

World New Music Magazine

July 2006
EUR 7,00

16 Contemporary Music in Germany

edited by Stefan Fricke
for the International Society for Contemporary Music (ISCM)

Contemporary Music in the Federal Republic of Germany –
an Overview

Electronic Music

The German Association for Electroacoustic Music DEGEM
The Center for Art and Media in Karlsruhe ZKM
Experimentalstudio for Acoustical Art

Ensemble Portraits

Ensemble Modern – Neue Vocalsolisten Stuttgart
ensemble recherche – musikFabrik

Sound Art – “Klangkunst”

On Composers

Younghi Pagh-Paan – Alan Hilario – Jenő Takács – Nam June Paik
Helmut Lachenmann – György Kurtág – György Ligeti
Gottfried Michael Koenig – Hans Werner Henze

New Music in the Radio and Radio Art

New Music is Always Living Radio History: the Radio Series
“Living History. Awakening. Retrospects. Courses of Time”
Acoustic (Media) Art: Ars Acustica and the Idea of a Unique Art
Form for Radio – an Examination of the Historical Conditions in
Germany

Views from the neighbours

Austria – Luxemburg – Switzerland

The World Music Days

Over Eight Decades of New Music – Does the ISCM World Music
Days Festival Need a Revival?

partial PDF edition
entire issue only as
print version

please contact

PFAU-Verlag

P.O. Box 102314

66023 Saarbrücken

Germany

phone +48 681 4163394

info.pfau-verlag.de

www.pfau-verlag.de

DEUTSCHER MUSIKRAT

ISSN 1019-7117
ISBN 978-3-89727-336-8

Editorial

The probably most emphatic declaration of belief in the New Music comes from Hermann Scherchen. The native of Berlin (1891–1966), conductor and composer, founder of the “New Music Society” in Berlin (1919) and of the magazine *Melos* (1920) specializing in present-day music, member of the jury at the first music festival of the International Society for Contemporary Music in Salzburg (1923) – the ISCM made him an honorary member in 1961 – wrote in 1940, in truly cruel times, to his wife Xiao Shusien: “With contemporary music, the present wishes to present, illuminate and order itself while at the same time confirming, beautifying or judging what is past; but it also points to the future, leads it in and makes it become reality. These are the reasons why we must look critically at contemporary music, penetrate it [...], understand it, get to know it, love it, must fight with it, for it and through it.”

This credo, at the same time an excellent diagnosis of the social relevance of the New Music, has lost none of its validity in the more than sixty years since it was written. It appeals to us to occupy ourselves anew, again and again, with the topical ideas in music of our contemporaries, to get them a hearing, in order in this way to broaden our (musical) thinking, to investigate positions, to change attitudes, to experience the undreamt-of, to gather experience, also to be delighted and to have fun – world-wide.

In 2006, the ISCM World Music Days takes place in Stuttgart and thus now for the 9th time in Germany (Frankfurt/Main 1927 and 1951; Baden-Baden 1955; Cologne 1960; Hamburg 1969; Bonn 1977; Cologne – Bonn – Frankfurt/Main 1987; Ruhr District 1995), in a country which holds a unique position in the global music landscape, having a distinctive and functioning infrastructure in the New Music, including the oldest festival world-wide of New Music, the Donaueschingen Music Days, founded in 1921. But here, too, everything is no longer gold that glitters, if this were ever at all true in any sector of contemporary music. Nevertheless there is here as always a definitely imposing and extraordinarily active scene with international radiation. The 16th edition of the *World New Music Magazine* of the ISCM has information on selected aspects and phenomena of the New Music in Germany.

