionally notated (to which I will return).

It is an attractive piece (in contradistinction to the other composed pieces for *Música*, in my view): it starts very softly and thinly, in a mostly chordal texture, growing in volume, density and commotion, until in bar 8, the very centre of the piece, there is a general pause, before a sustained chord is successively unfolded. In terms of twelve-note structure, the piece is very straightforwardly constructed: it uses just one row form, which is distributed vertically, several times over. As is Kagel's usual practice, what one might call the outward form of the piece is largely independent of its dodecaphonic structure: for instance, the general pause occurs after the tenth note of the row, and, after the pause, the music continues with notes 10, 11, 0, 1 and so forth. Furthermore, Kagel emphasised some notes by doubling them in a second instrument and sustaining them; this was a change undertaken in his fair copy in comparison with an earlier sketch (SMK, *Frühe Studien und Skizzen*, 3/5), probably to achieve a fuller and richer sound. These notes seem to have been picked out arbitrarily, without regard to their dodecaphonic role (more experienced or ambitious twelve-note composers would have created a meta-row consisting only of the sustained notes – as he would soon himself do in the second of his Piano Pieces).

There are two further pieces associated with the tower music, both of which were originally composed much earlier and actually represent Kagel's earliest acknowledged compositions (the impression that Kagel was scraping the barrel in response to a tight deadline is difficult to dispel). One of these holds particular mysteries. It consists of eight bars for four unspecified instruments, the second four of which represent an exact retrograde of the first four. What appears to be the first version of this is currently in the folder *Frühe Studien und Skizzen*, 3/5 and is dated 'Julio 1951'. It is an elaborately constructed piece, although to somewhat stultifying effect. It is in 9/8 metre, which is subdivided as a 4/4 with a semi-quaver upbeat, or, in the retrograde, extension, which is played by a different solo instrument each time and sustained over the bar line. In actual fact, the piece can be said to consist of only one bar, since the remaining three bars are identical with the first, just with the parts swapped (albeit with randomised octave registers which somewhat obscures the process). Indeed, the repetitive nature of the music is even more marked: the twelve-note row is split into

four trichords (roughly, although not always exactly, corresponding to the four crotchets in the bar) and these are simply distributed among the four parts in different orders. In other words, we hear the complete row horizontally in each of the four parts in every bar, and vertically every single crotchet. The rhythms are fairly complex, with demisemiquaver movement (with the occasional hemidemisemiquaver) alternating with semiquaver sextuplets (all with various multiples and rests interspersed), except that the semiquaver sextuplets are difficult to tell apart from demisemiquavers in any case.

Despite rather large intervals, the effect is of a kaleidoscopic dense polyphony, which is internally busy, but static in terms of harmony and texture, not unlike minimal music (abstracting from the dodecaphonic structure). The piece exists in a fair copy in Kagel's hand and a further fair copy, with parts, by Paladino (SMK, *Música para una torre, 1. Teil*). Although the original is clearly for four monophonic instruments in different registers, two notated in treble and two in bass clef, Kagel's fair copy assigns them all to xylophones.

Again, it is impossible to say what came of this piece. It may well have been performed by four pianos in the end, and thus made up or contributed to section 5 (again, the piece cannot take more than a minute if performed in a particularly slow tempo). Like the ensemble piece, it is badly notated, with lots of supernumerary or missing accidentals, erratic *ottava* signs and no dynamics, articulation or tempo markings, all of which would have made performance difficult – Paladino had a beautiful and clear hand, but copied everything exactly the way Kagel had written it, making no attempt to correct mistakes or clear up ambiguities. It should also have been scored in longer note values (either double or quadruple), to avoid the unnecessary demisemi- and hemidemisemiquavers (there are no long values).

To make matters worse, the piece exists in at least one more written and one, drastically varied, recorded version. The written version is a sextet for flute, cor anglais, trumpet, tympani, percussion (gran cassa and cymbals) and xylophone, composed between 24 and 28 December 1953, with the melody of the original played as a canon between the outer parts (flute and xylophone), at the distance of one crotchet, to the accompaniment of sustained notes in the inner parts. The metre has been simplified into 4/4 (with the quaver upbeats/extensions cut). This could well be the piece for flute and xylophone, and/or conceivably flute and trumpet, in sections 7 to 9, but there is no conclusive evidence either way.

The recording, of which there are three slightly divergent copies (OM MK LPS 6A, tracks 3-4; OM MK LPS 10:1, track 12) again consists of a canon of the top part of the original version, for three instruments: what sounds like an electric organ or harmonium, unpitched (!) percussion and piano. Although the distance between the entries is again a crotchet, that between the organ or harmonium and piano is two crotchets (the percussion part being of little relevance to the canon in terms of pitch structure). These recordings take a little more than one minute each. It is unclear whether any of them were played directly from the tower. The music doesn't directly fit the description for any of the sections, but we cannot be certain whether the latter is accurate. In addition, the performance is indifferent to say the least, with the semiquaver sextuplets coinciding with demisemiquavers, as one of the smaller inaccuracies; indeed, it isn't quite clear whether the performers are playing the 9/8 or 4/4 version. Yet, given the level of uncertainty, nothing should be ruled out, and it is hard to see why Kagel would waste at least three of his thirty allotted Pyral discs just to test out material.

The third and final manuscript which can be linked to the tower is Kagel's earliest acknowledged composition and is dated November 1950 and given the title 'Feria 2'. It is for an ensemble of flute,

oboe, clarinet, saxophone, bassoon, trumpet, trombone, piano, violin and cello. It can be found in different sketches, one of which is a five-page sketch dated '11/50' (SMK, *Frühe Studien und Skizzen*, 2/5) and called 'Feria No. 2'. Another version is in short score, scored as if for four-hand piano. There is a fair copy of the ensemble piece as well as parts in Kagel's hand (SMK, *Música para una torre*, 3. Teil). Although the *Hauptstimme* is dodecaphonic in fairly straightforward horizontal projection, Kagel at this early stage seemed to have made no real attempt to extend the technique to the entire musical structure: the accompanying parts have no perceptible relation to the row. It is a curiously shapeless, non-descript piece in any case. The fact that there are no copies of the piece by Paladino calls the use of the piece even more into question than that of the others, although Richter-Ibáñez (2014, 253–54, fn. 54) speculates that the flute, trumpet and tympani parts could have been used for some of the other sections.

Finally, there is another recording which can potentially be linked with the tower music (OM MK LPS 6B, tracks 5-6). This features what appears to be an improvisation for piano and percussion, particularly focusing on the inside of the piano. Again, there is no obvious counterpart for this in the structural outline, although the piece is definitely noisy, so could have been taken for one of the percussion or even machine pieces. There is no compelling evidence that the recording belongs in this context though: it sounds very much like the music for *Muertes de Buenos Aires* as described by Milchberg above, but we cannot know for certain; nor can it be ruled out that Kagel used some of the material on both occasions.

All in all, what really was played from the tower's speakers remains a mystery. There are no known surviving recordings, contracts with recording studios or musicians or other conclusive evidence. As mentioned above, Kagel's contract specified that he was to have composed and recorded all the music as well as completed the illumination plan by 10 January. The completion dates for some of the manuscripts associated with the piece (in mid and late December respectively) are therefore uncomfortably late. It would appear that Kagel was forced to go back to music he composed years before and which is not nearly of the same standard that he had reached around that time. Nevertheless, he seems not to have considered using some of his more recent music, namely the Variations and the Sextet, presumably because he considered works to be 'original' to their contexts. It is also conceivable that he did not regard the work as suited for the purpose, although it's hard to see what predestines some of the music that he apparently did choose.

That said, what, if any, of the music from the surviving manuscripts was used is not certain either. A further consideration has to be what he could have achieved with the budget he was given. The budget of 10,000 Pesos, mentioned in his contract (see above), equates to around £2300 in today's currency. It is hard to see what exactly that would have bought him; it's not an insignificant amount that would presumably have enabled him to hire a reasonable number of professional musicians for a number of rehearsals and recording sessions, but there is only so much music he could have recorded in this fashion. It seems most likely that much of the material was put together quite hurriedly, through a mixture of improvisation and recording of *concrète* sounds. Finally, we should be under no illusions about the likely sound quality of any recordings played from the tower: the remaining Pyral discs in the SMK are of very low quality, and, although they will have disintegrated further in the intervening decades, it is an inherently low-quality system. Whether the wire or tape recorders used were much better is an open question. Quiroga (2012, 37–38, fn. 18) shows a sketch for the distribution and mounting of loudspeakers on the tower, claiming – almost certainly incorrectly – that every speaker played different sounds; nothing is known about the make of the

speakers or any amplifiers. In other words, it is questionable how much detail would have been audible at all and whether it would have made a great difference what exactly was being played.

All in all, it would appear as if Kagel faced a number of challenges that went far beyond what he was accustomed to: he had to produce a significant amount of music in a short space of time (if the contract had been dated we would have a better idea just how much time he had), and he had to direct and conduct rehearsals and oversee recordings, in addition to composing the music; on top of all that, he was also charged with the illumination of the tower and the synchronisation of light and sound. As I have already mentioned, whether it was actually used or not, not all the notated music associated with the piece was among Kagel's best at this point and its notation was well below professional standards, including a number of mistakes. His lack of experience also showed in different aspects: for instance, the 28 players of the ensemble piece entitled *Música para la torre* are each given one part, including separate parts for piccolo, cor anglais, bass clarinet and contra-bassoon. A more experienced composer would have sought to have these instruments or at least some of them covered by players doubling on them.

As regards the plan for the illumination, the sketches show that Kagel was particularly concerned to distinguish between independence and simultaneity, alternation and juxtaposition (SMK, *Música para una torre, Beleuchtungspartitur*). Richter-Ibáñez (2014, 253) points to a number of recurring structures, both between entire sections (or *circuítos*) and within individual ones. Indeed, there are pairings between sections: section 5 is a repetition of section 1 with parts exchanged, and sections 6, 7 and 8 are retrogrades of 2, 3 and 4 respectively; 9 is a particularly dark coda. Similarly, within section 4, the fifth part is a (near-) retrograde of the first, and the fourth of the second, while the third is a (near-) palindrome.

The sketches also show that Kagel planned to relate the music to the light in a compositionally controlled fashion. Not enough is known about the music to judge the success of this, but it's hard to see how this could have worked, given the radical diversity of the music, the regular one minute intervals, and the complexity of the illumination on its own (if there are five independent parts; what could the music be correlated with?).

Despite his lack of experience and the open question surrounding the quality of some of the music, a letter from Janello to Kagel from 11 November of the same year (some months after the event) suggests that the former regarded working with Kagel as a positive experience since he seems to effectively invite him for a further collaboration (SMK, *Música para una torre, Beleuchtungspartitur*). Mentioning Schwitters and Ball as well as his teacher Amancio Williams, Janello was envisaging a two-dimensional theatre, in which light and sound would be correlated and the actions of performers projected from behind onto screens. While the connection between space and light was a long-standing concern of Janello's (see above), form and sound are now added to the mix. It is unclear what, if anything, came of these ideas and what effect they had on Kagel: *Música* remained his only attempt at experimental multimedia for a long time. Nevertheless, the basic idea of treating different media as independent but correlate them in different ways, which is an essential element of his method, seems to be first established here and is indebted to Janello. If such a connection can be made, this would not only confirm the importance of the influences Kagel received in Argentina, but also further extend the range of artists, in any medium, from which he learned.

Following *Música*, Kagel composed Four Piano Pieces (*Cuatro piezas para piano*) and Five Songs from the Genesis (*Cinco canciones del Genesis*) in quite rapid succession. Kagel didn't consistently date his sketches and manuscripts, but if the dates which we do have are anything to go by, he

seems to have composed the works in parallel. Indeed, a note in the sketches suggests that the piano pieces were begun in January 1954, when Kagel must have been hard at work on *Música*. Although dodecaphonic, the piano pieces seem oriented towards Schoenberg's Op. 11 and Op. 19, more than his later twelve-tone pieces or indeed, the piano work of any other composers. They're essentially miniatures: short and relatively homogenous in texture and expression, with no sudden textural breaks or complex, dramatic formal structures.

They are conceived in overlapping pairs: as Richter-Ibáñez (2014, 273–75) points out, Nos. 1 and 3 and 2 and 4 each share a twelve-note row. This neat structuring is somewhat undercut by the similarity between the two rows, both of which consist of seconds and major and minor thirds (the first, for Nos. 1 and 3, predominantly of minor seconds and major thirds, with one major second and one minor third, and the second, for Nos. 2 and 4, entirely of minor seconds and minor thirds).

The first is a study in chords, with each hand repeating two chords in a steady almost unbroken crotchet beat, but out of phase, so that the repetition in each hand results in two different agglomerated chords, with frequent hand-crossing or -merging. The chords grow from three notes (in each hand) to five, while the tempo simultaneously accelerates from 50 crotchets per minute to 100. As Richter-Ibáñez (2014, 275) observes, the row is, for Kagel, unusually tightly constructed, with the first and third trichords consisting of PCS 3-3 and the second and third of PCS 3-1 (in pitch class set terminology), a result of the restricted interval content (she makes a similar argument about tetrachords, but this seems less convincing), and this structure can be clearly seen in the opening trichords in both hands. As is customary with Kagel, however, formal junctures do not coincide with dodecaphonic structures, so the change from trichords to tetrachords in each hand doesn't come after the entire row has elapsed but after the first hexachord, which necessitates leaving one row exposition incomplete at a later point (both trichords and tetrachords can be easily encapsulated within the overall row, but incomplete rows create a problem). Overall the twelve-note structure is straightforward: the row is exposed vertically several times over, with no significant change.

No. 2 is in ternary (ABA') form. The A section has a right-hand melody in sustained notes, with a pseudo-tonal accompaniment (e.g. D minor/major, followed by E minor/major) in the left, in a way that is, again, not untypical of some of Schoenberg's work (the tonal allusions in Op. 11 No. 1 come to mind). The B section sees a slightly overlapping dialogue between the two hands, both playing monophonically, with a particular emphasis on major sevenths and minor ninths, both melodically and harmonically. Both A sections close on 12-note chords. The dodecaphonic structure is once again mostly straightforward, with the row being projected vertically throughout the piece. There is one interesting addition, though: as Richter-Ibáñez (2014, 274) points out, Kagel added a third layer of sustained notes to the A and A' sections at the fair copy stage; these form a separate row statement, a rare occasion of the simultaneous layering of twelve-note rows in Kagel's oeuvre. This could be seen as an advance on the earlier ensemble piece for *Música para la torre*, where similar exposed notes were part of the general dodecaphonic structure, but, in terms of the genesis of the piece, it seems that Kagel had no other choice: the existing dodecaphonic structure was complete without the added notes, so if he wanted to add another layer, he had to opt for a separate row.

The third piece is a more complex and richer proposition. It is in a more broken and varied texture, freely mixing melodic and harmonic, contrapuntal and chordal writing, and much more besides and in between. Its dodecaphonic structure is more elaborate too, with the opening prime form followed by several instances of retrogrades. More significantly, perhaps, the piece continues the preoccupation with mirrors and palindromes, observed earlier (in the quartet for *Música*, in some of the Variations or the first movement of the Sextet, for instance), but arguably in a more

sophisticated, less literal fashion. The axis couldn't be more emphatic: after a general pause, the music recommences 'furioso', fortissimo. The palindromic form is also perceptible when looking at the metre changes (see fig. 6). But the music is not strictly palindromic all the way through: although the last two bars are exact palindromes of the first two, the preceding two correspond to the bars three and four only at the level of pitch but introduce slight variations in rhythm; from then on, the music deviates further from the pattern.

Bar	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Tempo	$\text{♩}=92$	$\text{♩}=76$	$\text{♩}=60$							$\text{♩}=92$								$\text{♩}=76$	$\text{♩}=92$
Metre	5/4		2/4	1/4	3/4	1/4	2/4	5/4	2/4		5/4	2/4	1/4	3/8	1/4	2/4	1/4	5/4	

Figure 6: Near-palindromic form of the third of the Four Pieces for Piano (shading represents the climax and axis)

Despite a certain family resemblance with No. 2, with which it also shares the underlying row, No. 4 is the most ambitious of the set, with some of the densest and most dispersed textures. As Richter-Ibañez (2014, 274) points out, it starts with the inversion transposed by a tritone, a version of the row that we haven't encountered so far in the work. On the other hand, there is also a sense that Kagel's imagination is running dry, since the central section of the piece simply consists of the row being unfolded in a monophonic line: although the comparatively high speed (with an extremely brief exception, the only demisemiquavers in the piece) and textural contrast to the predominantly chordal writing of the adjoining sections are quite effective, the passage does seem somewhat pedestrian.

On the whole, however, the composition is in many ways more mature than the Variations and the Sextet (more appropriate comparisons than *Música para una torre*, from which only the ensemble piece is from the same period, and that is only 17 bars long). Chief among them is that it engages more directly with the instrument (the composer's own, after all): although decidedly non-virtuosic – from a technical perspective, the pieces can be played by any moderately advanced performer, another aspect they share with the early piano music of the second Viennese School – they are clearly 'pianistic' idiomatically, exploiting the ways in which the fingers and hands interact with the keyboard, with frequent, imaginative hand-crossings and intersections between the hands (which rarely seem accidental). The same cannot be said about the earlier pieces, which often give the impression of dodecaphonic structures being assigned more or less arbitrarily to different instruments, with no noticeable distinction even between the woodwind and string writing. Why, in the light of this, Kagel did not release the pieces again after his removal to Cologne is unclear. As I argued before, the preference for the Sextet as the basis for his 'German debut' may well be due to it not having been performed at all, but why he chose to revise the Variations in 1991, rather than the Piano Pieces is another matter. Pragmatic reasons, such as the possible loss of the score or the lack of any external reason to go back to the piece, appear most likely.

