

Table of Contents

Preface	9
Preface to the Revised and Expanded English Edition	11
Acknowledgements	15
List of Examples, Figures, and Tables	17
I. Introduction: Art Music, Identity, and Reflexive Globalization	25
1. Art Music in a Global Context	25
2. Identity Criticism and Reflexive Globalization	29
Problems of Identity	31
Reflexive Globalization	33
3. Discourses of Intercultural Composition	38
Myth and Migration	40
Dialogue and Hypolepsis	41
Alterity, Hybridization, and Incommensurability	42
II. Toward an Entangled History of Twentieth-Century Music in a Global Context	47
1. Preliminaries of an Intercultural Music Historiography	47
Models of Music Historiography and the Critique of Universal History	50
Opening Up the Notion of Composition	53
De-Nationalizing Music Historiography	57
Transnational Avant-gardes?	61
2. Internationalism and Universalism: Repercussions of Political and Cultural History	63
Internationalism	63
Universalism	66
Religious and Spiritual Universalism	68
Technological Universalism	69
Structuralist Universalism	71
Transethnic Universalism	74

3. The Ambivalence of the Local in Twentieth-Century Music	75
Stravinsky and Bartók: Construction and Criticism of National Music in the Tension Fields Between Composition and Ethnography	75
Localism in Chinese New Music Since the 1980s	78
Toward a Critique of Authenticity-Based Thinking	81
4. Modernist Reception of Japanese and Indian Traditional Music between 1910 and 1945: Delage, Cowell, Mitsukuri, and Hayasaka	82
Maurice Delage: Close Listening to Asian Traditions and the Emancipation from Exoticism	83
Henry Cowell: Toward Cultural Hybridity	93
Shūkichi Mitsukuri and Fumio Hayasaka: Between Modernity and Nationalism	101
5. Re-Reading the Impact of the “Cultural Cold War” on Music History:	
Cowell, Mayuzumi, Berio	114
Postwar Music History and the “Cultural Cold War”	114
Henry Cowell, Toshirō Mayuzumi, Luciano Berio and the Tokyo 1961 East-West Music Encounter	117
Henry Cowell and the Project of Hybridization	122
Toshirō Mayuzumi: Reception of Modernism and Neo-Nationalism	126
Luciano Berio: Collage Technique with “Suppressed Political Overtones”?	129
6. Categories of Intercultural Reception in Western Composition	135
Working on Myth	136
Pragmatism, Interpenetration, Difference	137
Case Study: Hans Zender’s <i>Fürin no kyō</i> (1989)	140
Cooperation and Dialogue	143
Approaching the Chinese Mouth Organ <i>sheng</i>	147
III. Studies on the History and Analysis of New East Asian Music	155
1. The Reception of Western Modernism in the Music of China and Japan Since the Late Nineteenth Century	155
2. Triggering Musical Modernism in China:	
The Work of Wolfgang Fraenkel in Shanghai Exile	167
Wolfgang Fraenkel’s Development as a Composer and Path to Exile	168
Fraenkel’s Activities as Musician, Pedagogue, and Composer in Shanghai	172
Fraenkel as a Musician and Conductor	172
Fraenkel as a Pedagogue, Publicist, and Theorist	179
Fraenkel as a Composer	189
Perspectives	194
3. The Travels of a Jasmine Flower: A Chinese Folk Song, Its Prehistory and Tan Dun’s <i>Symphony 1997</i>	194
4. Probing the Compositional Relevance of Cultural Difference:	
Key Tendencies of East Asian New Music Since the 1950s	206
Culturalist Polarization in Isang Yun’s Music	207