Stefan Fricke

Contents

Contemporary Music in the Federal Republic of Germany <i>by Stefan Fricke</i>	5
A View from a Neighbour I: Austria <i>by Wolfgang Liebhart</i>	17
...what we are is nothing, what we seek is everything The ensemble recherche <i>by Georg Waßmuth</i>	19
The German Association for Electroacoustic Music DEGEM	24
The Power from Inside: The Composer Younghy Pagh-Paan <i>by Max Nyffeler</i>	29
Sounds Quest for ... the Ensemble Modern <i>by Stefan Fricke</i>	36
A View from a Neighbour II: Luxembourg <i>A Conversation between Sigrid Konrad and Bernhard Günther</i>	41
Sound in Motion The Experimentalstudio for Acoustical Art <i>by Lydia Jeschke</i>	43
Objections to the Status Quo – On the Music of Alan Hilario <i>by Stefan Fricke</i>	49
Sounds Typically German – “Klangkunst” <i>by Christoph Metzger</i>	53
Gottfried Michael Koenig 80 <i>by Stefan Fricke</i>	59
The Quest for an Unknown Voice The Neue Vocalsolisten Stuttgart <i>by Annette Eckerle</i>	61
New Music is Always Living Radio History <i>A Conversation between Stefan Fricke and Armin Köhler</i>	65
Meeting with Kurtág in Post-War Budapest <i>by György Ligeti</i>	70
The Sound of Tomorrow The Center for Art and Media in Karlsruhe Reinvents Itself with Each New Activity <i>by Achim Heidenreich</i>	74
Congratulations to Hans Werner Henze on his 80th Birthday <i>by Andreas Krause</i>	78

Editor:
Stefan Fricke
for the International
Society for
Contemporary Music
(ISCM)

Editorial Board:
Michael Blake
Andreas Engström
Keith Hamel
Sigrid Konrad (coord.)
John McLachlan
Paul Steenhuisen
Ana Dorota Wladyczka

Address:
*World New Music
Magazine*
c/o PFAU-Verlag
P.O. Box 102314
66023 Saarbrücken
Germany
Phone: +49 681 4163394
Fax +49 681 4163395
www.pfau-verlag.de
info@pfau-verlag.de

Layout:
PFAU-Verlag

Distribution: *World New
Music Magazine* is
published annually and
distributed worldwide
by way of the member-
ship organizations of
the ISCM and by
PFAU-Verlag.

© 2006 by *World New
Music Magazine*,
Saarbrücken and the
authors. All rights
reserved.

ISSN 1019-7117
ISBN 978-3-89727-336-8

Printed with support of
Deutscher Musikrat

Broken, Conjured-Up Magic <i>Notes on a Conversation, for the Greater Part Unpublished, between Helmut Lachenmann, Stefan Fricke and Thomas Schäfer</i>	80
A View from a Neighbour III: Switzerland <i>A Conversation on Relationships between Sigrid Konrad and Michael Kunkel</i>	84
Reinhard Oehlschlägel 70 <i>by Rainer Nonnenmann</i>	86
Working in the musikFabrik <i>by Rolf W. Stoll</i>	88
Acoustic (Media) Art: Ars Acustica and the Idea of a Unique Art Form for Radio – an Examination of the Historical Conditions in Germany <i>by Andreas Hagelüken</i>	90
On the Death of György Ligeti <i>by Reinhard Oehlschlägel</i>	103
A Life Dedicated to Contemporary Music Memories of the Cellist Siegfried Palm <i>by Stefan Drees</i>	106
Jenő Takács (1902–2005) <i>by Wolfgang Liebhart</i>	108
Nam June Paik † <i>by Stefan Fricke</i>	109
Over Eight Decades of New Music – Does the ISCM WORLD MUSIC DAYS Festival Need a Revival? <i>by Richard Tsang</i>	113
ISCM World Music Days & Music Biennial Zagreb Zagreb 15–24 April 2005 <i>by Andreas Engström</i>	115
Scelsi's one Note Saves the Day in Zagreb <i>Michael Blake</i>	118
ISCM Addresses	121
Authors	124

Grey printed texts are not contained in this pdf version. For full
contents please order the printed magazine at

PFAU-Verlag, P.O. Box 102314, 66023 Saarbrücken, Germany
phone: +49 681 4163394, fax: -95, info@pfau-verlag.de