Its genuine pianistic qualities did not stop Kagel from arranging the work for string orchestra, as Four Short Pieces for String Orchestra (*Cuatro piezas breves para orquesta de cuerdas*) in August 1954. It is mostly a straightforward transcription, although Kagel made full use of advanced string techniques, such as sul ponticello, tremolando, col legno and harmonics. In addition, he changed the voicing of chords and notation of rhythm and metre (e.g doubling the note values and tempo). It is in fact this version which was premiered first, in a performance by the Orquesta de Cámara del Club Sudamericano under Edgardo Cantón on 30 September 1954. Kagel premiered the original piano

pieces himself in a programme of music by young Argentine composers on 24 November of the same year (there are programmes for both events: SMK, box *Programmhefte, Argentinien*).

According to dates on the sketches and manuscripts, the *Five Songs from the Genesis* (*Cinco Canciones del Genesis*) were composed in a fairly short time from March till June 1954, clearly the most productive phase in Kagel's Argentinean period. Rather sweetly, Kagel dedicated them to his parents: 'a mis padres, en el genesis' (fair copy, SMK, folder 'Cinco Canciones del Genesis'). As Richter-Ibáñez (2014, 277–29) points out, the work exemplifies a number of preoccupations that would remain characteristic of Kagel throughout his entire career: with antiquarian, somewhat esoteric books, particularly of a religious nature (his professed interest in the cabbala is the obvious case in point), and with languages and polyglossia (and, indeed, to employ a Bakhtinian term, heteroglossia). The text is taken from the *Biblia medieval romanceada* (Castro et al. 1927), a Bible in Medieval Spanish, most of which, including the Genesis, was translated directly from the Hebrew, rather than Latin (Richter-Ibáñez 2014, 277–79; Kagel 2001, 173). The third stanza, taken from Genesis 11: 1 and 7, referring to the Babylonian confusion of languages, is of particular significance here, since this is a topic that Kagel would pick up again in *Anagrama* and, indeed, *Der Turm zu Babel* ('The Tower of Babel') (Richter-Ibáñez 2014, 279) as well as, more indirectly, in *Liturgien*, *Schwarzes Madrigal* and *Verborgene Reime*. To what extent the work as a whole has to be seen in conjunction with Kagel's increasing engagement with Jewish institutions at that very time is difficult to judge. On one hand, the setting of a text from the Old Testament is clearly significant, on the other, however, the work was not premiered or ever performed in a specifically Jewish context or institution. In a similar way, it is probably impossible to ascertain whether Kagel was genuinely religious, had a (mostly secular) interest in religion and theology, identified with Judaism culturally or whether, finally, he aligned himself to its institutions for pragmatic reasons (as legions of Christians and non-believing gentiles have done over the centuries) – a complex mixture of some or all of these possibilities seems most likely.

Again, the piece is in many ways an advance on the preceding. As in his earlier dodecaphonic compositions, Kagel experiments with different textural models, but these tend to appear more organic and motivated and are generally used more economically than before. One significant difference is that Kagel acknowledges the special status of the vocal line by assigning it its own twelve-note stratum. While the vocal line is thus conceived linearly, the piano accompaniment consists of a separate dodecaphonic layer which is projected vertically. Nevertheless, the two parts complement one another. One interesting example is the beginning of the fourth song: the vocal part sings the prime row, accompanied by its retrograde in the piano (see fig. 7): this way the two halves of the row fall together resulting in a twelve-note field (indeed, the piano does not play the last three notes of the retrograde, presumably because they're already in the vocal part, but instead starts with the inversion, transposed a semitone down from the prime form). The same approach is used elsewhere. Similarly, the very beginning consists of the first half of the row in vertical projection in the piano, followed by the second half exposed horizontally in the vocal line, accompanied by the next row statement in the piano. In other words, Kagel is beginning to develop the musical character of the composition from its dodecaphonic structure, or, to put it the other way around, he is using dodecaphonic techniques more deliberately to shape the musical texture, in ways he hadn't really done before. Doing so would, however, presuppose constructing the row with these melodic and harmonic uses in mind, and that is unfortunately not apparent. Indeed, as can be seen in the sketches, the rows for the second, third, fourth and fifth song are each generated from the previous one through a permutation whose results the composer presumably could not have

foreseen or taken into account when designing the first row; they are thus essentially randomised. What Kagel did was to create a new row by working from each end of the existing row towards its middle: thus, the first note is followed by the twelve, the second by the eleventh etc. (1-12-2-11-3-10...). This is how the row for the second song is generated. For No. 3, Kagel reverses the procedure (12-1-11-2-10-3...). It's an interesting procedure, but the intervallic contour of the result is obviously unpredictable, and that is an issue, particularly for linear projections and, even more so, vocal lines. And that, in essence, is the piece's problem: fairly unwieldy and shapeless vocal lines, often consisting of large leaps. Presumably to be able to set the text in any singable form at all, Kagel opted for syllabic declamation with frequent and extensive note repetitions. Only in the final, fifth song is the pattern broken with some still hesitant and restricted melismas and vocal flourishes. This is only partially offset at the other side of the spectrum of vocal utterance as it were, through the (albeit sparing) use of spoken text and *Sprechstimme* (notated as crosses on a normal staff with accidentals). In addition, Kagel asks for one section to be sung with *Flatterzunge* and flautando, which is frankly impossible on the lyrics ('que no entiendo uno...'). It is unclear what he could have meant.

The image shows a musical score for Mauricio Kagel's 'Cinco canciones del Genesis, IV', bars 1-6. The score is written for voice and piano. The vocal line is in a high register and features a melisma 'E to - mó Sem e Ja - fet u - na' followed by 'sa - va - na e po - sie - ron - la'. The piano accompaniment is complex, with many notes and rests, and includes dynamic markings such as *ppp*, *mf*, and *pp*. The score is annotated with row forms: **P0** and **<--R0** at the top, **II1** above the first vocal line, **P0** above the piano staff, and **R0** below the piano staff. The piano part includes markings for *p e mormorato sempre*, *ppp*, *mf*, *pp*, and *Ped.* (pedal). The vocal line has a **II1** marking above it. The score is in a key with one sharp (F#) and a 3/8 time signature.

Figure 7: Mauricio Kagel, *Cinco canciones del Genesis, IV*, bars 1-6, with row forms, C.F. PETERS Leipzig London New York

The restricted use of voice doesn't mean that the cycle is under-characterised as a whole, but that its distinctive features are to be found in the piano writing or, rather, in the combinations of voice and piano. There is a tendency throughout to treat the forces as three independent parts (voice, piano right hand and piano left hand), more than as voice with accompaniment. In the first song, motives are passed around these three parts and all share rapid note repetitions in large intervals, the piano interspersing dyads in either hand with two-part writing. The second song is consistently in three parts and again the voices are exchanging motives and are all marked by rapid note repetitions and large leaps, although, given the natural limitations of the human voice, the latter are even more extreme in the piano (which is not to say that they aren't very awkward for the pianist too). No. 3 is more varied, but its most distinctive idea is what one might call 'pseudo-imitation', where parts clearly answer one another, with the same number of notes in equal note values and overlapping entries. Despite certain patterns in contour, there does not seem any direct imitation between the parts (whether as canon, inversion, retrograde or retrograde inversion). As Richter-Ibáñez (2014, 280) points out, the dodecaphonic structure is confused at the very moment the Babylonian confusion of language is mentioned, which is a nice touch, if a rather *recherché* one that must be lost on the great majority of listeners. No. 4, then, contrasts semiquaver chord repetitions in either hand of the piano, often overlapping (a textural idea already established at the end of No. 3), with quaver repetitions in the voice. As in the piano pieces, the final number is the most complex and varied, with the most dispersed textures, including, as already mentioned some rare melismas.

The performance history, if that is the word, of the work is somewhat curious. The first performance that can be ascertained was actually in a 'phono-electric performance with commentary' on 9 November 1955, one and a half years after the composition.¹⁶ The only live performance that can be found took place on 13 June 1956 (two years after composition), at the Asociación sinfónica femenina y coral argentina, when Kagel accompanied Celia Kneler. Rather astonishingly, the Five Songs were the last known significant composition completed in Argentina. All surviving further compositions from Kagel's remaining three years are either very short or remained incomplete, a marked contrast to his productivity between 1952 and 1954. Either his incipient conducting career didn't leave much time for composition or the relevant materials have been absorbed into the later *Anagrama* and *Transición II* (which seems likely, given the enormous amounts of sketch materials for *Anagrama*, only a relatively small part of which can be directly related to the finished composition). Given that there is no evidence of further performances of his work, it seems unlikely that any significant, complete and acknowledged composition remain entirely undocumented.

1955 and 1956 see two more vocal compositions on sacred or religiously inspired texts. Both are of a very different order, however. *Ocho Motetos [sic] Apócrifos* [recte: *Motetes*, cf. Richter-Ibáñez 2014, 284, fn. 108] from 1955 is essentially a pastiche composition in the style of Machaut or even earlier composers of the Notre Dame School, such as Leoninus and Perotinus. It is based on a cantus firmus on 'Benedicamus, Domine' from the Notre Dame School from around 1200, which Kagel found in the *Harvard Historical Anthology of Music* (Davison 1949), as he noted on the manuscript. This is then set in eight different ways, like a variation set, starting from very simple counterpoint, through *organa* in parallel fourths and fifths to complex counterpoint more akin to the *ars subtilior*

¹⁶ There is a programme for this event (SMK, box *Programmhefte, Argentinien, undatiert*). This does not mention the year but the day of the week and the date, and the only plausible Wednesday, 9 November was in 1955 (cf. Richter-Ibáñez 2014, 279).

and strange harmonies. Although the piece is clearly informed by the prevalent stylistic techniques of the thirteenth and fourteenth centuries, Kagel clearly doesn't feel beholden to these restrictions but continues on freer explorations along similar lines (his deviations appear deliberate, more than accidental), and he also plays with numerical techniques. The term 'apocryphal', which would retain the greatest importance for Kagel, clearly suggests as much: an engagement with music history as it could have been more than as it factually was. Nevertheless, it is difficult to see what this piece amounts to: an exercise, a composition in an inherited style, training material for his choir, or a serious composition? Richter-Ibáñez (2014, 283) is wise to point out that the composition never appeared in any of Kagel's catalogues. It must probably be seen in conjunction with Kagel's engagement with early music as a Choir Director, but there is no other material to suggest that he performed any medieval music. There is, however, a recording featuring Kagel rehearsing what appears to be early music (the piece or repertoire are not identifiable from the excerpts) with a female singer (OM MK LPS 10:1, track 11). It is a somewhat bizarre document, whose purpose is unclear, but it does demonstrate the importance this kind of practice had for Kagel at the time.

De Ruina Mundi for Solo Voice (mezzo or baritone) and Piano from 1955-56 is hardly less odd than Eight Motets. It too seems more like an exercise in pastiche composition, this time oriented towards Monteverdi's *Combattimento di Tancredi e Clorinda* or some similar work, exploring homophonic textures, imitative polyphony and so forth. The manuscript is a little hard to read with some pages seemingly in the wrong order and other sections making little sense at all. The composition seems to have remained a fragment.

Apart from these exercises (if that's what they are), Kagel only produced a number of short solo pieces as well as incomplete drafts. Preludio No. 1 for Bandoneon, composed in August 1956, was mentioned in *The Music of Mauricio Kagel*, but it has only actually come to light in Kagel's estate. It is dedicated to Alejandro Barletta, a virtuoso who was influential in establishing the bandoneon as a classical concert instrument (Richter-Ibáñez 2014, 285). Barletta gave a concert in October 1956 at the University series Kagel administrated, so it stands to reason that Kagel met him on that occasion (although it can't be ruled out that they knew one another before and that Kagel may have been instrumental in the invitation to Barletta). Although there is no evidence that Barletta performed the piece during Kagel's time in Argentina, he did perform the piece in Germany in 1969 (Heile 2006b, 14); he would later take part in the premiere of Kagel's *Tango alemán*. The piece is only two pages long and in two-part writing throughout, presumably to avoid the tonal triads that are an almost built-in feature of the instrument. It is consistently dodecaphonic, but, perhaps surprisingly for Kagel at this time, it alludes to the tango, with which the instrument is of course closely associated, particularly through characteristic anacrusis gestures, often in flurries of short note values.

During the same period, Kagel also wrote two very short studies for clarinet. Like the bandoneon Prelude, these are likely to have been composed for a particular player. Richter-Ibáñez (2014, 289) mentions Efraín Guigui, Mariano Frogioni and Julio Rizzo, with all of whom Kagel has performed. In addition, he was learning the instrument himself, and, although we must assume that his pieces overstretched his abilities as a player, his interest in the clarinet was almost certainly also driven by his own playing.

The first, an Elegy (*Elegía*), was, according to Kagel's note on the manuscript, composed on 3 December 1956. The extent to which this should even be considered a composition, rather than a sketch or exercise is uncertain. The piece opens with a five-note motto, to be performed *lento* and *pianissimo*, after which Kagel has written down the twelve-note row (the first four pitches of which form the motto, although the fifth doesn't follow the pattern). This is followed by the main – and

possibly only – section: eleven bars, marked *allegro*, starting again with the first note of the prime form. Whether the *lento* section is actually part of the piece or not is impossible to say. On one hand, it is separated from the main body by the twelve-note row (which clearly is not meant to be played), and the fact that both sections start with the beginning of the row similarly suggests that the *lento* section is not part of the piece proper; Kagel would normally continue the twelve-note thread across two sections (the motto's erratic fifth note complicates matters further). On the other, what could the motto be for, if it is not part of the piece? Moreover, only the *lento* really has the quality of an elegy.

What is certain is that Kagel experimented with systematic manipulations of dodecaphonic technique. First, he alternated the prime form with its inversion; second, each prime-inversion pair is transposed downwards by a semitone: P0-PI0, P11-PI11, P10 – although the piece stops after the first two notes of P10. Another noticeable feature – and one that prefigures many of the techniques Kagel employed as part of what he called 'serial tonality' much later in his life – is a numerical system for devising phrases (helpfully he wrote the numbers above the relevant notes so this is relatively clear). As a first step he came up with palindromic sets of four figures adding up to ten: e.g. 2332-4114. These are then applied alternately to notes in equal rhythmic values and rests, thus two semiquavers followed by three semiquaver rests, three semiquaver notes and two semiquaver rests and so forth. While note values grow progressively longer – from semiquavers through quavers to finally crotchets – the figures for rests are always applied to semiquavers, so that the ratio between sound and silence tilts throughout the piece in the direction of the former. This is as far as Kagel seemed to be willing to go in the direction of rule-based composition at the time (although this makes it even more likely that the piece should be regarded as a sketch or exercise more than a composition destined for public performance). That said, the piece closes with a short coda in continuous semiquavers with (seemingly freely) interpolated rests.

The Clarinet Piece (*Pieza para clarinet solo*) is dated by Kagel 27-28 April 1957, relatively shortly before his departure for Cologne. It's a more varied piece, consisting of brief isolated expressive gestures, more than of longer continuous sections or recurring elements. Although certain family resemblances between elements can be found, the overwhelming impression is one of rupture and fragmentation. Rhythmic values are more diverse, often switching abruptly between extremes. The same can be said of intervals and register: where the Elegy focusses on the middle register and touches on extremes from that centre, the later Piece explores the clarino and chalumeau registers more thoroughly and, on occasion, swiftly switches between them. Almost needless to say, it is dodecaphonic, particularly exploiting the retrograde, although the twelve-note basis is difficult to identify in some sections. Unusually, Kagel appears to have correlated the form of the piece with its dodecaphonic structure, although he did so in an unorthodox fashion, fairly consistently beginning a new row exposition on the *last* note of a musical phrase or section. Among the sketches, there is a third, likewise dodecaphonic, clarinet piece, dated 18 January 1957 (SMK, *Frühe Studien und Skizzen*, 3/5). The main difference to the other two is that it appears among other sketch materials, not in a separate bundle. There is also a noticeable lack of articulation and dynamic markings. Other than that, the piece, which has not been published, does not appear any less complete than the other two.

Apart from these short studies, there are only some (even more) occasional pieces. Among these is a short, apparently draft piece for clarinet and piano, headed *Homage a Apollinaire* and dated 11 November 1954 (PSS, *Frühe Studien und Skizzen*, 3/5), possibly connected with the elusive *Aforismos de Apollinaire* for clarinet and piano, which has appeared in Kagel's catalogue from Schnebel (1970)

onwards. It is dodecaphonic and starts with piano in two parts, followed by clarinet a capella, with only the closing section in three-part harmony between the two instruments in extremely long note values. The contrast between the extremely fast movement of the clarinet solo section and the very long durations of the outer sections is rather curious, further suggesting that this was only a sketch or exercise. In the same category falls a humorous choir piece from 23 November 1954 for his teacher Teodoro Fuchs, gently mocking the latter's German accent, entitled *Homenaje a Fuchs* (SMK, *Frühe Studien und Skizzen*, 2/5) as well as incomplete sketches. Among the latter, two stand out. The first is a three-page sketch in short score dated 7 July 1955 and presented here as figure 8 (at the end of this chapter, p. 34).¹⁷ While pedal marks suggest a piano piece, instrumentation markings (flute, trumpet, violin, cello and percussion are mentioned) point to a composition for ensemble or even orchestra. The pedal markings could either suggest that the piece was originally conceived for piano but has been repurposed or that the piano is simply part of the ensemble or possibly both. As usual, it is a twelve-note work in vertical distribution. However, in its fluency, freedom, confidence and general maturity, the music stands out from Kagel's remaining work at the time. A particularly interesting feature are what one may call 'negative melodies', whereby the notes of a chord are released successively, although it is unclear how perceptible this would actually be (the technique is not entirely novel as such, but it has rarely been explored in a similarly systematic fashion). Indeed, it seems to look forward to *Anagrama*, whose style is very similar (with the difference that in the latter, Kagel delighted in irrational note values, which are largely absent in the sketch, although that too is rhythmically more complex and abstract than most of his other music from the time). It is tempting to assume that Kagel used some of the material in *Anagrama*, but, despite striking similarities in style, gesture and expression, no direct connections could be found, either with the finished work or with the sprawling sketch materials for the latter. Why Kagel would abandon (if indeed he did) what I would regard as his most promising work from the time, remains a mystery, like so much else surrounding his activities in Argentina. Nevertheless, stylistically, the sketch presents a potential connection between Kagel's Argentinean and German periods, which has so far been overlooked.