<i>November Steps</i> (1967), <i>Distance</i> (1972), and Tōru Takemitsu's Enactment of Alterity	212
José Maceda's Sound Masses and the Search for an Anti-Causal Logic	215
Ge Ganru's <i>Yi Feng</i> (1983) and the Liberation from Culturalist Categories	223
Yūji Takahashi: Attentive Listening and Social Interaction	225
Discussion	233
5. Intercultural Narrativity in East Asian Art Music since the 1990s	235
New Chinese Music Between Essentialism and Cultural Conflict	236
Polarizing Essentialism: Tan Dun	237
Pluralistic Essentialism: Qin Wenchen and Guo Wenjing	238
Interaction: Chen Xiaoyong	241
Stratification and Conflict: Zhu Jian'er	243
New Korean Music: New Exemptions	249
Sublation of Traditional Practice: Eun-Hye Kim, Jin-Hi Kim	251
Liberation from Culturalism: Bonu Koo, Kunsu Shim	254
Tendencies in Japanese Music Around the Millenium:	
Affirmation and Critique of the Essentialist Heritage	259
Conclusion: The Limitations of Musical Narrative in an Intercultural Context	262
6. The Impact of Traditional Music on Composition	
in Taiwan since the Postwar Period	263
The General Conditions of Contemporary Music in Taiwan and the Implications	
of its Historical Development since 1950	263
Problems of Taiwanese Cultural Identity and the Two-Pronged Discourse	
of Traditional and Contemporary Music	268
Taiwan's Small Avant-Garde During the 1970s and After -	
The Works of Lee Tai-Hsiang, Hsu Po-Yun, and Pan Hwang-Long	269
Conservatism and Reinvention of Traditions since the 1980s	281
Outlook	286
IV. The <i>shō</i> Context	289
1. Transformation and Myth Criticism in Works for the Japanese Mouth Organ	289
The Japanese Mouth Organ in the Traditional Context	289
The Reception of the <i>shō</i> in Contemporary Music	293
Myth and Aura	294
From Myth to Myth Criticism	298
2. The <i>shō</i> as a Medium of Alterity and Self-Referentiality	
in Helmut Lachenmann's Music	308
Aura and Alterity	308
Sound Organization	310
Split Sound and Structural Sound	324
Temporal Sections	328
Narrativity	331
Interculturality	333

V. New Music and Beyond: Music-Historical and Cultural Entanglements	337
1. The Rediscovery of Presence: Intercultural Passages Through	
Vocal Spaces Between Speech and Song	337
The Voice in Twentieth- and Twenty-First Century Music	337
Articulation and Codification of the Voice:	
Thresholds and Interactions Between Speech and Song	342
Fragmentation and Montage (<i>gidayū-bushi</i> , Tan Dun, Schoenberg)	346
Incantation, Prosody, Ritual (Shimoyama, Takahashi, Peri, Sciarrino)	353
Articulation – Codification – Presence – Passage	360
2. Space-Time Movements in György Ligeti’s Piano Concerto:	
Polymeter and Conflicting Meter in Historical and Intercultural Perspective	363
György Ligeti’s “Space-Time” and the “Generalized Hemiola”	363
Summation Meter and Metric Dissonance	375
Toward an Intercultural Theory of Musical Time and Its Historiographic Implications	382
3. Intercultural Tension in Music by Chaya Czernowin and Isabel Mundry:	
Variations on Identity and Musical Meaning	385
Chaya Czernowin’s <i>Excavated Dialogues – Fragments</i> :	
Is Cultural Hybridity Musically Representable?	385
Isabel Mundry’s <i>Ich und Du</i> : Identity Riddle	388
The Limits of Musical Signification	392
VI. Reflections on My Own Composing as a Search for Traces in the In-Between	393
1. Layered Fabric, Intertextuality, and Cultural Context:	
From Striated to Open Space	393
<i>Interference</i> : Contradictory Self-Identity	397
<i>the wasteland of minds</i> : Sound Layer Relief and Disintegration	399
2. Stratification and Analysis	402
Symbolism and Implosion in <i>Glasakkord</i>	404
<i>together//apart</i> : Reconstruction, Recomposition, and Irritation	408
3. Intercultural and Multilingual Trajectories of the Human Voice	411
<i>Zersplitterung</i> – Splintering of Voices	412
Exploration of Tone Spaces and Political Narrativity in <i>telinga – mulut</i>	417
Toward a Polyphony of Meanings	423
4. Composition as Polyphony: Creating, Performing,	
and Perceiving Music Non-Hierarchically	428
A Map of Musical Simultaneities	432
<i>walls</i> : Ongoing Processes of De- and Restabilization	435
Bibliography	441
Appendix	491
Index	497