Contemporary Music in the Federal Republic of Germany

by *Stefan Fricke*

Variety and Situation

In international comparison, the infrastructure of contemporary music in the Federal Republic of Germany is unique in its variety. The number of German-language terms alone, synonymous with the “serious” music of the last hundred years and the performance and publication associated with it, is immense and permits a first impression of the broad spectrum of aesthetic present-day sounds in Germany, e.g. contemporary music, the music of the 20th/21st Century, modern music, music of our/the times, present-day music, topical or acute music, new or the New Music (sometimes also newest music). This broad field is enriched by terms mostly coined by journalists or concert organizers, for some years by terms wider in content, such as sound art, audiovisual art, music performance, acoustic art, listening art, radiophonie or *Ars acustica*, Music in the Net. The phenomena belonging to them are often to be found in the border area between graphic art and serious music. They present themselves as sounding rooms or objects and/or play aesthetically with the manifold production technical possibilities of the (new) media, transcending the traditional boundaries of artistic genres. These forms of expression are also often at home in the area of contemporary music and are presented at appropriate festivals and often presented as such in the musical press. The same is true of the improvised music moving between established jazz and “serious” avant-garde, as well as of the so-called New Music Theatre disassociated with narrative opera and experiencing much acclaim in recent times. In short, contemporary music is neither a stable term with sharp contours, nor does it denote an aesthetically precisely marked ter-

rain. Rather, it signifies a remarkably varied production of today’s sound art and of the previous decades, as well as a topical many-sided scene, open and becoming more open, which is fed principally by the spirit of “serious” music – up to now, anyway. For the transitions to successful forms of the considerably more rapidly developing popular music – and vice versa, from this to the New Music – are becoming increasingly fluid. Former boundaries and demarcation lines are disappearing rapidly, so that the spectrum of what the term contemporary music denotes will expand even further in future.

The constantly-growing multiplicity of aesthetic forms of expression in contemporary music forms a marked characteristic of our times, a feature which is to be assessed positively – never before in the last hundred years have there been as many special ensembles as there are at the moment. This dynamism of development, noticeable especially since the 1980s, is, however, diametrically opposed to an increasing dwindling of finances. The immense cuts in the area of the arts have not stopped short of contemporary music, which, like any other form of “serious” music (and that through the ages), needs material support per se. Local communities, States and Federation as well a public radio stations, which have hitherto been the financial supports of contemporary music in the Federal Republic of Germany, have been reducing their commitment for years. In this way, an existing, even flourishing infrastructure has in many places already been destroyed, in others it is not or is no longer possible to build up a new one to the extent necessary to make possible for the future a musical life adequate for a cultured society and a musical heritage for tomorrow. “So if we speak of ‘cul-



photo: Stefan Fricke

tural heritage,'” the composer Wolfgang Rihm judged at the end of the 1990s, “we should understand that it does not only mean what is supplied as an inheritance for consumption and – at best – restoration, but principally what we ourselves hand on. A culture which only consumes what is available leaves only rubbish as its mark. But it is exactly this miscalculation which at present characterizes the official everyday attitude to the arts.”¹ And in this way, this is distancing itself increasingly from a society culturally productive and alive in its times, within which contemporary music has a central place. As early as the mid-eighties, the composer Karlheinz Stockhausen formulated a revolutionary answer to the question “what status should music have in general?”, an answer, however, which hitherto has remained a desideratum. “The status of music should be to at least five percent the creative production of New Music (up to the end of the 19th Century almost all performed music was New Music!) and fifty percent historical orientation and study through performances of traditional music. In a progressive society, the proportion should even be seventy-five percent New Music and twenty-five percent old music. Otherwise music will have no part in spiritual evolution.”²

At the moment, contemporary music is extremely far from such percentages. And it is very much to be feared that, just as it is enjoying growing stability and acceptance from the public, it will be driven into

bankruptcy by a state policy of economy in the arts. More than just the first signs of this are already visible, have in part even become reality. Thus the present status of contemporary music in the Federal Republic of Germany is shown to be ambivalent. On the one hand, a continuous increase of composers, interpreters, music scientists, producers and publicists can be confirmed in this area, together with a growing public very interested in present-day forms of musical expression and permitted to examine them at a very high level. On the other hand, this growth in quantity and aesthetics is at present being noticeably restricted by drastic financial cuts in public funds.