The second fragment is a six-page piano piece (drafted only on recto pages, with verso pages remaining empty or used for additional sketches), headed *Borradores de Altazor* and dated 25 January 1956. Richter-Ibáñez (2014, 281) relates this to a composition called *Cantos de Altazor* for voice and two pianos, which was announced for a concert in July 1956 but apparently never materialised. While this connection is clearly compelling, the sketch provides no indication of a vocal part. *Altazor* appears to refer to the eponymous opus magnum of the Chilean avant-garde poet Vicente Huidobro; *borrador* is simply a draft or sketch. As Richter-Ibáñez (2014, 281) points out, Kagel copied out individual lines from the work, and he also associated letters with rhythmic values (which would theoretically allow him to 'set the text' without a vocal part). This too is reminiscent of *Anagrama*, although in the latter phonemes are associated with pitch, rather than rhythm (but similar experiments can also be found in some early sketches). As so often, it is not entirely clear what, if anything, has been realised of these plans. The manuscript appears to be a fairly rough draft; it is clearly incomplete, relatively hastily written and contains only few dynamic and articulation

¹⁷ The transcription in figure 2 may not be wholly accurate since Kagel's notation is hard to read and often idiosyncratic (note for instance the strange metres, particularly in bs. 6 and 8). The rhythm in bar 9, for instance, cannot be completely reconstructed, at least when preserving the metre. The transcription preserves some of Kagel's idiosyncrasies, for instance in terms of beaming and the use of accidentals, but some adjustments had to be made.

markings. What is perhaps most remarkable is that it is almost certainly not dodecaphonic but freely atonal (although Kagel continues to write accidentals before every note, if, as usual, inconsistently, which gives the music a 'twelve-note look'). The music itself cannot be reconciled with any identifiable dodecaphonic structure, and there is no row to be found anyway, which would certainly be unusual, given Kagel's habit of writing down the prime form in his sketches. A further sketch on one of the verso pages, which was evidently used to work out pitch structure, is likewise non-dodecaphonic in nature.

The first three pages are consistently in two parts, although on p. 3 some notes are sustained. P. 4 introduces dense chordal writing. The music is fairly virtuosic with pseudo-arpeggios and cascades across the entire keyboard in both hands. It is also rhythmically complex, particularly as regards irrational values. On the whole, the music is more traditional: it largely avoids the sharp dissonances of Kagel's twelve-note writing with its emphases on minor seconds, major sevenths and minor ninths, and it also emulates the techniques and textures of nineteenth-century piano-writing, together with long sections of textural continuity and development, set off from one another by clear contrasts.

As in some other cases discussed here, it is unclear what to make of the piece. Whether it was originally destined to become *Cantos de Altazor* or whether it was only ever intended as a piano piece, or perhaps consists simply of initial ideas that were jotted down without any concrete larger plans, and why Kagel abandoned the piece is probably impossible to decide at this point. Its stylistic nature is likewise slightly erratic: it does not sit easily with the twelve-note compositions surrounding it (even if all later examples of twelve-note composition from Kagel's Argentine phase are decidedly slight), but nor can it be explained as an exercise in pastiche composition, such as *De ruina mundi* and *Ocho motetes apócrifos*. Then again, it was abandoned, so Kagel may have tried to compose in a more intuitive and less rule-based fashion but was disillusioned with the result (although it is hardly the only abandoned draft from the time).

Richter-Ibáñez (2014, 287–9) mentions another apparently complete if untitled composition for a woodwind trio consisting of oboe, clarinet and bassoon, composed between 23 January and 7 March 1957, which contains a reference to Verdi's *Rigoletto*, highlighted by the composer, which provides an interesting contrast to the mostly dodecaphonic nature of the surrounding work.

On the whole, as mentioned before, Kagel's output between 1954 and '57 does not suggest that he is purposefully pursuing a career as a composer. It would seem as if he was concentrating on his activities as a conductor and only writing occasional pieces in his spare time. His approaches to Boulez obviously demonstrate his ambition, but these took place in 1953-54. Indeed he has described his own activities as a composer in Argentina as 'sporadic' (Pauli 1971, 22), a characterisation that seems to apply to this later phase (1954 to 1957) better than the quite intensive period from about 1950 to 1954. When exactly he applied for the DAAD scholarship is not clear; there is obviously a significant gap between Kagel's meeting with Boulez and his eventual move to Cologne. Ibáñez-Richter (2014, 15 and 17) cites two interviews, published in 1991 and 2008 respectively, in which Kagel states that he originally did not want to move to Cologne permanently but go on to Baden-Baden to study conducting with Hans Rosbaud and that he was very conscious that he would have been able to support himself as a conductor or performer in Argentina, but not as a composer. In another, from 1994 (cf. Richter-Ibáñez 2014, 22), he is quoted as giving the ability to concentrate on composition as the primary reasons for his move to Germany. It is not possible to verify in retrospect what exactly Kagel's plans and intentions were at the time – like many, if not most, people, particularly at that age, he probably would not have been entirely certain himself. But

it is worth noting that Kagel's career as a composer, such as it was, was by no means preordained or linear.

In her assessment, Richter-Ibáñez (2014, 282–83, fn. 105) doesn't hide a certain disappointment in the substance of Kagel's Argentine works. Similarly, I have made no secret of my assessment that there are no (previously) lost masterworks here. The original versions of the Variaciones and the Sextet, the Piano Pieces, the Five Songs from the Genesis and the ensemble composition for *Música para una torre* show significant promise, but they're evidently essentially juvenilia. There remains a significant gap between these compositions and *Anagrama*, the first composition which was fully or predominantly conceived and created in Germany, and the pieces in between those dates do little to fill that gap. If anything, the fragment from 7 July 1955 comes closest to the style Kagel forged with *Anagrama*.

There is a danger in writing history backwards and to overstate the significance of any connections between early and later works, as if the only thing that matters about the former is how they prefigure the latter (understandably, since in some ways, that is literally the only thing that does matter about these pieces, whose inherent quality and interest would be unlikely to attract any scholarship). Nevertheless, there are definite continuities. First and foremost among these is Kagel's allegiance to an idea of internationalist avant-gardism expressed through, exemplified by or embodied in dodecaphony or serialism respectively. Although the precise cultural meanings of both the general idea and its more specific associated practice differs markedly from place to place and time to time, there are significant parallels between the Cologne/Darmstadt avant-garde and the ANM, such that Kagel may not have found the former particularly alien (even if he may have had misgivings about so-called serial dogma or the cult surrounding Stockhausen, but then, whatever may have been the reason for his rift with Paz and the ANM, such conflicts were hardly new to him). The idea of an international avant-garde – itself an inheritance of Enlightenment universalism as handed down through modernism – that allows a composer from Argentina to relatively seamlessly continue his career in Central Europe has become so ingrained, that we no longer even question it, but it should not be taken for granted that a composition written for the ANM (the Sextet) would succeed at Darmstadt.

His attempts at creating a rule-based musical grammar extended beyond dodecaphony and encompassed rhythm and phrase structure (as in the Sextet), at times involving numerical series (as in the Elegy), again something that foreshadows the approaches of later work (although the 'serial tonality' of the 1970s and onwards more obviously than the experimentalism of the 1960s). The obsession with palindromes and symmetry of his early compositions is not evident in his later work, however.

Further, we have seen that Kagel's fascination with arcane religious texts would remain a constant in his career, and a similar point can be made about his attempts to represent language in musical structure (i.e. by assigning pitches or rhythmic values to phonemes). The only major difference here is that the straightforward text-setting of the Five Songs from the Genesis is something that he would later repudiate.

Finally, it is hardly going too far to suggest that his interest in multi-media composition was first sparked by the opportunity provided by *Música para una torre*, although the music for Saderman's *Muertes de Buenos Aires* precedes that occasion (but nothing concrete is known about it). What is somewhat difficult to explain here is the gap between *Música* and any later composition remotely like it. Nevertheless, the principle of Kagel's approach, to treat different media and levels

independently of one another but correlate them structurally, can be clearly found in the Tower Music. As I have already suggested, Janello's influence may loom very large here.

In other words, the relative level of continuity and discontinuity between Kagel's work and activities in Buenos Aires and in Cologne is not altogether surprising and arguably comparable to other cases: as so often, Ligeti comes to mind (with the difference that the latter was better trained and arguably more accomplished in his early phase). In *The Music of Mauricio Kagel* (Heile 2006b, 15) I argued that, on one hand, 'the importance of Kagel's formative years in Argentina can hardly be overemphasized as they provided him with the backbone of his aesthetic beliefs and the hallmarks of his later style', but that, on the other, '[his] maturity as a composer is connected to his encounter with the post-war avant-garde in Cologne.' This would appear to have been quite a bold judgement, given how little I actually knew about his early career and work. Nevertheless, it seems to me that this assessment is largely borne out by what we now know and what has come to light in his estate.

Musical score sketch for orchestra and strings, measures 4-13. The score includes parts for oboe, clarinet, violin, flute, arpa, tromba, percussion, and piano. It features dynamic markings like *pp*, *sf*, and tempo markings like *Allegro* and *meno mosso*.

Measures 4-13:

- Measures 4-9: Flute (fl.), Arpa (arpa), Tromba sord. (tromba sord.), and Piano (piano) parts. Dynamics include *pp* and *mf*.
- Measure 10: Percussion (perc.) part.
- Measures 11-13: Oboe (oboe), Clarinet (cl.), Violin (Viol.), and Percussion (Percussion) parts. Dynamics include *pp subito*, *sf*, and *meno mosso*.

Figure 8: Sketch from 7 July 1955, PSS, SMK, Frühe Studien und Skizzen, 4/5, 2. Dossier, lose

Dodecaphony

Kagel's approach to and treatment of twelve-note technique deserves extended discussion, even if this involves some inevitable repetition. It is in his dodecaphonic manipulations that we can observe Kagel mature as a composer in exemplary fashion, and it is here too that potential models and influences can be identified. As was pointed out, Kagel clearly identified strongly as a dodecaphonic composer, so a deeper look at this aspect goes to the heart of what he himself considered central to his craft.

As was pointed out, Kagel learned dodecaphony from Juan Carlos Paz, although how detailed and profound that tuition was remains uncertain. Paz was an intimate connoisseur of twelve-note technique, having studied it since the early 1930s and employed it himself since 1934. His book *Arnold Schönberg o el fin de la era tonal* (Paz 1958) provides a good insight into Paz's knowledge of and ideas about dodecaphony. The bibliography alone, which lists practically all the major twelve-tone theorists of the time, including Gradenwitz, Perle, Stuckenschmidt, Eimert, Vlad, Adorno, Leibowitz, Krenek, Dallapiccola and Boulez (Babbitt was yet to publish his most influential theoretical contributions), illustrates that Paz was well acquainted with the latest theory. The work itself is similarly insightful although occasionally opinionated. Paz provides a detailed general introduction to the technique, using examples not only from the work of Schoenberg, but also from Webern, Berg, Messiaen, Krenek and others. He distinguishes in particular between symmetrical and asymmetrical series, associating the former with constructivist tendencies and the latter with expressivity (Paz 1958, 126–7), before moving on to the internal construction of rows and the derivation of chords (Paz 1958, 128–9), where he emphasises the distinction between horizontal and vertical projection of the row and the necessity to integrate melody and harmony (Paz 1958, 129–40). Further on, he makes a similar point about polyphonic and homophonic textures. He is also aware of the extension of serial principles to rhythm and dynamics, naming Webern, Messiaen, Boulez and Nono (Paz 1958, 141). Although he further acknowledges that there is no principal difference between consonance and dissonance in the twelve-note system, he argues that the use of consonances can appear as a problematic compromise (Paz 1958, 146), on another occasion criticising the integration of tonal and dodecaphonic elements in Alban Berg's Violin Concerto as 'regressive scholasticism' (Paz 1958, 150). Of particular interest regarding any lessons that Kagel may have learned from Paz is that the latter placed particular emphasis on variation form and on the importance of rhythm (Paz 1958, 147), both aspects that would occupy Kagel.

The book was only published in 1958,¹⁸ so Kagel could not have read the published version in Argentina, but Paz delivered lectures under the same title at least as early as 1953, as can be seen from an announcement in a programme note for the *Agrupación Nueva Música* (SMK, box 'Programmhefte, Argentinien'), and Richter-Ibáñez (2014, 237) claims that it was completed as early as 1949, without, however, presenting any evidence (certainly the mention of integral serialism and references to Boulez and Nono must have been added after that date). Although some of the details will no doubt have changed over the years, it is therefore safe to assume that the outlines of Paz's account of dodecaphony were in place from the moment Kagel was in contact with him (1949). Having said all that, Kagel knew about dodecaphony from other sources, in addition to Paz. He owned the books of René Leibowitz, probably the most influential disseminator of the technique during the 1940s as well as Schoenberg's own *Style and Idea* (Richter-Ibáñez 2014, 80), and other

¹⁸ Salgado gives 1954 for the publication of the book (Salgado), but this cannot be confirmed from any other source.

ANM members or associates had their own connections: Michael Gielen, with whom Kagel overlapped for a relatively brief period and who would be instrumental in propagating his work in Germany, was the nephew of Eduard Steuermann, Schoenberg's favourite pianist, with whom he corresponded regularly (Richter-Ibáñez 2014, 110). The Brazil-based Hans-Joachim Koellreuther was a frequent guest in Buenos Aires, reporting from his experiences at the Darmstadt courses and Milan Twelve-note Congress of 1949 (Richter-Ibáñez 2014, 126). Finally, Pierre Boulez reported the most recent European developments during his visit to Buenos Aires in 1954 (Richter-Ibáñez 2014, 158); he may also have given Kagel important insights during his first visit in 1950, but this cannot be verified. Kagel could thus draw on a wide range of sources, arguably as wide as almost anyone at the time, although it is likely that Paz, as (informal or formal) leader of the group had the most direct influence on him.

Having said that, given that Kagel claims not to have received any direct training in composition, how much he learned directly from Paz, whether formally or by osmosis, and how much he picked up from other members of the ANM and through independent score study is impossible to ascertain. Nevertheless, there is little doubt that Paz's understanding of dodecaphony provides a strong indication of Kagel's ideas and intentions at the time. Some of the characteristics of Kagel's use of dodecaphony, such as the avoidance of transpositions and general economy in the use of row forms as well as the (not entirely unproblematic) obsession with palindromes, appear strongly indebted to Paz's example who showed a strong preference for these techniques and whose own composition were generally far simpler than his detailed knowledge of the composers of the Second Viennese School may suggest (cf. Richter-Ibáñez 2014, 231–37).

Kagel's first dodecaphonic experiments can be seen in the material for *Música para una torre*, namely the ensemble piece (*Feria* no. 2) and the piece for four xylophones or possibly pianos. These still show a preference for linear exposition, which is probably easier to grasp for beginners. In the case of the very first known draft, it is indeed only the melody which is dodecaphonic, the accompaniment being apparently freely added. The piece for four xylophones or pianos then consists of four simultaneous linear projections of the same row, in different rotations (a rotation, in serial terminology, is a linear projection of the row which doesn't start with the first note – hence, instead of starting with 0: 0-1-2-3, it may start, for instance, with 9: 9-10-11-0-1-2-3). This is a more consistent but obviously still rudimentary application of the basic technique.

The Variations for Mixed Quartet is a central composition in this context, since we can observe Kagel experimenting with the technique, and some of the discoveries he made in that process remained defining for his further engagement with dodecaphony. The variation form itself may well be an indication of Paz's influence, as is Kagel's emphasis on rhythm. Again, he starts with horizontal projection of the row, but, seemingly as a result of trying out different possibilities, he also explores vertical projection, and this would remain his default mode from then on, often exclusively. As I have pointed out, he gradually explores almost all possibilities from more or less monophonic exposition, splitting up of the linear projection between different instruments, through quite simple chordal projection to more complex vertical distribution. It is obviously problematic to find a developmental or teleological logic in the succession of the variations in the work, but the fact remains that the free vertical projection in the culminating seventh variation is closest to Kagel's practice in his following twelve-note works. Another constant that first emerges in the Variations is Kagel's preference for the prime form and, somewhat less prominently, the retrograde, with inversions remaining rare. Although the retrograde inversion is explored in variations 1 and 5, presumably because the work is such a compendium of dodecaphonic techniques, this remains relatively exceptional, and Kagel

seemed to have had little interest in that particular row form. The same can be said about transpositions which are used sparingly and somewhat arbitrarily, or, as in the *Elegy* for clarinet, as part of an automatic process that is, however, rather arbitrary itself.

The *Sextet* and the *Four Piano Pieces* consolidate Kagel's command of the technique and fully establish vertical unfolding as the norm. More than anything else, this preference seems to indicate Kagel's primary attachment to Schoenberg, more than Webern (again, following his teacher), who likewise tended to use the row in this way, typically integrating melody and harmony in one dodecaphonic unfolding. The *Sextet* is also noteworthy for the use of transpositions, with both movements using a row starting on C and A (although they are different rows), which may well have had some symbolic meaning for Kagel. This is continued in the fourth of the *Four Piano Pieces*, this time employing the inversion transposed by a tritone, but this remains an exception that proves the rule. The *Piano Pieces* also feature a more flexible distribution and texture than the *Sextet*, including the melody and accompaniment texture of the second piece.

The *Five Songs from the Genesis*, then, show the most advanced state of Kagel's command of twelve-note technique among his early works. He now differentiates between linear projection in the vocal part and vertical projection in the piano, and he combines the row with its own retrograde to arrive at twelve-note fields. Another, albeit problematic, innovation is the permutation of row forms whereby new rows are generated by counting down an existing row from both ends. This is an unusual and possibly unprecedented technique, although it is reminiscent of some of Alban Berg's dodecaphonic permutations (although this similarity is more likely to be accidental).¹⁹

As pointed out before, this was pretty much the endpoint of Kagel's evolution as a dodecaphonic composer in Argentina. The two clarinet pieces and the *Bandoneon Prelude* are too small-scale and occasional to add much to the picture. Only the curious successive downward transposition and use of numerical procedures to generate phrases in the *Clarinet Elegy* are worth noting.