The arts authorities have never considered contemporary music worthy of extraordinarily high financial contributions in relation to the performance industry of classic-romantic tradition. Nevertheless, for over five decades they made possible a remarkably fertile breeding-ground on which the variety of today was able to develop at all. But with today's economy measures they are taking away not only the security of existence in the arts they themselves declared necessary, but also future prospects. Over and above this they are destroying the unique radiant power which the contemporary musical landscape of Germany possesses internationally. Improvements of this precarious situation are at the moment not in sight, the extent of its consequences not yet predictable.

Concert and Festival Landscape Public Radio

With the Donaueschingen Days of Music, which have taken place annually since 1921, the musical life of Germany possesses not only the oldest festival of contemporary music in the world, but at the same time one of the most internationally-renowned up to the present day. The festi-

val, which is supported substantially by the South-West German Radio (SWR, formerly SWF) in cooperation with the locality and other partners – the internationally very influential Witten Days of New Chamber Music have also been supported (since 1968) by an alliance of West German Radio (WDR) and the locality – are accompanied by further ones organized solely by public stations: UltraSchall in Berlin (by DeutschlandRadio Berlin and RBB, since 1999), Music in the 20th/21st Century of the Saarland Radio (since 1970) – in 2000, Radio Bremen discontinued its pro musica nova, founded in 1961. They are complemented by concert series in contemporary music presented by the stations themselves: Musica Viva (Munich, BR, since 1945), Music of the Times (Cologne, WDR, since 1951), das neue werk (“the new works”) (Hamburg, NDR, since 1951), Musik unserer Zeit (“Music of our Times”), more recently Attacca (Stuttgart, SWR, since 1954), Musik der Gegenwart (“Music of the Present Day”) (Berlin, SFB/RBB, 1955–2005), ars nova (SWR, since 1966), Forum Neue Musik (Frankfurt/Main, HR, since 1989).

If this catalogue of festival and concert series shows the extraordinary importance of public radio stations for contemporary music in Germany, this is of all the more weight in the life of the arts because it is precisely the instrumentalists and vocalists of the public stations who are particularly committed to the creation of present-day music – in concerts as in broadcasts, live or recorded, making the performances available to the public. In addition, each of the present public stations employs an editor of contemporary music, some several. They are responsible for each profile of the music programmes broadcast in this field, as well as for the programmes oriented towards the education and politics of the arts, providing information once or several times a week on the most varied aspects of the New Music. In addition, they are in charge of contemporary music productions and festival and concert pro-

grammes. Many editorial offices for New Music have developed and realized their own series of programmes, setting programming and pedagogical standards for the communication of contemporary music and thus reaching an extremely large and broad public. For example, the series of a good hundred programmes *Vom Innen und Außen der Klänge – Die Hörgeschichte der Musik des 20. Jahrhunderts* (“On the Inside and Outside of Sounds – A History for the Listener of the Music of the 20th Century”) (2002–2004) and the almost fifty-part series *Erlebte Geschichte – Aufbrüche, Rückblicke, Zeitläufe* (“Living History – Awakenings, Retrospects, Courses of Time”) (2006–2007) (both SWR).

At the institutional meeting-point of production and distribution (including information and publication) public radio has proved one of the most important infrastructural pillars of New Music, the relevance of which, by means of the complementary programming of projects not connected with the station (recordings of concerts, productions with free ensembles, reports and essays by free authors) cannot be estimated highly enough, at least for the field of sound radio. In each television programme, the appearance of contemporary music is, in contrast, shrinkingly small and is becoming smaller. But in the area of sound radio, too, the tendency is growing to establish contemporary music less firmly in the programme and in public events



photo: Stefan Fricke

and to withdraw completely even from the established cooperation in festivals. For example, the directorship of SWR terminated cooperation with the Stuttgart festival Eclat at the beginning of 2005. And it is very much to be feared that, in the next few years, further such quite successful and livelihood-guaranteeing alliances will be ended by the radio stations. The exact consequences for the contemporary musical landscape in Germany cannot be exactly predicted in this field. However – and this requires no special prophesy – this immense withdrawal by the radio stations, which is accompanied by an increasing reduction in the recordings of concerts by other organizers, will tear great holes in the unique artistic biotope of contemporary music, which has so far developed extremely productively. The decade-long artistic commission of the radio people and organizers, valid and founded on broadcasting law, is being seriously questioned by those at the moment responsible and in part already negatively answered – with drastic consequences, not only for contemporary music.