Throughout, Kagel uses dodecaphony primarily as a 'pitch-generating machine'. The overall form and structure of compositions cannot be said to be derived from the structural characteristics of the row, in the way one finds in the more sophisticated works of the Second Viennese School, for instance. In other words, twelve-note rows are *applied to* musical structures, rather than the latter being *generated* from the former. Likewise, with some exceptions, such as the restricted number of intervals and clearly deliberate partition of the row into four closely related trichords in the *Four Piano Pieces*, Kagel didn't seem to be very interested in the internal structure of a row or its constructive possibilities. Indeed the only instance of combinatoriality (where the second half of the row is the complement of the first) in his early work is almost certainly an accident: it is the second of the *Five Songs from the Genesis*, where each half-row covers a cluster, the first from C to F, the second from F# to B. But, as pointed out, this row was derived by counting down the row from the first song from both ends (1-12-2-11-3-10 etc.), a process whose result is quite unpredictable. In other words, it seems implausible that Kagel would have constructed the row for the first song with a view that its permutation would feature combinatoriality, considering too that neither that row (the one for the first song) nor any of the others in the piece feature any noteworthy structural characteristics.

¹⁹ In a personal email from 5 February 2014, Arnold Whittall confirmed that he is not aware of other instances of this specific technique. The relation to Alban Berg has been suggested to me by Martin Iddon in a personal email from 22 July 2014.

Similarly, there is little sense of a deliberate use of dodecaphony to demarcate the large-scale form of compositions: row forms are used somewhat haphazardly and transpositions are mostly avoided, with little perceptible concern for an overarching tonal architecture. On the contrary, as was pointed out, formal segments more often than not don't coincide with twelve-note structures but typically occur somewhere in the course of a row projection.

In common with many composers at the time, Kagel made various attempts at extending rational control to rhythm, although it is worth pointing out that these attempts cannot be considered serial in nature. These start with the rhythmic cells in the Variations and find their most comprehensive and far-reaching expression in the Sextet. It is noteworthy, though, that this remained a one-off, and there is little indication that Kagel pursued the experiments undertaken further. Instead, the Elegy for Clarinet features a different, more modest but more flexible system, which, although remaining an isolated case among the early work is remarkably similar to some of Kagel's techniques in his late work from the 1970s onwards associated with serial tonality.

The persistence of dodecaphonic and serial techniques throughout Kagel's career remains a difficult issue. Although their at least partial use in the early work up to and including *Anagrama* and *Transición II* is beyond doubt, the same cannot be said about the experimental and theatrical work of the 1960s. The latter often appear inspired by serial thinking – by, for instance, treating parameters and even media independently from one another – but there is little evidence for the concrete use of any series. To what extent a direct connection between the serial tonality of the 1970s to 2000s and the dodecaphony of the 1950s can be drawn is an open question. On one hand, one would expect Kagel to draw on his previous experiences, but on the other, there is a significant difference between the dodecaphonic rows and general pitch centricity of the early work and the sequences of numbers, which can be applied to any parameter or aspect of structure and are only rarely applied to pitch, of the late work – a difference that is perhaps masked by the somewhat generic term 'serial technique'. The complete indifference to his earlier twelve-note technique which Kagel demonstrates in the revision to the Variations speaks volumes in this regard. Thus, while Kagel did not completely start afresh in his later work but built on his previous experiences, we should be wary of overstating the threads linking the different phases of his career as if the early work contained the seed for all his later developments.

One prominent aspect of Kagel's early work for which there is no direct equivalent in his later oeuvre – other than the use of a Latin palindrome in *Anagrama* – is his obsession with palindromes and symmetry. Richter-Ibáñez (2014, 293) has pointed to the role numerical palindromes in particular played in Argentine culture at the time. Literal palindromes occur in the quartet for *Música para una torre*, in the Variations and the Sextet, in some cases involving horizontal and vertical axes. Although the third of the Four Piano Pieces also includes palindromic structures, Kagel now avoids literally copying out the entire music in reverse, but instead includes deviations, to the extent that the palindromic structure is only perceptible at the beginning and end but not around the axis. From this time on, there are no further obvious instances of palindromic structures in Kagel's work, so this seems to have been a youthful infatuation. There is no necessary connection with dodecaphony here, although its constructive spirit and the emphasis on retrogrades and inversions as primary row forms tend to encourage these sorts of experiments.

The Late Work

This chapter is separated from the preceding by almost fifty years. Nevertheless, there is a definite connection. In 2006, Kagel returned to Buenos Aires for a major festival of his work, encompassing performances of *Eine Brise*, *Das Konzert*, the Chamber Symphony, *...den 24.XII. 1931*, *Mare Nostrum* and *Die Stücke der Windrose*, alongside talks and presentations of his films. Although he had visited Argentina at least twice during the intervening years, those journeys had been low-key or signally unsuccessful: as he explained in an interview with Federico Monjeau in the daily *Clarín*, in 1961 he visited his family, specifically his sister Guida who had fallen ill (Monjeau 2006a),²⁰ in 1974, he gave two performances with the Kölner Ensemble für Neue Musik supported by the Goethe Institute and the Asociación Amigos de la Música, to negative reviews (Richter-Ibáñez 2014, 16). By contrast, 2006 saw nothing less than the triumphant return of the prodigal son. Everyone – above all, the composer himself – must have known that, in all likelihood, this represented the last chance to make up. ‘A Great Master, on his Return Home’ was the headline in the paper *Clarín* on 26 April 2006 (Monjeau 2006a). There was near-unanimity in public reactions: audiences gave standing ovations, the authorities made Kagel an honorary citizen (Monjeau 2006b), and the critics, for once, didn’t hold back with praise – Juan Carlos Montero in *La Nación* (19 July 2006) was alone in asking critical questions – although he too awarded the grade ‘very good’ (Montero 2006). The events were recorded in a fine film, *Süden*, by Gastón Solnicki (2008), capturing both Kagel’s dedication in working with young performers, notably from the Ensemble Süden (named after one of the pieces from *Die Stücke der Windrose* and, in turn, giving the film its title) led by Marcelo Delgado, and his evident emotion at this homecoming throughout.

The visit did not pass entirely without controversy however. Around a month later, Kagel (2006), in an open letter published in the leading daily *La Nación* (15 August 2006), accused the management of the Teatro Colón of having provided insufficient support, closing by bitterly noting that ‘it is a consolation to know that, according to a constantly renewed, immutable tradition of our premier stage, they will soon be replaced by others’. In his response, the Director General, Leandro Iglesias, rejected the accusation (*La Nación*, 20 August 2006, Iglesias 2006). (I am in no position to judge the respective merits of Kagel’s claims or Iglesias’s counter-claims.)

At the time of his visit, the illness which would eventually claim him, leukaemia, was already advanced. Indeed, the journey represented quite a risk, and, according to Hans-Jörg Müllender, his trusted contact at the publisher Edition Peters and one of only very few people who knew about his illness, Kagel, whether in jest or not, considered the possibility of returning to his birthplace to die ‘like an elephant’. He did require treatment which apparently proved quite complicated.²¹ In all likelihood, Kagel had in fact been diagnosed as early as five years previously (Klüppelholz 2011, 23), but he kept this knowledge even from close friends.²² Although it was widely known that he was gravely ill, the nature of the disease remained unspecified. It is an understatement to suggest that the illness and Kagel’s awareness of it overshadowed his final years and must have affected his work

²⁰ In actual fact, he does not name his sister, speaking only of *una hermana* (‘a sister’), but he had only one.

²¹ Personal email from Hans-Jörg Müllender (26 July 2014).

²² In a personal email from 18 July 2014, Klüppelholz presented reasons for his assumption that Kagel received the diagnosis in December 2001, pointing to an event at the Theater am Marienplatz (TAM) in Krefeld in January 2002 in celebration of his 70th birthday, during which Kagel, looking frail and wrapped in blankets, stayed in Klüppelholz’s car with engine and heating running, for fear of catching a cold ‘in addition...’. The ensuing years were marked by frequent unexplained illnesses and health scares. This is not conclusive but convincing.

in one way or another. During the same period, he also lost many colleagues, comrades-in-arms and friends: Luciano Berio, a near-neighbour of Kagel's holiday home in Tuscany and one of his closest friends and confidants during the later years, in 2003, Siegfried Palm in 2005, Ligeti in 2006 and Stockhausen in 2007 (that Stockhausen and Kagel did not always see eye to eye may not have made things easier), to name just some.

* * *

My account of the late work has to start earlier than the point where *The Music of Mauricio Kagel* left off, since there are a number of compositions that I had been unaware of. The first of these is *Motets for Eight Celli* (2004), its title alone another of Kagel's beloved paradoxes. As he himself described it in his programme note, '[he] tried to weld together the old contrasts between cantabile, the ideal realisation of the vocal, and sonabile, the epitome of the instrumental. What instrument could be better suited to this than the cello, the only one that reflects the exact range of the human voice?' The piece was commissioned by November Music Gent and the Eduard van Beinum Foundation for and dedicated to the Conjunto Ibérico (now the Cello8ctet Amsterdam), who premiered it on 17 November 2005 in Gent (as was his custom, Kagel had finished the composition a good year in advance, on 26 October 2004). There is also a fine recording by the NOMOS ensemble (*Kage: L'oeuvre pour violoncelle*).

It is quite an astonishing composition. I have to admit that I expected this to be a fairly light-weight occasional piece, exploiting the unusual nature of the forces mostly for comic effect. This is after all what we have come to expect from the most famous, related ensemble, the Twelve Cellists of the Berlin Philharmonic – despite an astonishing roll call of distinguished composers who have written for that group. In the end, the piece is anything but light-weight: it is around twenty minutes long (in one movement) and of a very high standard and seriousness of expression throughout.

The cello is a privileged instrument as far as Kagel was concerned (who, in general, was not a composer associated with particular instruments): *SiegfriedP*, *Unguis incarnatus est* and of course *Match* are testimony of Kagel's love for the instrument, which, it will be remembered, he learned to play himself. The title refers not only to vocal music but also to a specific generic tradition, one with very few stable characteristics that cover the historical and cultural-geographic expanse of works called or considered motets, so it is not necessarily straightforward what Kagel wished to draw attention to. What is evident is the enormous diversity of textural models and instrumental combinations in a generally complex structure: this clearly must have been uppermost in Kagel's mind and what he associated with the motet as a genre. It is tempting, too, to relate his work to cantus firmus composition, a trait shared by many, if by no means all, motet traditions. The line of sustained notes played in harmonics and connected by glissandi in cello 7 at the beginning could, for instance, be seen as a cantus firmus, with the other instruments playing counterpoints (4 and 5 as a pair, 3 as a solo, and 8 seemingly shadowing the c.f. in cello 7). The next section, starting in bar 7, consists of a heterophonic stratum in cello 3, 4 and 6 (the c.f.?), accompanied by an irregular semiquaver oscillation between E and F in the high register of cello 5. In bar 11, for the first time all instruments are deployed, the middle parts (cello 3-6) playing what can easily be regarded as a cantus firmus in octaves, while the other instruments extend the oscillation of the earlier section to major thirds (but on different notes in each instrument, yielding a seven-note field, with one note, D, doubled). The next section, beginning in bar 15, is a chorale, with no obvious melodic line. Closer inspection reveals that all six bars are identical in terms of pitch content, although each has a different metre. Indeed, each instrument repeats the same pitch classes in every bar, although the octave register, dynamics and articulation varies. Celli 1-4 play one sustained note each, whereas

celli 5-8 play a long note followed by a quaver a semitone higher than the long note (followed by a quaver rest), with the duration of the first note gradually declining from six quavers to one (resulting in different metres). In other words, the same pitch content is repeated, with varying timbres and generally increasing speed and dynamics.

While a *cantus firmus* can, with a little goodwill, be found in some but not all sections, the diversity of textural models and general complexity characteristic of the motet is certainly in evidence throughout. The variety of instrumental combinations and the lack of any obvious hierarchy or organisational models is particularly conspicuous. It is extremely rare, for instance, for the ensemble to be split up into two quartets (celli 1-4 and celli 5-8), and even when four instruments are playing – which is not more common than any other number between one and eight – they are more likely to be taken from both quartets (if indeed it makes sense to speak of two quartets, given that such a division of the ensemble is not really in evidence). Likewise, all instruments are roughly equally likely to play a leading or accompanying role and all may play in any register, the score layout not being correlated with register. Another notable feature is the variety of playing techniques involved: as in earlier string pieces, Kagel uses the whole gamut of techniques throughout the composition, to the extent that *naturale* playing has to be considered as just one of the options available, rather than as a norm from which others are deviations used only for special effects or specific expressive purposes. Of particular interest are combinations of playing techniques between the different instruments. The section starting in bar 15 previously discussed is a good example. All instruments play *senza vibrato*, with the first three playing natural harmonics (in *posizione naturale*) and the remaining *sul tasto*. In the next bar celli 1-4 play *sul tasto* and 5-8 *sul ponticello*, in the bar after *that* (bar 17), the former group play *sul ponticello* and the latter *posizione naturale* and so forth. This is correlated with different dynamics. We must assume that these differentiations as well as the different instrumental combinations were generated with the help of serial procedures using numerical rows, as was Kagel's custom.

Another curious aspect of the title is the fact that it is a plural: 'motets', not 'motet'. Are we to assume that there is a specific number of distinct pieces, like movements? It is hard to give a clear answer to this question. Like most of Kagel's compositions from the time, the piece falls into many, usually short episodes, like those already discussed. Yet, although there are some recurrences of earlier material (or what appear to be variants of earlier material), these episodes do not readily form into larger-scale segments, so the title should probably not be taken that literally.

A final, more general observation is worth making about the composition, and this concerns a musical or expressive quality that seems new in Kagel's work, or at least I cannot recall encountering it in any earlier pieces, although we will find it again in his Third Piano Trio. In bar 80, all instruments perform ethereal harmonics (the whole section, lasting until bar 87, is played on harmonics), typically on sustained notes with staggered note changes between the instruments, usually avoiding the beat. All parts play a very small number of pitch classes, but at different registers: cello 1 plays only A, cello 2 C# and E, cello 3 A and F#, cello 4 D, Cello 5 G, cello 6 D and B (with a brief C, possibly a mistake), cello 7 G and E and cello 8 C. The result is an iridescent sustained, gently dissonant chord with vague modal associations, which is static overall, as if time was standing still, but in calm internal motion.

The Five Vocalises (*Fünf Vokalisieren*, 2005) were originally written for a radio play, *Gertrude Stein hat die Luft gemalt* (2005) by the Austrian poet Friederike Mayröcker, like Kagel a pioneer of the *neues Hörspiel* (Olbert 2005). Mayröcker wanted the sound of a countertenor at five points in her play, and so Kagel, rather late in his life, wrote what is in first foray into traditional incidental music.

The piece has subsequently been issued as a score for concert performance, although the ensemble Exaudi, for instance, have interspersed the individual numbers in between other works in their programme, thus giving the pieces a similar function – like intermezzi – as they had in their original context (Kilbey 2012). As the title suggests, the lyrics consist of the five vowels ‘a’, ‘e’, ‘i’, ‘o’, ‘u’ (in German), interspersed with an occasional ‘m’. In addition, the singer is occasionally asked to change gradually from vowel to vowel in a vowel glissando and a performance direction additionally recommends the use of diphthongs and other mixed vowels (not employed by Kai Wessel who premiered the piece for the radio play production). The timbral variety achieved with these basic means is quite astonishing and vocal colour is at least as important a factor in the composition as pitch. One particularly striking instance of this comes in the fourth piece when, in bar 17, the opening phrase, originally intoned on u and o, recurs on m as a varied repetition.

According to the Preface to the score, some sections contain quotations from the earlier *Der Turm zu Babel*, and the similarity between the two works is indeed striking. The vocalises, too, are essentially arabesques, typically circling around central notes or a central sequence of notes in predominantly small intervals, in a beguiling chromaticism. Kagel’s twin techniques – themselves inherited from the masters of the early twentieth century – of expanding and contracting phrases and gradually filling in larger intervals chromatically come to the fore once more. Both are exposed right at the start: F-E-F-E-F-E-G#-G-F#-G-F. A varied repetition sees the G# followed by A etc. While the rapid quasi-trill between E and F is sung on ‘a’; this is followed by a similar element on C and B, this time sung on ‘o’, and C#-D on ‘e’ (see fig. 9). In this way, Kagel creates variety by combining a relatively small number of recurring elements in different ways (another technique pioneered by some of the masters of monodic composition, including Varèse and Xenakis).

Andante (MM ca. 60)

The musical score consists of two staves of music. The first staff contains bars 1-5, and the second staff contains bars 6-7. The lyrics are written below the notes. The first line of lyrics is 'e - a u a e' and the second line is 'o u e'. The music features a variety of dynamics including *p*, *mp*, *mf*, and *f*. There are also performance directions like 'cantabile e molto espressivo'. The score includes various ornaments such as trills, triplets, and a fermata over the final 'e'.

Figure 9: Mauricio Kagel, *Fünf Vokalisieren*, No. 1, bars 1-7, C. F. PETERS Leipzig London New York

Fremde Töne und Widerhall ('Foreign Tones and Echo', 2005) is another orchestral work of rich (perhaps somewhat over-orchestrated) sound, following very much in the line of the *Etudes for Orchestra* or *Broken Chords*. According to his programme note, Kagel combined two seemingly very different ideas, one musical the other extra-musical. The first concerns the nature of echoes, the way they vary the nature of a sound rather than reproduce it exactly, producing 'a sound event that can be more complex than the original'; the other is an episode from the Argentine national epos *Martín Fierro* by José Hernández, in which the eponymous hero, now too old to engage in the kind of knife fights that make up a good part of the story, instead fights a *payada* (a ritualised singing contest). What unites the two elements is the basic structure of call and response or question and answer. Kagel’s twin techniques of lining up episodes like a daisy chain and slightly varying ostinato-like repetitive motivic cells are obviously very suited to these ideas. This also enabled him to recycle

material originally composed for other pieces, and the sketch and manuscript materials (SMK, *Fremde Töne und Wiederhall*) show unusual amounts of the latter. Accordingly, 'echo' should be understood more as the varied repetition of a musical phrase, rather than as an exploration of resonance or reverberation, although the beginning, played on musical saws, and a dramatic general pause after about a third of the piece do seem to explore these ideas as well.

At the same time, such an open and direct engagement with a cornerstone of Argentine national identity at such a late point in Kagel's life is evidently significant, another form of homecoming. It's very difficult to imagine him doing so – at least non-ironically – as a younger man: his avant-gardism, his internationalism, perhaps his Judaism, his criticism of Argentina – all would have conspired against such a direct expression. He directed the premiere himself, conducting the Symphonie-Orchester des Bayerischen Rundfunks in the Herkulesaal der Residenz in Munich, on 28 May 2005.

Capriccio for Two Pianos was also premiered in Munich, only a couple of months after *Fremde Töne*, on 14 September 2005. Like *Der Turm zu Babel*, it was commissioned by the ARD International Music Competition (they must have liked his previous offering). There is a longer history to Kagel's compositional engagement with piano pedagogy – and, we must assume, his own playing – which is instructive here. The first conspicuous example is *Tactil* (*Metapiece* being notable for the absence of any particular concern with the instrument) which was premiered during (although not as part of) a piano festival in Bergamo (Italy), and it is clear from sketches, manuscripts and correspondence (SMK, *Tactil*) that Kagel regarded his piece as the antithesis to the virtuoso material presented alongside it and deliberately undermined any conventional pianistic elements (what Kagel thought about the nature of virtuosity can also be gleaned from *Match*). *An Tasten* is likewise an obviously parodic take on the genre. This kind of critical attitude is already hard to detect in *À deux mains: Impromptu* for piano (1996), which was written for a piano competition at the Milan Conservatoire held in 1997, with Luciano Berio as president of the jury (which probably explains the commission). But where the *Impromptu* is restrained for a competition piece, requiring only a moderately advanced technique, the *Capriccio* is brimming over with etude-like virtuoso material, such as rippling arpeggios, quick-fire leaps and rapid chains of chords. In between all these noisy fireworks, there is a quiet and slow middle section, however, which has to be partially improvised, giving the contestants the opportunity to demonstrate their musical sensibility, in addition to their technical proficiency. Furthermore, Kagel makes creative use of the instrumentation, exploring echo effects and overlaps between the two instruments. Presumably for this reason, he also asks for the instruments to be set up with the keyboards side by side, rather than at opposite ends with the players facing one another as is the norm.

The Chamber Symphony (2005) is yet another substantial composition from the same year. In essence, however, it is a revision of the earlier *1898* (1973). The chronology of different versions is instructive here, paralleling those of *Improvisation ajoutée* (1962, rev. 1968) and *Morceau de concours* (1971, rev. 1992). The original version of *1898* was for children's voices and instruments. There were only two instrumental parts and the instruments were not specified but had to be chosen for each individual performance. The children, too, were given a lot of freedom; Kagel's pedagogic idea at the time was not to drill them to replicate minutely composed and precisely notated music but to involve their own creativity. The flexible orchestration meant that the piece could be performed by any kind of ensemble in quite radically different ways. On the other hand, to produce reliable conducting scores and sets of parts for each version is not as straightforward as it may first seem. The SMK holds a number of versions, associated with many of the leading international new music ensembles. As a consequence, Kagel gradually reduced the flexibility and

any potentially uncontrollable elements. After a first preliminary score (1973) reproducing the manuscript, Universal Edition produced a type-set score in 1979 with no further changes. A new version, published by Edition Peters in 1996 is fully notated with fixed instrumentation and precisely notated vocal parts (with no mention of children). There were also quite extensive cuts. A performance direction suggests that the piece can be performed without the vocal parts and would then be called *Kammersymphonie* ('chamber symphony'). This title had been around since the very first version and was added in Kagel's handwriting as a subtitle in one of the proofs for the 1979 version (SMK, 1898), although this was evidently not put into action.

The 2005 version under the title Chamber Symphony (*Kammersymphonie*) involved further cuts and other slight changes. There is now a performance direction complementing that of the 1996 version, namely that the forces can be extended by the addition of a choir (not 'voices') to form 1898.

Like *Improvisation ajoutée* and *Morceau de concours*, the successive versions meant that the piece conformed with the demands of the professional music business, where, despite the long history of experimental composition, any areas of uncertainty or ambiguity that create the need for a performing version or other forms of negotiation are still a liability (less for premieres than for re-performances). Even though the flexibility of the original version of 1898 probably had a pragmatic dimension, enabling all manner of ensembles to take on the piece, the truth is that most performing groups tend to look for repertoire expressly written for their forces and prefer compositions with fully notated parts which can be rehearsed and performed without further preparations and negotiations. In this context, exceptions prove the rule: although new music ensembles will put on certain 'iconic' experimental works from time to time, the bulk of this kind of repertoire has typically fared comparatively badly. That said, this tendency towards a more and more 'classical', traditional perspective is not solely imposed on Kagel by external forces but is congruent with his own development: the change from 'children's voices', through 'voices', to 'choir' seems revealing in this respect. The potentially disruptive aspect of children being 'let loose' in his composition, which Kagel originally embraced, is first tamed and then replaced with thoroughly traditional forces. The 2005 incarnation of the Chamber Symphony was premiered in Montreux on 10 September 2005 by the ensemble musikFabrik under Kagel's direction under the auspices of the Festival Septembre Musical de Montreux / Vevey.

Les Inventions d'Adolphe Sax for choir and saxophone quartet (2005) exploits a combination which Kagel had already explored in his *Burleske* (2000) (on that occasion involving a solo baritone sax).²³ The balance proved somewhat unsatisfactory in the earlier piece, a problem that is very effectively addressed in *Les Inventions*. Exploring all manner of techniques both for the instrument and the voices – at times blending them together, at other times contrasting them – Kagel manages to conjure up some truly startling sonorities. The text has been compiled by Kagel from original documents surrounding Sax's inventions, of which the saxophone is still the most renowned – and therein, as so often with Kagel, lies the problem. We get the interesting effect of the instrument being talked about responding and commenting on the account of its invention, and there are many

²³ I am also reminded of the CD *Officium* (1994) by the Norwegian jazz saxophonist Jan Garbarek with the early music specialists the Hilliard Ensemble (ECM 1523 NS). The character of the music could hardly be more different though: where both of Kagel's compositions are light-hearted, *Officium* trades on the spiritual associations of plain chant, taken up by Garbarek's modal improvisations (the modal nature of the music serving as the common ground, or lowest common denominator, between medieval plainchant and contemporary jazz).

moments when the instruments seem to illustrate the narration. In many respects, this is a welcome antidote to all the settings of T. S. Eliot's *Four Quartets* or Hölderlin that have become a new music cliché. Nevertheless, the lyrics are more than a little prosaic, and to listen to the choir reciting – and that's what the text-setting inevitably tends to boil down to, given the length – Sax's patents, his adventures at the universal exhibition in London or lists of his inventions over some 25 minutes is bound to try the patience of many. It doesn't help that, although there is a great diversity of textures and techniques from section to section, there is an absence of climaxes and of a clear dramatic shape. The piece was premiered on 17 May 2006 in Düsseldorf by the Netherlands Kamerkoor, which had also commissioned it, together with the Rascher Saxophone Quartet. There is also a recording (Winter & Winter, 910 191-2).

Although the title *Divertimento? Farce for Ensemble* (2006) suggests another light-hearted if not light-weight composition, Kagel's next work is actually a rather weighty proposition, albeit one that 'runs with light feet' as Nietzsche (2008, 19) said of Bizet's *Carmen*. What is perhaps more surprising is that the work was premiered at the Donaueschingen Festival (on 21 October 2006), that bastion of new music which, in the German context even more than anywhere else, routinely mistakes high seriousness for profundity. Then again, the Festival has consistently supported Kagel throughout most of his career (and the musicians came from the Schönberg Ensemble, under Kagel's friend Reinbert de Leeuw).

The piece revisits many of the ideas that had occupied Kagel in earlier phases of his career. His programme note (Kagel 2008) establishes the main theme as the power struggle between the conductor and the musicians which is acted out in the music and in its performance, and his reference to the 'events of 1968' makes it clear that these conflicts have to be seen as a metonymic representation of the disputes in wider society. As a result of the theatrical elements, we also get what I have called the 'metaxis' effect (Heile 2006a; Heile 2013), whereby the music played appears on a meta-level and slightly unreal, which characterised much of Kagel's music from the 1960s until *Entführung im Konzertsaal* (1999), to cite the most memorable and most comparable recent example. As I will show in more detail, many of the individual ideas and techniques used in the piece have also been explored in earlier works. More than a simple rehash of old ideas, the work can be regarded as a synthesis of a long career, and some of the self-references should be regarded as tongue-in-cheek.

The piece begins with a somewhat lop-sided tuning ceremony, recalling the beginning of *Heterophonie* (1961), only that this time the reference notes are G, G# and A, not A#, and in the score, the process is described verbally rather than notated. The tuning having been accomplished, the conductor enters, the musicians stand up respectfully and sit down again on the conductor's signal, but just at the moment when he or she lifts their arms for the upbeat, they are pre-empted by the percussionist striking a bell followed by the bassoonist getting up and launching into what sound like warm-up exercises. What ensues is essentially musical comedy of the farcical variety – the Marx Brothers come to mind. The conductor tries in vain to silence the bassoonist, the other musicians turn around one by one to stare at the offending bassoonist and so forth. From then on, the ensemble is in more or less open revolt: cryptic signals are exchanged, wrong cues are given (or were they the right cues, only the musicians are playing the wrong music?), musicians respond or fail to respond to one another's or the conductor's signals, get up and walk about and generally make a great show of what they are doing or are refusing to do. At times – and maybe that's a weak part of the piece – they behave like naughty school children, passing a magazine around, disrupting proceedings or simply exiting the performance space. After much leafing through the score and

parts and dropping of the latter, the conductor finally gives up and leaves the musicians to fend for themselves – only to return to witness the end of the performance, sitting down on a folding chair brought along for the purpose.

Needless to say, these shenanigans impacts on the music; indeed what we hear is partly the result of the musicians' misbehaviour, but it is no longer possible to neatly distinguish between intended and unintended, authorised and unauthorised, proper and improper music. While some of the musicians' actions are obviously irregular, with many others we cannot quite be sure: what about all the elaborate stopping performed by the horn-player, the trumpeter's constant changing of mutes or the trombonist's glissandi and vibrato (a strictly non-classical technique for the instrument, which in itself represents an insurrection of sorts), to say nothing of the strange instruments used and noises produced by the percussionist – are they meant to do these things, or are they sabotaging the performance more surreptitiously? Now that our attention has been drawn to unusual performance elements, we cannot see and hear musicians' actions in the same way again. What is true of individual elements has ramifications for the whole: as in *Entführung*, what of the phenomenal music we hear is part of the ideal piece that is meant to be performed and what is due to the musicians' misbehaviour or simple incompetence is never clear. As in *Antithese*, this concerns also the boundaries of the musical work and its performance, what is inside and outside: as in the former piece, *Divertimento?* includes a CD with applause, but this is not played at the end of the phenomenal performance we are witnessing (although it may mark the end of the performance of the ideal work enacted by the musicians). The beginning of the performance is likewise uncertain: even the way the musicians are supposed to enter the performance space (without shoes!) and the tuning are prescribed in the score, but the actual beginning is disrupted by the percussionist and the bassoonist. Interestingly, Kagel has given this passage the bar number [0], indicating that the piece proper starts in bar 1 – but for the audience this distinction between what is part of the piece and what isn't is not quite so simple, and that is clearly intended.

It could be argued that *Divertimento?* rehashes ideas from Kagel's earlier period which were genuinely disquieting and disruptive in their original form, rendering them harmless and tame in the process. Along those lines, the overtly comedic framework robs these disruptive elements of their carnivalistic energy and legitimates them, makes them safe. The end result is no longer the subversion of the musical work of art as the centre-piece of bourgeois concert culture, but the knowing chuckle of the cultivated concertgoer who is in on the joke. Let's be clear too that, in the work, Kagel plumbs the depths of the musical slapstick routine, exploiting the apparently inherent hilarity of the tuba, and, indeed, the sousaphone (!), the kazoo and the swanee whistle.

Although such criticism is valid, I would argue that the work is indeed a synthesis, more than a tired rehearsing of old ideas, and quite a tour de force at that. The reasons for this have to do with the quality of the music, the richness and diversity of theatrical ideas and the integration of music and theatrical elements. What is the original music that the orchestra is supposed to play? It is hard to say, but one prominent element are stumbling oom-pah accompaniments in shifting metres on recognisable tonal triads but in seemingly random order, which have been a Kagelian cipher for the popular in such pieces as *Kantrimusik*, *Zehn Märsche um den Sieg zu verfehlen* and some numbers in *Die Stücke der Windrose für Salonorchester* (notably 'Osten'); bars 234-9 and 343-51 are particularly good examples. Most of the other elements are also familiar from Kagel's work: ostinato-like cells which are repeated with added or subtracted notes; the contrast between diatonic and chromatic or atonal sections (also simultaneously in different strata); rapid two-note oscillations; and of course the 'Kagel motif' of chromatically descending lines. But the complexity of the textures and the

dramatic arc created by the succession of tutti and solo or ensemble sections, complete with build-ups and climaxes are quite rare in Kagel's work. This latter element – the succession of solo, ensemble and tutti passages – is connected with, correlated to or occasioned by the theatrical elements: many of the solo passages are played by disobedient musicians; tutti sections too may come about by the conductor reasserting their authority or, at the end, the musicians' final rebellion concluding the performance without the conductor. In this way, musical dramaturgy and theatrical action are interconnected in an intrinsic and organic fashion rarely previously achieved.

There are obvious precursors here in *Sur scène*, but the music in the latter seemed somewhat incidental (although, then again, the piece is more anarchic and genuinely disruptive than *Divertimento?*). Some of the implicit psychodrama of String Quartet I/II or *Match* should also be mentioned in this context, but, again, the struggle between conductor and musicians in *Divertimento?* is far more concretely enacted and elaborate than any plot we may associate with the goings-on in the earlier pieces. The way in which the actual musicians seem to enact a fictional ensemble or orchestra has also been tried out before by Kagel in *Die Stücke der Windrose für Salonorchester* and *Die Entführung im Konzertsaal* (as well as being implicit in the instrumental theatre). The mid-performance resignation of the conductor is also familiar from 'Süden' from the *Die Stücke der Windrose* (as well as, for different reasons, *Finale*); that piece ('Süden') also introduced the 'running-down' turntable effect of a concluding long rallentando combined with the chromatic downward slides. The use of pre-recorded CDs (with fragments from radio programmes, hunting signals and barking dogs, and applause) has been prepared in *Fantasy for Organ with Obbligati* and *Kantrimusik*, among others, and the overstepping of the frame of the musical work by including applause and other external elements in the composition itself is reminiscent of *Antithese*, as already mentioned. It is possible that this updating and combination of earlier ideas occurred unconsciously, in response to the specific needs of the piece (and the similarities I observe with earlier compositions may not all be equally compelling), but the idea of a senior composer, almost certainly in full awareness of nearing the end of his life, reflecting on his career and playfully recycling and recontextualising some of his most striking ideas has a lot going for it. That said, the piece is anything but 'autumnal' and, despite darker undercurrents which are rarely far from the surface in Kagel's work, it seems one of his most genuinely entertaining and funny. There is little here of the violent struggle of many of the work from the 1960s, nor of the macabre gloominess of the work from the late 1970s and early '80s (such as *Aus Deutschland*, *Mitternachtsstück*, *Finale*, and *Saint-Bach's Passion*). It may be clichéd to speak of 'serenity', but this quality seems undeniable in much of Kagel's late work.

The string quartet was always a somewhat unlikely Kagelian genre. For someone who hasn't really shown any particular interest in traditional genres (the three piano trios being another exception to the rule), or with structural possibilities per se – which may go some way in explaining the fascination the genre holds for a composer such as Brian Ferneyhough – a series of five string quartets is a fairly sizable oeuvre (although, then again, Kagel's numbering somewhat inflated the number, since the first two items are best regarded as one work). It was accumulated almost by stealth: Nos. 1/2 were among the most significant examples of the instrumental theatre and experimental composition, and No. 3 epitomised Kagel's changed but still richly ambivalent position towards the classic-romantic repertoire during the 1970s and '80s. If that suggested something like an incipient cycle, similarly to the way in which Bartók's quartets each sum up the characteristic features of their respective stylistic periods, Kagel's Fourth fell somewhat flat: although neither insignificant or unappealing, there is little that qualitatively distinguishes the work from others from

the same period or indeed from its predecessor. His fifth addition to the genre arguably falls somewhere between those poles. On one hand, it is not stylistically distinct from other works from the period in any significant way, but, on the other, it a weighty proposition in practically every sense. It's in two movements of roughly equal length, amounting to around 22 minutes altogether (which seems to have been something like Kagel's standard length at the time). As in the Cello Octet, what is striking is the diversity of textures and techniques explored, in typically short episodes which follow on from one another, usually without transition (very often, these sections have been composed separately and may be taken from unused material for earlier compositions). Again, as in many other of Kagel's compositions, the contrasts between the sections within each movement are greater than that between the different movements; indeed neither movement has any clear overarching characteristics. Indeed, the sketches and manuscripts show that Kagel cut substantial parts from what became the first movement (but what may have been planned as a one-movement work) and used them as the basis for the second (this can be seen in various places, but the clearest indication is what is currently folder 6/10 for the piece [PSS, *V Streichquartett*], which is entitled *Material für den zweiten Satz* ['material for the second movement']).

There are some commonalities between the movements, in particular the ubiquity of note repetitions. Note repetitions are a common element in Kagel's late work in general, but in the Fifth Quartet they really dominate the texture, in various forms – fast and slow, with numerous iterations of the same notes or just two, synched between the instruments (with all instruments changing notes at the same time) or asynchronous. The Kagel motif of a chromatically falling line, often on note repetitions, is likewise a frequent occurrence. There are more concessions to the idea of organic form, such as the varied recurrence of the opening gesture of the entire work – a rapid quasi-glissando F-A \flat -C-E-G in the low register of the cello – in bar 185 (with upbeat) of the second movement, now as F-A-C-E \flat -G. At a deeper level, the basic principle of a triad, unfolded as a glissando or as a simultaneous chord, with added notes is a frequent feature in the composition. To pick an example almost at random: bars 11-13 in the first movement feature minor triads with added minor sixths (or major seventh chords in first inversion) in narrow voicing in high register followed by slightly different chords in rapid note repetitions, which slide chromatically downwards (in synchrony) in the manner of the Kagel motif. It is easy to see how this section shares family resemblances with many others: either through the note repetitions, the chord types or the Kagel motif, or any combination thereof. Despite these efforts, the composition is some way from appearing unified (which seems to have been the intended effect).