Of course, the German radio stations are not the only organizers of festivals of New Music in the Federal Republic. But because of their own orchestras, often very open to contemporary music, and the particular infrastructure of the stations, as well as the communication competence of their editors and free associates specializing in New Music, they play a particularly outstanding role in this segment of the festival and concert business. In addition, it must be confirmed that it has always been, and still is, precisely this unique institutional combination of ideas, possibilities and realizations that has not only made musical history in recent decades but has lastingly promoted and is still promoting the development of music.

In connection to the subject of New Music and radio stations, it must be noted here that contemporary serious music has had as good as no place at all in the pro-

grammes of the many private radio and TV stations in Germany.

Communities, States and Federation

In almost every large German city, as well as in several smaller cities and communities, famous festivals, concert series and/or initiatives for contemporary music can be found. It must even be confirmed that these increased rather than decreased in the course of the 1980s. Over a hundred such activities in communities of most varied nature can be listed. Many of them are only short-lived, others on the other hand have existed for many years and have themselves become institutions. (Other large-format events such as the Baltic Sea Biennial of Sound Art, every two years since 2004 – or the great Berlin sound art retrospective *sonambiente* – 1996 and 2006 – place in the centre of their programmes exclusively works of an elaborated concept of music and art, thus going beyond the scope of a normal festival.) Occasionally, contemporary music is integrated into community festivals, music festivals or concert series, so that it forms a pillar of the programme beside other music forms. As examples of this, the International Beethoven Festival Bonn, the Cologne Musik Triennale or the Düsseldorf Altstadt-Herbst (“Autumn in the Old City”) might be mentioned.

At music festivals orientated to the region, for example the Schleswig-Holstein Music Festival, the Music Festival Saar or thematic projects such as the Piano Festival Ruhr, contemporary material, together with brand-new and older material is also often on the programme. The same is true of events with several genres of art, like the Berlin Festival Weeks, in which contemporary music forms a central point on the programme side by side with other artistic projects. Even if these mixed-concept events are financially (still) well-equipped, with their own infrastructure, festivals con-



Dieter Schnebel at the Baltic Sea Biennial of Sound Art, photo: Stefan Fricke

centrating purely on contemporary music in very varied cities and which are based on the initiative of single persons or of associations often have a hard time holding their own over a longer period. They seldom have continuous financial means at their disposal, which deprives them of planning security, and often events already planned have to be cancelled. On account of the empty public coffers, the organizers have for years had to see about arts sponsoring and patronage. The acquisition of funds from the business world or partly from foundations close to it conditions the existence of contemporary music events. Certainly, all possibilities here have by no means been exhausted yet. However, business and industry, patrons and foundations – apart from a few exceptions, of course – have shown hitherto no particular interest in contemporary music. Also the question arises here as to whether the Federal Republic of Germany, which calls itself a nation of culture, and whose present government would like to add to the Constitution the attested right to culture, is willing to fi-

nance its duties in this respect from other than tax revenues. At least the Federation, as lately as 2002, installed a Festival of Topical Music, the MaerzMusik within the Berlin Festival, which it wholly finances, and this “Music in the Month of March” belongs to the best-equipped festivals within the contemporary musical scene. On the other hand, others, like the Inventionen founded in the 1980s, which is produced by the DAAD (German Academic Exchange Service, Artists-in-Berlin programme) together with the Technical University of Berlin – to name just one example – must work with steadily dwindling budgets. At the same time it must be recorded positively that, with the establishing of the Federal Cultural Foundation in Halle/Saale, some festivals of New Music and sound art have at times been supported lastingly, some have been made possible at all by this. This institution, created and supported by the Federation, belongs without doubt to the most important and financially strongest instruments of promotion of the New Music, and in addition develops its own programmes.