The piece was commissioned by the Philharmonie Essen, where Kagel was composer in residence at the time and where it was premiered on 11 June 2007 by the Vogler-Quartett. Since then it seems to have somewhat disappeared from view.

The same cannot be said of *Verborgene Reime* ('Concealed Rhymes') for Choir and Percussion (2007). The composition was premiered on 31 August 2008 in a concert in honour of Kagel's 75th birthday during that year's Beethovenfest, with the composer conducting the RIAS Chamber Choir and musicians from the musikFabrik. It has since been toured quite extensively, a performance during the Musikfest Berlin 2013, with the same musicians under James Wood (who had also rehearsed the composition for the premiere) finding the most extensive echo in the media. It is again around 23 minutes long, and it too is based on Kagel's own text, for which he focused on rhymes in seven languages (including Comanche and Latin). The similarities with earlier choral compositions are hard to overlook: the focus on language as a sonic resource more than a bearer of meaning; related to that, the Babylonian confusion of several languages and an emphasis on

nonsense; the combination of chorus and small ensemble – all have been explored by Kagel at least since *Anagrama* (1958), but the series of works encompassing *Schwarzes Madrigal*, *Quirinus' Liebeskuss*, *Burleske*, *Les Inventiones d'Adolphe Sax* and *Verborgene Reime* is particularly tight and cohesive, almost like a cycle. In *Verborgene Reime*, Kagel concentrated on the ends of lines in poetry and frequently only the rhyming words or even syllables. For instance, one of the English sections reads: '... the startled grass ... / is about to pass: lash / bash wash trash crash cash / swash grash hash sash ash / flash plash clash gash rash / nash brash splash dash mash ...'. As in earlier compositions, Kagel experiments with all manner of vocal techniques, including speaking and whispering and, in particular, whistling. A particularly impressive passage has the singers, each independently of the others, articulate the text in *Sprechgesang* in tremolando 'with a trembling voice', with some given exact pitches while others are given only approximate pitches (bars 343 ff.).

It may be assumed that the combination of voices and percussion instruments would contrast one with the other (voices being typically pitched and sustained, percussion, or at least the drums Kagel focuses on here, unpitched and providing short attacks) – in contradistinction to *Les Inventiones* which frequently, although by no means consistently, blended the voices and the saxophone quartet – but such is not the case. For instance, the piece starts with the singers imitating gusts of wind, making a 'sh'-sound, accompanied by ocean drums (metal beads being rolled in the frame of a drum); the sounds are fused to such an extent that it can be difficult to tell them apart. Another example is the important role played by dondos, African talking drums, which engage in dialogue and imitation passages with the singers.

But perhaps the most extraordinary passages involve apocryphal stylistic simulacra as only Kagel could have produced them. Near the end of the piece (bs. 3279ff.), the choir suddenly starts intoning Latin plain chants. Each part is given different chants in a rather riotous (and, needless to say, far from authentic) polyphony. Kagel has only used incipits (rather than endings as elsewhere in the piece) or short segments. The lyrics to most of these are authentic but quite obscure, coming from the Antiphonale Strigoniense, a manuscript from fifteenth-century Hungary.²⁴ The use of such a rare source (which appears not to have been anthologised) may be down to Kagel's love of obscure, notably religious sources, but he may also have preferred chants that listeners and even the singers themselves were unlikely to recognise. His settings appear authentic, at least at the beginning, and the notation with stem-less note-heads is likewise stylistically sensitive. The lesson in apocryphal music history does not end there, though. In the next section (bs. 393-403) Kagel explores pseudo-Renaissance polyphony in eight voices, with intricately interlocking lines – except, of course, not a single counterpoint rule is adhered to, and, in fact, some of the lines shadow one another, more akin to heterophony than proper polyphony. In general accordance with historical developments, he also adds a B b to the previously pure 'white-note' diatonicism. The next section (bs. 407-414) then proceeds to a four-part, homophonic, atonal and rather dissonant chorale, which, on closer inspection, turns out to be an instantiation of the Kagel motif (first only in the top two voices, and, from b. 412, in all four parts). Overall, the effect is that of a whistle-stop tour through music history, but in rather fantastic pastiches that do not attempt to be real although they remain clearly recognisable.

²⁴ The origin of the chants can be identified through *CANTUS: A Database for Latin Ecclesiastical Chant* <<http://www.cantusdatabase.org>> (accessed 20 July 2014) and the *Gradualia Database* <<http://www.gradualia.eu>> (accessed 20 July 2014). Where and how Kagel came across the sources is unclear at present.

Quasi niente für geschlossene Mänder ('Almost Nothing for Closed Mouths', 2007) was composed for the occasion of the award of an honorary doctorate from the University of Siegen on 30 June 2007. The piece was premiered by the delegates of the First International Kagel Symposium (including myself). The piece's concept owes some debts to *Divertimento?*: the choristers are assembled and in position on the concert platform, but on the conductor's grand entrance, they silently turn their backs to him or her. They then proceed to articulate their personal data (name, date of birth, sex, address) in different successions and on different relative pitches, but without opening their mouths. The result is a semi-articulate ritualised humming chorus.

The Third Piano Trio (2007) continues the tradition of Kagel's earlier contributions to the genre by being based on material for one of his stage works. While the First Trio was related to *La Trahison orale* and the Second to *Entführung im Konzertsaal* (both having been composed shortly after their respective model), the Third takes up a much earlier composition, *Die Erschöpfung der Welt* (1978) (Schimmer PR 2014). Like so many of Kagel's compositions from his final years, it is quite a sizable work, lasting around 27 minutes, in two movements. It is also one of Kagel's most immediately expressive works, of the gloomy character we may associate with 'dark romanticism' and clearly related to the opera it developed from. References to the tonal tradition play an even greater role than usual: triads, (real and apparent) arpeggios and parallel thirds abound, and one of the most consistent elements is sixths, melodically (in succession) and harmonically (simultaneously). Indeed, one of the most prominent sections is bars 57-99, during which pretty much all that can be heard is sixths, first in chromatically sliding oscillations against sustained parallel sixths, on arpeggios, later primarily as parallel sixths. While this may sound rather lyrical, much (although by no means all) of the piece is anything but. It is riven by violent outbursts, typically by stabbing repeated chords with extreme dynamics and often in extreme registers. For one thing, the predominance of sixths is balanced by a similar, albeit somewhat less conspicuous emphasis on minor seconds, often in clusters. But it would be simplistic to suggest that there is a conflict between harsh semitones and clusters and lyrical sixths, not least since the sixths are typically dissonant in relation to their harmonic contexts. The most emphatic outbursts in the piece, bars 86-99 in the second movement, parts of which are played *con tutta la forza* in triple forte are essentially the apotheosis of the sixth: with both hands in the piano stabbing simultaneous sixths in demisemiquaver repetitions and the strings playing double stoppings (sixths, needless to say) in *tremolando*. The piece closes with a similarly violent gesture, this time on clusters, with the piano hammering a cluster *tremolando* in the low register with both hands and the strings playing double-stopped tritone *tremolandi* crescendoing up to quadruple forte – although, significantly, Kagel appends this with a soft, slightly less dissonant chord at the very end, after the cluster *tremolandi* have died away in the piano's sustain pedal.

There are tender moments, too (it is a passionate piece in every respect), as in a moment outside of time (bs. 154-61, second movement), not unlike the one in the Cello Octet discussed above: the strings play predominantly G in alternately natural and artificial harmonics, complemented by gently rippling triplet figurations in the piano suggesting G minor or possibly E \flat major (without articulating either).

The piece has been quite widely performed, by several ensembles and has also been recorded by Trio Imàge (Image 2014) – not, however, by the ensemble it has been written for, the Beaux Arts Trio, who announced that they did not have sufficient rehearsal time to perform such a complex work, which had turned out to be much longer than originally envisaged (Presseamt Bonn 2007). Instead the work was premiered on 20 September 2007 (again at the Beethovenfest Bonn) by the

Liszt Trio Weimar, who seemed to have had rather fewer difficulties with the work (a recording of the premiere, distributed by the publisher, presents a fine performance), whereas there is no evidence that the Beaux Arts Trio have attempted it since.

Senior composers may perhaps be forgiven for withdrawing into a rarefied, private aesthetic universe at the end of their lives, but one of the remarkable aspects of Kagel's career is that his curiosity remained undimmed and that he continued to respond artistically to the latest technological, social and cultural developments. This is certainly true of his last radio play *Erratische Blöcke: Ein Radiostück aus akustischen Bildern* ('Erratic Blocks: A Radio Piece from Acoustic Images', 2008). Erratic blocks, also called 'glacial erratics', are often large pieces of rock which have been transported by glaciers over large distances, so that their composition and size makes them stand out from their surroundings. It would appear as if Kagel's geological metaphor was intended to refer to the acoustic images mentioned in the subtitle, however. The piece is about mobile phones and consists mostly of fragments of conversations, ring tones and dial tones, with some environmental sounds. Like some of Kagel's earlier radiophonic work, notably *Nah und Fern*, the work plays with the specific imaginary spaces created by radio plays, for which the diversity of different spaces and times (or 'chronotopes', to use a Bakhtinian term) peculiar to mobile phone conversations is particularly apt. As a listener we drop in on various telephone conversations, a familiar enough experience in today's world,²⁵ but we do so from strangely undefined perspectives. While some fragments are fairly clearly locatable (even if in an imagined rather than real space), either because of background noises or because of the content of the conversation, others remain entirely fictional. Just like the listener's position in space, their place in time remains unclear and their spatial and temporal progress appears non-linear. In other words, we seem to leap from place to place and in time: many of the fragments could have been overheard almost anywhere and at any time.

Although the conversation fragments appear random at first (like overhearing people on a train, bus or other public place), it later transpires that a large part consists of the exchanges of three generations of a family called Sack – with one another and with other parties. In this way, over time a rudimentary narrative, complete with a network of relationships and (however sketchy) characterisation emerges. In addition, there are loose thematic areas connecting the different conversations within sections, covering the gamut from trivial to serious: arrangements for a family meeting at a restaurant, mobile phone repairs, cars and driving, work, relationships, health and death. As is typical for Kagel, though, not all conversations are in German, and the production notes mention fourteen different foreign languages and six regional German accents (not all of which very convincingly portrayed, unfortunately).²⁶ Thus, Kagel's fascination for languages is linked to a representation of multiculturalism. In addition, foreign languages call for a different kind of listening. Whereas the exchanges of the Sack family are conducted in unmarked standard German and therefore seem to encourage us to attend primarily to their semantic content, regional accents draw more attention to other qualities of the voice, and foreign languages, finally, encourage a specific sensitivity to such aspects as prosody, vocal melody and sonic quality. Needless to say, not all listeners will necessarily be German native speakers and there will likewise be some variation in their

²⁵ At the time of the piece's creation this experience was no longer new but not as habitual as it has since become. Moreover, it seems to me that, whether due to improved technology, changes in etiquette or the fact that we no longer even register the curious and initially disconcerting clash between public and private, actual and imaginary spaces, mobile phone conversations have become softer and less disruptive in recent years.

²⁶ I wish to thank Frank Halbig, a co-dramaturge on the production and executive producer at Südwestrundfunk (SWR), for a copy of the production notes as well as a CD of the actual composition.

knowledge of foreign languages, so the piece is likely to be experienced quite differently by different listeners (in more specific ways than is usually the case). Interestingly, though, English is avoided, as if Kagel wanted to specifically exclude the one foreign language that he could expect the greatest part of his listeners to understand.

The dialogue is only one part of the work; an at least equally important part is played by ring and dial tones. As can be expected, Kagel has evident fun with collaging everything from simple signals to classical compositions (particularly the work of J. S. Bach), in the unmistakable synthesised timbres of mobile phones (before the introduction of smart phones) – a possibly deliberate throwback to the cheap electronic instruments in *Playback Play* (and, before that, *Zwei-Mann-Orchester*). Although some of these signals are employed ‘realistically’, as they would be in a traditional narrative radio play, there are also sections consisting entirely of the juxtaposition of different ring and dial tones. Thus, there is a spectrum of primarily narrative and primarily musical sections, with the former consisting predominantly of dialogue and the latter of ring and dial tones. The fact that, unlike traditional background music, the ring and dial tones are connected with the narrative ensures that these two elements never become entirely disconnected, however. Moreover, the foreign language sections and, to a lesser extent, those in dialect, connect the primarily narrative language-based and the primarily musical ringtone-based sections. There is also a section consisting entirely of ringtones followed by greetings in different languages as well as one in which Mrs Sack holds a conversation with a telephone helpline operator who, for some reason speaks Russian. (Without understanding the Russian, it may make more sense to think of these as independent conversations which have been juxtaposed – if it weren’t for the perfect turn-taking, with the Russian speaker talking exactly in the gaps between Mrs Sacks’s utterances.) Another game Kagel is playing is to juxtapose a ‘real’ performance of a musical work (again, taken from J. S. Bach’s oeuvre) with its rendition as a mobile phone ringtone. Indeed, as the insistent ‘Shht!’ and other exclamations indicate, we are to understand that we are in fact in a live concert which is interrupted by one or several mobile phones, playing the same piece. The radio play’s capacity for ‘trompe-l’oreille’ effects, whereby spaces and situations are evoked, only to be exposed as illusions is exploited to the full here – a direct consequence of Kagel’s manipulation of acoustic space and perspective throughout the piece. Although the work is probably not quite of the same rank as (*Hörspiel*), *Der Tribun* or *Nah und Fern*, it is a worthy successor to these works and endpoint of Kagel’s activities as a radiophonic composer.

A similar point can be made about Kagel’s final composition, *In der Matratzengruft* (2008), in relation to his entire work. The term ‘swan song’ is overused but it couldn’t be more apt for a work that deals overtly with Kagel’s own impending death, in a way that is moving and chilling in equal measure. It is also a very personal work for such an intensely private composer (although Kagel typically revealed more about himself in his works than in conversation or his writings). Having said that, he does not speak directly as it were, but chose Heinrich Heine as his mouthpiece, almost a ventriloquist’s dummy. Heine already provided much of the material for *Aus Deutschland*, which was in fact dedicated to his memory, and it is easy to see why Kagel identified so strongly with the poet. Both were Jewish and both were emigrants who considered themselves outsiders and essentially homeless throughout much of their lives. Kagel must also have felt an affinity for Heine’s peculiar romantic irony, the way he combined the most profound subject matter with a wit, esprit and lightness of touch which are well-nigh unique in German letters – that it was precisely those qualities that often rankled with critics is another parallel that cannot have been lost on him either. But in *In der Matratzengruft* Heine figures as more than a kindred spirit. The ‘mattress-grave’ is how Heine referred to his death-bed in a noisy attic chamber in his Parisian exile, in which he spent some eight

years slowly and painfully wasting away, while continuing to write (or, much of the time, dictate) and producing some of his greatest works. Although the nature of the disease is dissimilar – leukaemia in Kagel’s case, syphilis (as the poet thought himself), tuberculosis, multiple sclerosis or lead poisoning in Heine’s (Kortländer 2003, 65–66) – the similarities are striking. Kagel’s health too slowly deteriorated over a period of seven years. Although, in contrast to Heine, he remained active for the greatest part of this period, this was probably predominantly a result of modern medicine as well as his phenomenal willpower, and *Matratzengruft* was composed during his final months and weeks, if not on his actual deathbed. During this period he had to undergo daily treatment, probably blood transfusions. There is a further, almost uncanny parallel in that both had problems with their eyesight.

According to his programme note (quoted in Reich 2011, 15), Kagel got the inspiration for the work by reading the afterword to *Romanzero*, the single greatest achievement of Heine’s final years. He proceeded to compile the lyrics by collaging fragments from across the late work, developing two strands in particular – as he describes in his programme note: the ‘increasing frailty of the moribund Heine’ and his ‘unceasing will to continue to write’ (*nicht nachlassende Glut des Poeten weiter zu dichten*, literally: ‘the poet’s unceasing embers to continue to versify’).²⁷ Most listeners will probably agree that the former strand predominates. Overall, the lyrics provide a singularly unflinching account of disease, suffering, pain and dying, with precious little of the gloss of consolation or transfiguration. What relief there is in this rather unrelenting text is mostly provided by macabre humour. Apart from these flashes, the emotional tone oscillates between quiet resignation, despair and rage against the dying of the light.

If that suggests a rather grim listening experience, though, that is only partly true. For one thing, although the ‘I’ personified by the tenor can easily be identified as Kagel, he never directly embodies him; instead, he can be seen to enact Heine who in turn is a mouthpiece for Kagel, the multiple refractions creating a sense of detachment. As Reich (2011, 17) points out, the fact that the solo role is given to a tenor, not a baritone – Kagel’s own register – also makes any direct identification between solo voice and composer slightly less plausible. Moreover, the music, while not exactly distancing itself from the lyrics, for much of the time has a calm and luminous rather than dark and oppressive quality, projecting the lyrics instead of directly expressing them. As listeners we are invited to empathise with the suffering subject speaking through the poetry, enacted by the singer and voiced by the music, but there is little sense that we are expected to fully identify with them and to feel what they feel (which is never more than an illusion in any case, but one that is constitutive of the aesthetics of expression). None of this makes the piece any less moving, however.

The work consists of fifteen movements separated by thin (rather than bold) double bar lines, many of which are connected by *attacca!* markings (some additionally by sustained notes across the double bar line) while the remaining follow after only short breaks, so the experience of the music is not so different from Kagel’s longer one-movement works, which are typically multiply subdivided in similar ways. The final movement remained unfinished; Kagel had sketched out the instrumentation for the remaining five verses of the lyrics (which he had written out on a separate typescript), so it is relatively safe to assume that no further movement(s) was/were planned. Each movement has its distinct character and texture, but there are a number of over-arching compositional procedures or principles governing the work as a whole. One has been described by Kagel in a letter to the typesetter at the publisher, Dr Wolfgang Wagner, and outlined elsewhere in the sketch materials

²⁷ Reich (2011, 4–11) lists the sources and highlights Kagel’s revisions and deviations.

(PSS, *In der Matratzengruft*, 2/2): ‘The complete orchestration of the work consists of fifteen instruments, which are never heard as a *tutti* in the course of the piece. Apart from the solo tenor, one hears instrumental combinations from one to five instruments (or six) which are never repeated.’ As a consequence, the work features a rich diversity of instrumental colours, although a feeling of intimacy prevails throughout. The very centre of the piece, the seventh movement, contains both the densest orchestration, in the first part – trumpet, trombone, percussion (coconut shells, imitating a galloping horse), harp, piano and cello – and the thinnest, in the second – a solo viola, duetting with the tenor. There are particularly unusual but appealing duets in the piece, such as between harp and French horn (the opening), harp and contrabassoon (second movement, bs. 46-58) or flute and French horn (throughout the entire sixth movement).

A note among the sketches (PSS, *In der Matratzengruft*, 2/2) indicates the plan to use B (in German ‘H’ for Heinrich Heine) as the central note and B-E as a central motif throughout the composition. This can be readily verified: the beginning of the piece consists of the notes B-G-E in the horn (to an accompaniment of E \flat and G in the harp), whereby only the B and E are sustained (the G is a semiquaver), although a D \flat grace note before the B slightly complicates matters. The vocal part in the third movement likewise begins with B-E-C on *Ach! Der Schmerz...* (Ah! The pain...), although grace notes once again somewhat obscure the motif (see figure 10).²⁸ In the later movements, the motif is less in evidence however, so it seems as if Kagel dropped his initial intention once the composition got fully underway (which would not be unusual). I have not been able to pinpoint the central tone B at all.²⁹



Figure 10: Heinrich Heine motif (B-E-C), Mauricio Kagel, *In der Matratzengruft*, III, bars 3-4, solo voice only, C. F. PETERS Leipzig London New York

In addition, the sketches show that Kagel devised a ‘Heine chord’ (PSS, *In der Matratzengruft*, 2/2), consisting of a major third and minor second or its inversion (PCS 3-4 (0,1,5) in Forteian terminology), derived once again from Heinrich Heine’s name: H (B) – E – C (as in the aforementioned opening of the third movement) are the only musical letters in the name. This is ‘hammered home’ in the piano part in the second movement, which, for long stretches, consists of different transpositions of the chord in both hands. Again, though, it seems as if this idea was not pursued further in the remainder of the composition. Although it is possible to find further instances or derivations of the chord, they don’t seem to be more frequent or significant than others. On the

²⁸ Reich (2011, 26) also points to the tenor line C-B-E-D \sharp in b. 11 in the first movement which he calls [the tenor’s] ‘first phrase’. In fact, the tenor’s entry is in bar 8 and this is his third phrase. Given the variety of intervals, pitches, motifs, gestures and phrases, this isolated gesture cannot be regarded as significant. Admittedly, this is the first ‘normally sung’ phrase, the first two being ‘quasi parlando’, but this difference is not very marked perceptually and, coming in the middle of an extended line, the motif is not particularly conspicuous.

²⁹ The analytical difficulty in all this concerns the relative *significance* of individual notes or motifs. There is of course no shortage of Bs or perfect fourths throughout the composition, but whether these are more significant than other notes or intervals is not always easy to decide.

contrary, each movement or section is characterised by specific melodic and harmonic features: to name just one example, in bars 47-53, the piano right hand plays exclusively major seconds and the left hand minor thirds, both moving chromatically.

The climax occurs towards the end of the eleventh movement (bs. 12-21), when the tenor intones the invocation *O Gott!* four times at increasing dynamics, accompanied by block chords moving in parallel with the voice (starting with minor seventh chords in second inversion, but growing increasingly dissonant), the harp doubling the voice in rapid broken octaves on the fourth iteration. It is a despairing outburst of an immediacy that is unique not only in the piece but in Kagel's work as a whole. Block chords are rare in the piece, and at no other point are they played by the entire ensemble, but the most extraordinary effect is created by the parallel motion between instruments and voice. Immediately preceding this section, the tenor sings the line *und spende Ruhe mir* ('grant me peace') *a capella*, producing the greatest possible contrast with the block chords, and after it, the piece concludes with *und ende die schreckliche Tragödie* ('and end the terrible tragedy') on the sparsest of accompaniments (a sustained open fourth in the double bass and cello), and a final F minor chord with added minor sixth (or major seventh chord, except that the D \flat is the weakest note), incorporating – whether consciously or unconsciously on Kagel's part – a variant of the Heine chord (A \flat -C-D \flat).

It can hardly be a coincidence that this moment coincides with the direct address of God. It is well known that Heine (re)turned to religion in his final years, something the poet reflected on himself, not least in the in the afterword to *Romanzero* (Heine 2004, 78–81). One musical phrase is no conclusive evidence that the same could be said of Kagel, but it surely gives cause for reflection. It hardly needs stressing here that Kagel's relation to religious beliefs was very complex: although he was fascinated by religion throughout his life, he did not appear to be religious in any straightforward or conventional way.

Kagel passed what he considered the first instalment of the fair copy consisting of 80 pages to Müllender (of Edition Peters) on 30 August 2008 (a Sunday) on his way to rehearsals with the Ensemble Modern in Frankfurt (Edition Peters's HQ at the time). Müllender made working copies from it on the following Monday, 1 September; the fair copy is therefore given that date in the Paul Sacher Stiftung (SMK, *Die Matratzengruft*). Kagel subsequently checked the proofs as per usual (much of the material on the work in the PSS relates to corrections), and he also wrote a programme note. We can therefore be quite confident about the integrity of the score. The last four manuscript pages were only found by Kagel's daughter Pamela after his death.³⁰ They are incomplete, containing only pagination, instrumentation and a note saying 'sustained notes' (Reich 2011, 14–15). As mentioned before, comparison with the typescript of the lyrics, which was completed long before, shows that this is almost certainly all that missing. It was very unusual for Kagel to pass on a manuscript with only four pages missing, which opens the door to some speculation. One possibility is that Kagel was very conscious of being behind schedule (as mentioned before, he typically delivered compositions about a year before their premiere, and by that time there were only around six months to go), so preferred to deliver the work in incomplete form, considering that his rather full schedule would probably prevent him from finishing the work during the next couple of days or weeks, however little was missing. Another possibility is that he couldn't be certain whether he would be able to finish the work at all, so decided to pass on what he had been able to complete into safe hands, although he was quite determined to finish the work if given the chance. A third

³⁰ This account is based on a personal email from Hans-Jörg Müllender from 26 July 2014.

possibility, a 'strategy of non-completion' (*Strategie der Unvollendung*) in Reich's (2011, 16) words also voiced by Müllender in his email to me, that he actually wanted the work to remain a fragment, cannot be ruled out. As a man of the theatre, Kagel knew well that a swan song is most effective when incomplete (Mozart's Requiem is the obvious precursor here) – doubly so if it, in thinly veiled form, concerns his own passing. Finally, Müllender also suggests that, even if he had been physically able to complete the composition, Kagel may have psychologically unable to do so.³¹ After finishing a work that dramatizes one's own death, what is there left to do? Clinging to the piece as an incomplete project may, in some way, have meant clinging to life. Admittedly, all of this is speculation, but that cannot entirely be avoided in dealing with a work that asks searching questions.

Kagel was to direct the premiere himself. In the end, this role fell to Emilio Pomárico who conducted the tenor Martyn Hill and the ensemble musikFabrik at the *musica viva* series in Munich on 22 April 2009. The piece has also been taken up by the Ensemble Intercontemporain, the solo part has also been sung by Markus Brutscher, and it has also been conducted by Anu Tali. Nevertheless, there is as yet no recording, which is a shame considering that the work clearly ranks among Kagel's greatest.

Kagel died on 18 September 2008. He had been due to take part in a symposium on his work in Frankfurt on 20 to 21 September, with concerts under his direction scheduled for the following days, and he had been directing rehearsals with the Ensemble Modern as late as 9 September 2008 (Reich 2011, 16, fn. 22). Müllender reports that he learned of Kagel's hospitalisation on 15 September (although it may have occurred earlier) and that he had a conversation with him.³² Two days later he could no longer communicate. The symposium delegates (myself included) were given the news at short notice, and the concerts were directed by the young conductor Clemens Heil, also at very short notice. His wife of more than fifty years, Ursula Burghardt-Kagel, had likewise fallen gravely ill and received treatment in the same hospital. Although she was in a different unit, her bed was wheeled next to his before his death, so they could hold hands. She survived him only by a matter of weeks. Kagel had provided instructions prohibiting his burial in Germany, for reasons we can only speculate about. Accordingly, his remains were interred at his Tuscan holiday home.³³

Kagel's prolificacy in his final years, marred as they were by severe illness, is astonishing. He continued to produce an average of three to four works per year, typically of at least twenty minutes in duration and often for substantial forces, right up to the end. Nor was there any noticeable tailing-off in his other engagements, as conductor, performer, writer, interview-partner and so forth. Quality is a notoriously difficult, if unavoidable, area for scholars to venture into; nevertheless, I believe that there are some genuine gems among Kagel's late works, and in my personal judgement his last decade as a composer was more productive than the two preceding ones.

Still, in terms of this publication, the first two chapters, focusing on the early work, probably change our understanding of Kagel more profoundly than the last one. The works written during Kagel's final three or four years (the period covered in this chapter) do not present any substantial new departures for Kagel but mostly continue the trends already outlined in *The Music of Mauricio Kagel*. What I said there about a second immediacy and, with some qualification, the apocryphal, is certainly true of these later works too. If anything, they have become more immediate, even sincere. Even if Kagel's musical language continued to rely on historical references whose implications are

³¹ Personal email from Hans-Jörg Müllender from 26 July 2014.

³² Personal email from Hans-Jörg Müllender from 26 July 2014.

³³ Personal email from Werner Klüppelholz from 18 July 2014.

continuously undercut, there is little of the overtly ironic play with stylistic signifiers. This is not to say that Kagel's music is 'directly expressive' in the sense of new romanticism or neo-expressionism; there remains a sense of detachment more akin to classicism (the classicism of all ages I hasten to add). Much of the music has a luminous, transparent, light, perhaps even serene quality, aspects that, again, I have also ascribed to some of the last works discussed in *The Music of Mauricio Kagel*, but they fully come to the fore here. Finally, the effect of time seeming to stand still, which I have observed in the Cello Octet and the Third Piano Trio, was novel to me at least.

Nevertheless, there is little here on the scale of Kagel's discovery and exploration of serialism or his slow but steady rise as a conductor in different institutional contexts in terms of new factual knowledge about Kagel's life and works. But when it comes to the music, there is, conversely, little in the early work that challenges the mature or late work. I have to admit that when I first started this project I regarded the early work as the clear focus and the late as a relatively routine exercise (more of the same) and that, as a result, I initially found myself under-prepared for such compositions as the Cello Octet, *Divertimento?* or *Die Matratzengruft*, each of which could easily fill a book-length study and at least demand careful thought and study. Whether I've risen to the challenge is not for me to say, but in any case there is now some kind of scholarly record of all of Kagel's known existing compositions. Yet this is emphatically a beginning, not an end, its goal being to enable others to approach the work from different perspectives and with different aims and arriving at different conclusions. If scholarship allows us to get closer to the Truth, the latter lies in the totality of the discourse, not in one individual contribution.

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Chronological List of Works

This is the first attempt at a comprehensive catalogue of Kagel's works, listing all surviving or documented compositions. For the early work, it follows Richter-Ibáñez (2013, 26). Although this is only fully explained in her subsequent book (Richter-Ibáñez 2014), an important source for her list is a letter by Kagel to the musicologist Curt Lange (quoted in Richter-Ibáñez 2014, 307–11) in which he provides an overview of his career as well as a list of works. In addition, she usefully distinguishes between compositions which were notated in separate booklets and others which appear in between other material, the former case suggesting that Kagel thought of the composition as a 'work' – although this can only be seen as indicative rather than conclusive.

While Kagel typically closely supervised the publishing process of the works from his German period (from 1957 onwards), the early Argentinean work has been published only posthumously. The two exceptions to this rule are the Variations for mixed quartet (1952, rev. 1991) and the Sextet (1953, rev. 1957), which have been substantially revised, however. It is therefore difficult to distinguish between exercises, sketches, drafts and actual compositions, as well as between acknowledged works and others, such as juvenilia, which the composer would have withdrawn. As has been outlined, a number of works which have been mentioned in the Kagel literature have not been found and it is often doubtful that they ever existed. For these reasons, there are four categories: 1. Completed and typically published and/or performed works; 2. Lost, withdrawn or dubious works; 3. Fragments, drafts, exercises or occasional works; 4. Transcriptions (a), by Kagel of his own works, b) by Kagel of another composer's works, c) by others of Kagel's works). Works labelled with an asterisk (*) have been published by Edition Peters, although there is no conclusive evidence that Kagel regarded them as proper and complete compositions, and he did not mention them in his own work lists. Works labelled with a dagger (†) have been mentioned in Kagel's own work lists but cannot be found. The bulk of the list is based on Heile (2006, 181–9), although certain changes have been made, following the categorisation introduced here and necessitated by the inclusion of the early work. In a further departure from most existing catalogues, films are now integrated among the remaining work. In an output as diverse as Kagel's, it makes little sense to separate the films but not the radio plays, for instance. Only those films which were directed by Kagel are treated as his works (again, this was not the case with some films listed in earlier catalogues).

Except for generic titles, which are rendered in English, titles are provided in the original language with English translations in brackets where appropriate. Instrumentation is mostly given in English. Although consistency was aimed for, the nature of Kagel's work and his titles make it difficult to establish clear distinctions between original titles, generic titles and subtitles. Pieces which form part of larger cycles or collections are not italicized but presented in single quotation marks. Again, the question of what constitutes an independent work is not always straightforward in Kagel's case. In a departure from Kagel's own practice and most catalogues of his works (except that in Klüppelholz 2003a), only the finishing dates of compositions (defined as the completion of the fair copy, or other primary medium in case of radio plays, films and works for mixed media) are provided. The reason is that it is mostly impossible to independently corroborate the beginning of the compositional process, nor is there consensus on how this could be defined.

Until and including *An Tasten* (1977), Kagel's works were mostly published by Universal Edition, Vienna. Since *Quatre degrés* (1977) they have been exclusively published by Edition Peters, Frankfurt (Main), who had previously published *Sur scène*, *Sonant* (1960/...), *Antithese*, *Heterophonie* and *Improvisation ajoutée*. Some earlier works are also being reissued by Peters.

- 1952
- Variations for mixed quartet (fl, cl, vln, vc), rev. 1991 (with alternative instrumentation for string quartet)
- 1953
- Sextet (fl, cl, bcl, vln, vla, vc); revised 1957 as String Sextet (2 vln, 2vla, 2 vc)
- 1954
- *Música para una torre* ('Music for a Tower'): nine sections; tape or wire recordings of compositions for various forces and machine noises (? , lost); extant fair copies or manuscripts for four different sections (going back as far as 1950), two for ensemble pieces, one for four xylophones or pianos, one for flute, xylophone and ensemble (based on the same material as the piece for four xylophones or pianos)
 - *Cinco canciones del Génesis* (Five Songs from the Genesis) for voice and piano
 - Four Pieces for Piano; orch. Four Short Pieces for String Orchestra
 - *Muertes de Buenos Aires*, music for the film of the same title by Alejandro Saderman (lost) [in Kagel's own work list dated 1952]
- 1955
- *Ocho motetes apócrifos*, pastiche composition in the style of Machaut (?)*
- 1956
- Prelude No. 1 for bandoneon*
 - Elegy for clarinet*
- 1957
- Clarinet Piece*
- 1958
- *Anagrama* for vocal soloists, speaking choir and chamber ensemble
- 1959
- *Transición II* for piano, percussion and two tape recorders
- 1960
- *Transición I* for electronic sounds
 - *Sur scène*: Chamber music theatre piece
 - *Sonant (1960/...)* for guitar, double bass, harp, and skin instruments
 - *Pandorasbox (Bandoneonpiece)* for bandoneon
 - *Journal de théâtre*: Collection of situations for instruments, actors and props; later to comprise 'Pas de cinq' (1965), 'Camera oscura' (1965), 'Die Himmelsmechanik' (1965), 'Variaktionen' (1967) and 'Kommentar und Extempore' (1967)
- 1961
- *Mimetics (Metapiece)* for piano; a) for solo piano, b) interrupted by other compositions, c) as *Metapiece (Mimetics)*, simultaneous with other compositions by Kagel or other composers
 - *Heterophonie* for orchestra
- 1962
- *Improvisation ajoutée* for organ; rev. 1968
 - *Antithese*; a) Music for electronic and public sounds; b) Play for one actor with electronic and public sounds
- 1964

- *Phonophonie*: Four melodramas for two voices and other sound sources; rev. 1965; radiophonic version 1965
 - *Prima vista* for slide pictures and indeterminate number of sound sources
 - *Diaphonie* Nos 1–3 for choir and/or orchestra and slide projectors
 - *Match* for three players
 - *Composition und Decomposition*: A reading piece
- 1965
- *Tremens*; a) Scenic montage of a test for two actors, electric instruments, percussion, tapes and slide projection; b) *Variaktionen über Tremens*: Scenic montage of a test for two actors, tapes and slide projection; c) *Musik aus Tremens* [instrumental version with tapes ad lib]
 - ‘Pas de cinq’: Walking scene for five actors; part of *Journal de théâtre* (1960)
 - ‘Die Himmelsmechanik’ (‘The Mechanism of the Sky’): Composition with stage décors; part of *Journal de théâtre* (1960)
 - ‘Camera oscura’: Chromatic play for light sources and actors; part of *Journal de théâtre* (1960)
 - *Mirum* for tuba
 - *Antithese*, television film based on *Antithese*, play for one actor with electronic and public sounds (1962), Norddeutscher Rundfunk (NDR)
- 1966
- Music for renaissance instruments for 23 players; alt. Chamber Music for Renaissance Instruments for 2–22 players
 - *Match*, film based on *Match* for three players (1964), Westdeutscher Rundfunk (WDR)
- 1967
- String Quartet I/II
 - ‘Kommentar und Extempore’ (‘Commentary and Extempore’): Monologues with gestures; part of *Journal de théâtre* (1960)
 - ‘Variaktionen’ (‘Vari-actions’) for singers and actors; part of *Journal de théâtre* (1960)
 - Fantasy for organ with obbligati
 - *Montage* for various sound sources [combination of several of Kagel’s instrumental compositions]; *Montage à titre de spectacle* [version with theatrical works]
 - *Solo* (1967), television film, Norddeutscher Rundfunk (NDR)
- 1968
- *Hallelujah* for voices
 - *Der Schall* (‘Sound’) for five players
 - *Privat* for lonely listener
 - *Ornithologica multiplicata* for exotic and indigenous birds
 - *Duo*, television film, Norddeutscher Rundfunk (NDR)
- 1969
- *Synchronstudie* (‘Study in Synchronicity’) for singer, Foley artists and film projection
 - *Unter Strom* (‘Under Current’) for three players
 - (*Hörspiel*) *Ein Aufnahmestand* (‘(Radio Play) A State of Recording’), three parts (‘doses’)
 - *Hallelujah*; television film based on *Hallelujah* for voices, Westdeutscher Rundfunk (WDR)
- 1970
- *Ludwig van: Homage by Beethoven*; three versions: a) television film, Westdeutscher Rundfunk (WDR), b) Composition for any number of musicians, based on photographs with

collages of Beethoven's music taken on the set of the film version, c) Record, loosely based on the score

- *Acustica*: Music for experimental sound producers, loudspeakers and two to five players
- *Klangwehr* ('Sound Defence') for marching music corps
- *Tactil* for three
- *Atem* ('Breath') for one wind player
- *Staatstheater*: Scenic composition; constituents:
 - 'Répertoire': Theatrical concert piece
 - 'Einspielungen' ('Recordings'): Music for loudspeakers
 - 'Ensemble' for 16 voices
 - 'Debüt' for 60 voices
 - 'Saison' ('Season'): *Singspiel* in 65 scenes
 - 'Spielplan' ('Programme'): Instrumental music in action
 - 'Kontra → Danse': Ballet for non-dancers
 - 'Freifahrt' ('Free Ride'): Gliding chamber music
 - 'Parkett' ('Stalls'): Concert mass scenes

1971

- (*Hörspiel*) *Ein Aufnahmezustand (2. und 3. Dosis)*
- *Probe* ('Rehearsal') for an improvised collective; radiophonic version 1972
- *Morceau de concours* for one or two trumpeters; rev. 1992
- *Guten Morgen!* ('Good morning!'): radio play consisting of advertisements

1972

- *Programm*: conversations with chamber music; sections:
 - 'Abend' ('Evening') for vocal double quartet, trombone quintet, electric organ and piano
 - 'Aus Zungen Stimmen' ('From Tongues Voices') for accordion quintet
 - 'Charakterstück' ('Character Piece') for zither quartet
 - 'Gegenstimmen' ('Countervoices') for mixed choir and obligatory harpsichord
 - 'General Baß' for continuing instrumental sounds
 - 'Die Mutation' ('The Mutation') for men's (and/or boys') voices and obligatory piano
 - 'Musi' for plucking orchestra
 - 'Recitativarie' for singing harpsichordist
 - 'Siegfriedp'' for violoncello
 - 'Unguis incarnatus est' for piano and...[bass instrument]
 - 'Vom Hörensagen' ('Hearsay') for women's (and/or girls') choir and obligatory harmonium
- *Exotica* for extra-European instruments
- *Con Voce* for three mute players
- *Variationen ohne Fuge* ('Variations without Fugue') for large orchestra on Variations and Fugue on a Theme by Handel for piano Op. 24 by Johannes Brahms (1861/62)

1973

- *1898* for children's voices and instruments; rev. 1996, *see also* Chamber Symphony
- *Zwei-Mann-Orchester* ('Two-Man-Orchestra') for two one-man-orchestras
- *Zwei-Mann-Orchester*; television film based on *Zwei-Mann-Orchester*, Westdeutscher Rundfunk (WDR)

1975

- *Soundtrack*: A filmic radio play
- *Mare nostrum*: Discovery, pacification and conversion of the Mediterranean region by a tribe from Amazonia [music theatre]
- *Kantrimusik*: Pastoral for voices and instruments

1976

- *Kantrimusik*, television film based on *Kantrimusik*, Südwestfunk (SWF)
- *Bestiarium*: Acoustic fables on two stages
- *Zählen und Erzählen* ('Counting and Recounting') for non-grownups [music theatre by children]
- *Die Umkehrung Amerikas* ('The Reversal of America'): Epic radio play
- *MM 51*: A piece of film music for piano

1977

- *An Tasten* ('On Keys'): Piano etude
- *Quatre degrés* ('Four Stages'); sections:
 - 'Dressur' ('Dressage'): Percussion trio for wooden instruments
 - 'Présentation' for two
 - 'Déménagement' ('Removal'): Silent play for stage workers
 - 'Variété': Concert show for artistes and musicians

1978

- *Tango alemán* for voice, violin, bandoneon, and piano
- *Ex-Position*; constituents:
 - 'Die Rhythmusmaschinen' ('The Rhythm Machines'): Action for gymnasts, drum machines, and percussionists
 - 'Chorbuch' ('Choir Book') for vocal ensemble and keyboard instruments
 - 'Zehn Märsche, um den Sieg zu verfehlen' ('Ten Marches to Miss the Victory') for winds and percussion; from *Der Tribun* (1979)
- *Die Erschöpfung der Welt*: Theatrical illusion in one act

1979

- *Blue's Blue*: An ethnomusicological reconstruction for four players
- *Klangwölfe* ('Sound Wolves') for violin and piano
- *Der Tribun* ('The Tribune'): Radio play for a political orator, marching sounds and loudspeakers
- *Vox Humana?* Cantata for solo loudspeaker, women's voices and orchestra
- *Aus Deutschland*: lieder opera
- *Phonophonie*, television film based on *Phonophonie*, Schweizer Fernsehen (TV DRS)

1981

- *Mitternachtsstück* for voices and instruments on fragments from the diaries of Robert Schumann (1828); fourth movement added in 1986
- *Blue's Blue*; television film based on *Blue's Blue*, Schweizer Fernsehen (TV DRS)
- *Finale* with chamber ensemble

1982

- *Rrrrrr...*
- a) A radio fantasy (with 41 pieces):

- 11 pieces for winds, double basses and percussion: 'Raccontando', 'Rauschpfeifen', 'Rejdovák', 'Register', 'Réjouissance', 'Reprises', 'Reveille/Retraite', 'Rhapsodie', 'Rheinländer', 'Ritornell 1', 'Ritornell 2'
- Seven pieces for mixed choir (piano ad lib): 'Rrrrrr...', 'Requiem', 'Resurrexit dominus', 'Rêverie', 'Rex tremendae', 'Romance', 'Ring Shouts'
- Eight pieces for organ: 'Râga', 'Rauschpfeifen', 'Repercussa', 'Ragtime-Waltz', 'Rondeña', 'Ripieno', 'Rosalie', 'Rossignols enrhumés'
- Six pieces for two percussionists: 'Railroad Drama', 'Ranz des vaches', 'Rigaudon', 'Rim Shots & Co.', 'Ruf', 'Rutscher'
- Four pieces for solo voice with piano accompaniment: 'Railroad Song', 'Rappresentazione sacra', 'Revolution Speech', 'Rural Blue'
- Five pieces for jazz ensemble: 'Rackett', 'Rrrrrre-bop', 'Reeds', 'Rhythm-Bone & Brush', 'Riff'
- b) Radio play on 'A radio fantasy' for one speaker
- *Fürst Igor, Strawinsky* ('Prince Igor, Stravinsky') for bass voice and instruments
- *Fragen: Hörspot* ('Questions: Listening Slot')
- *Szenario* for strings and tape; two versions: a) Television film music for *Un chien andalou* (Buñuel/Dalí), Schweizer Fernsehen (DRS), b) autonomous composition

1983

- Intermezzo for voices and chamber ensemble
- *La trahison orale* ('Oral treason'): A musical epic on the devil; radiophonic version 1987
- *MM 51*, television film based on *MM51*, two versions: a) *Ein Stück Filmmusik für Klavier* ('A Piece of Film Music for Piano'), b) *Ein Stück Filmmusik für Klavier und die Projektion einer Collage von Mauricio Kagel aus F. W. Murnaus Nosferatu (1921)* ('A Piece of Film Music and the Projection of a Collage by Mauricio Kagel from F. W. Murnau's *Nosferatu* (1921)'), Schweizer Fernsehen (TV DRS)

1984

- *Der Eid des Hippokrates* ('Hippocrates' Oath') for piano three-hands
- *...nach einer Lektüre von Orwell* ('...upon Reading Orwell'): Radio play in Germanic meta-language
- *Er* ('He'): *Television play on A Radio Fantasy*, television film based on *Rrrrrrr...* (radiophonic version, Westdeutscher Rundfunk (WDR))

1985

- *Pan* for piccolo and string quartet
- *Saint Bach's Passion* for solo voices, choirs and large orchestra
- *Cäcilia: Ausgeplündert, ein Besuch bei der Heiligen* ('Cecilia: looted, Visit at the Saint'); Radio play
- *Trio in Three Movements* for violin, violoncello and piano
- *Dressur*, television film based on *Dressur*, Schweizer Fernsehen (TV DRS)

1986

- *Aus dem Nachlaß* ('From the Estate'): Pieces for viola, violoncello, and double bass
- *Ein Brief* ('A Letter'): Concert scene for mezzo and orchestra
- *Old/New*: Study for solo trumpet

1987

- Third String Quartet in four movements
 - *Tantz-Schul*: Ballet d'action; also version as Suite for Orchestra
 - *Mitternachtsstück*; television film based on *Mitternachtsstück*, Schweizer Fernsehen (TV DRS)
- 1988
- *Quodlibet* for female voice and orchestra on French chanson lyrics from the fifteenth century
- 1989
- Music for keyboard instruments and orchestra
 - *Phantasiestück*; a) for flute and piano; b) for flute and piano with accompaniment
 - 'Osten' ('East'); from *Die Stücke der Windrose* for salon orchestra
 - 'Süden' ('South'); from *Die Stücke der Windrose* for salon orchestra
 - *Fragende Ode* ('Questioning Ode') for double choir, brass and percussion
 - *Zwei Akte*; a) Grand Duo for saxophone and harp; b) for two actors, saxophone and harp
 - *Les idées fixes*: Rondo for orchestra
 - *Répertoire*, television film based on 'Répertoire' from *Staatstheater*, Zweites Deutsches Fernsehen (ZDF)
- 1990
- *Liturgien* for solo voices, double choir, and large orchestra
 - 'Nordosten' ('North-east'); from: *Die Stücke der Windrose* for salon orchestra
 - *Opus 1.991*: Concert piece for orchestra
- 1991
- "...den 24. xii. 1931": Garbled news for baritone and instruments
 - 'Nordwesten' ('North-west'); from: *Die Stücke der Windrose* for salon orchestra
 - 'Südosten' ('South-east'); from: *Die Stücke der Windrose* for salon orchestra
- 1992
- *Konzertstück* for tympani and orchestra – based on Opus 1.991
 - Etude No. 1 for large orchestra
- 1993
- *Passé composé*: KlavierRhapsodie ('piano rhapsody')
 - *Episoden, Figuren*: Solo for accordion
 - *Fanfanfaren* for four trumpets
 - *Melodien* for carillon
 - Fourth string quartet in three movements
 - 'Südwesten' ('South-west'); from: *Die Stücke der Windrose* for salon orchestra
- 1994
- *Nah und Fern* ('Near and Far'): Acoustic listening piece for bells and trumpets with background
 - 'Westen' ('West'); from: *Die Stücke der Windrose* for salon orchestra
 - 'Norden' ('North'); from: *Die Stücke der Windrose* for salon orchestra
 - *Interview avec D. pour Monsieur Croche et orchestre*; texts by Claude Debussy
- 1995
- Serenade for three players
 - *Schattenklänge* ('Shadow Sounds'): Three pieces for bass clarinet
 - *L'art bruit*: Solo for two
 - *À deux mains*: Impromptu for piano
- 1996

- Etudes Nos. 2–3 for large orchestra
 - *Orchestrion-Straat* for chamber ensemble
 - *Auftakte, sechshändig* ('Upbeats, six-hands') for piano and two percussionists; version for two pianos and two percussionists: *Auftakte, achthändig* (2003)
 - *Eine Brise* ('A Breeze'): Fleeting action for 111 cyclists. Musically enriched sport event in the open
- 1997
- *Ragtime à trois* for violin, violoncello and piano – arrangement of final section from 'Westen' for Salon Orchestra
 - *Playback Play*: News from the music fair; radio play
 - *Orgelmusik zu vier Händen* ('Organ Music for four hands')
- 1998
- *Duodramen* for voices and orchestra
 - Impromptu No. 2 for piano
- 1999
- *Semikolon*: Action with bass drum
 - *Schwarzes Madrigal* ('Black Madrigal') for voices and instruments
 - *Entführung im Konzertsaal* ('Abduction in the Concert Hall'): Musical report of an incident
- 2000
- *Burleske* for baritone saxophone and choir
 - *Bestiarium*, television film based on *Bestiarium*, Westdeutscher Rundfunk (WDR)
- 2001
- *Quirinus' Liebeskuss* for vocal ensemble and instruments
 - *Broken Chords* for large orchestra
 - Second Trio in One Movement for violin, violoncello and piano
 - Double Sextet for ensemble
- 2002
- *Das Konzert* for solo flute, harp, percussion and strings
 - *Der Turm zu Babel* ('The Tower of Babel'): Melodies for solo voice
- 2003
- *Andere Gesänge* ('Other Chants'): Intermezzi for soprano et pour l'orchestre
- 2004
- *Magic Flutes: Perpetual Canon Interrupted for 12*
 - *Vorzeitiger Schlußverkauf: Unvollendete Memoiren eines Toningenieurs* ('Premature Sale: Unfinished Memoirs of a Sound Engineer'); radio play
 - Motets for eight celli
- 2005
- Five Vocalises
 - *Fremde Töne und Widerhall* ('Foreign Notes and Echo') for orchestra
 - Capriccio for two pianos
 - Chamber Symphony, based on 1898
- 2006
- *Les Inventions d'Adolphe Sax: Cantate pour chœur et quatuor de saxophones* ('The Inventions of Adolphe Sax: Cantata for Choir and Saxophone Quartet')

- *Divertimento?* Farce for ensemble
- Fifth String Quartet

2007

- *Verborgene Reime* ('Concealed Rhymes') for choir and percussion
- Trio No. 3 in two movements

2008

- *Erratische Blöcke* ('Erratic Blocks'), radio play
- *In der Matratzengruft: Versuch einer Beschreibung nach Worten von Heinrich Heine* ('In the Matress-grave: Attempt at a Description on Words by Heinrich Heine') for tenor und ensemble (posthumous, unfinished [?])

Lost, withdrawn or dubious works

1950

- *Palimpsestos / Dos Poemas de Federico García Lorca* for mixed choir a capella† → 'Asesinato' (1953) (?)

1952

- Two Pieces for Orchestra† → Sections from *Música para una torre* (1954) (?)

1955

- *Three Studies in Sound* (wood and percussion)† ('Tres Estudios de Sonoridad' –maderas y percusión)

1956

- *Aforismos de Apollinaire* for clarinet and piano† → *Homage a Apollinaire* for clarinet and piano (1954) (?)

1960

- *Le Bruit: Invection pour toute sorte de sources sonores et expressions injurieuses* (unpublished, unperformed)

1961

- *Antiform/Antipiece*, draft piece for piano in graphic notation, contained among the sketches for *Metapiece (Mimetics)* (Heile 2006, 178, endnote 4), undated

1964

- *Die Frauen* ('The Women'): Theatrical piece for ladies for voices and instruments (unpublished, unperformed)

Fragments, drafts, exercises or occasional works

1953

- 'Asesinato', draft fragment on Federico García Lorca's 'Asesinato' from *Poeta en Nueva York* for choir and piano

1954

- *Homage à Apollinaire* for clarinet and piano, draft (?)
- *Homenaje a Fuchs* for mixed choir, humorous piece as farewell present for Teodoro Fuchs

1955

- Unnamed ensemble piece (7 July 1955), draft fragment

1956

- *De ruina mundi* for solo voice (mezzo or baritone) and piano, pastiche composition in a seventeenth-century style (Monteverdi?), fragment

- *Borradores de Altazor* for piano, draft fragment – possibly for *Cantos de Altazor*
- 1957
- Exercise No. 1 for clarinet
 - Untitled draft fragment for oboe, clarinet and bassoon
- 1985
- *Mio caro Luciano*: Tape collage
- 1987
- *Ce-A-Ge-E* for piano and harmonizer
- 1990
- *For Us*: ‘Happy Birthday to You’; a) for four violoncellos; b) arranged for picc (doubling alto fl), cl, vla, db, mandoline, gt, hp, perc
- 2007
- *Quasi niente für geschlossene Münder* (‘Almost nothing for closed mouths’)

Transcriptions

a) By Kagel of his own work

- Ragtime from ‘Westen for Salon Orchestra’ for piano trio (date unknown)
- 2007
- Suite for Saxophone Trio, from *La Trahison orale*

b) By Kagel of the work of other composers

- 1983
- Two Ballads by Guillaume de Machaut; instrumental realization by Mauricio Kagel

c) By others of Kagel’s work

N.B.: This list must of necessity be incomplete

- *La Trahison orale* for one multi-instrumentalist (Pit Terre)
- Four Pieces for Organ from *Rrrrrr...* (‘Rondeña’, ‘Rosalie’, ‘Rossignols enrhumés’, ‘Ragtime Waltz’), transcribed for accordion (Teodoro Anzellotti)