Orchestras and Free Ensembles

The presently still existing 120 German arts orchestras financed by the communities or by the Federal States (only very seldom by the Federation itself) and in whose repertoires contemporary music is also to be found – however, in varied concentrations – are struggling against constantly shrinking budgets at the same time (e.g. by education projects) against the decrease in numbers of season-ticket holders. Many of these orchestras are very much committed to contemporary music, others occasionally play works composed in the last hundred years, others again not at all. The reasons for this are manifold; they lie partly in the disinterest of some orchestra members, partly with the conductors engaged and with programme arrangers. Here, much

could and must be improved in order that present-day music can take its appropriate place in society. This is in analogy true for the musical theatre business, whose main emphasis is on the repertoire of the 19th Century.

The greater part of performances of present-day music is done by the 200-plus free ensembles resident in the Federal Republic which have specialized in the performance of contemporary music, among which an average of 1.7 first performances per day were given in 2005 and 2006. In spite of this great and future-oriented commitment, only extremely few ensembles work on a more or less solid financial basis. Among these at the moment are the Ensemble Modern (Frankfurt/Main), the musikFabrik NRW (Cologne), the Ensemble Recherche (Freiburg i. Br.) and the Neue Vocalsolisten (Stuttgart). All other ensembles, among them many internationally-renowned, must struggle for survival; a struggle which many ensembles have lost in recent years, and which further ones will also lose if the infrastructure does not change for the better. Seen in general, however, the number of new ensembles is even increasing, which nevertheless must not hide the dominant desolate pecuniary situation of most formations. Here, new and lasting conceptions for financing and promotion must urgently be developed.

Publicity – Archives

Apart from regular reports in diverse radio programmes- some dedicated completely to contemporary music – of German radio stations and the equally regular articles in the arts supplements of German daily papers – which, all told have become rarer in recent years –, information on the New Music is mainly to be found in specialist magazines which report mainly or exclusively on it. Among these are the *Neue Zeitschrift für Musik*, founded in 1834 (six issues per year; Mainz), the *Neue Musikzei-*

tung (since 1952; eleven issues; Regensburg), the *MusikTexte* (since 1983; five issues; Cologne) and *Musik & Ästhetik* (since 1997; four issues; Horben). Some of them maintain their own topical Internet portal, for example the *Neue Zeitschrift für Musik* has the information site www.musikderzeit.de. In addition there are numerous important and interesting portals and homepages on contemporary music to be found in the Internet, maintained partly by publishers, associations, societies, concert organizers and other institutions, but partly also by private persons (see, for example www.beckmesser.de). Worth mentioning is also the magazine *KunstMusik* (Cologne) which has appeared half-yearly since 2003 and gathers together exclusively (auto-)poetological contributions from composers and sound artists. Incidentally, the very extensive programme publications of various festivals also contain basic information on the (aesthetic, political, social...) aspects of New Music.



Karlheinz Stockhausen 1962 at the electroacoustic studio of Westdeutscher Rundfunk, Cologne photo: © WDR Cologne

An ambitious publication project which is also at home in Germany is the internationally-orientated encyclopaedia *Komponisten der Gegenwart* (“Present-Day Composers”), which since 1992 has been publishing continuously the biographies of

composers plus comprehensive introductions to their work (Edition text + kritik, Munich). Just as informative, primarily in the area of music science is the twelve-volume *Handbuch der Musik im 20. Jahrhundert* (1999–2008), presenting larger subject complexes on contemporary music in connection with each other (Laaber-Verlag, Laaber). Besides the great German music publishers or those represented by a branch in Germany, long established and principally in the area of printed music, e.g. Bärenreiter (Kassel), Boosey & Hawkes/Bote + Bock (Berlin), Ricordi (Munich), Schott (Mainz), Sikorski (Hamburg), Breitkopf & Härtel (Wiesbaden) or Peters (Frankfurt/Main), there is a series of smaller publishers committed to contemporary music, e.g. the Edition Modern/Tre Media (Karlsruhe) or the Edition Juliane Klein (Wedel). But many composers tend to publish their scores privately. In the area of books on contemporary music, the following publishers deserve special mention: the Pfau-Verlag (Saarbrücken), the Wolke-Verlag (Hofheim) and the Kehrer-Verlag (Heidelberg), specializing in literature on sound art. The great literature and non-fiction publishers only very seldom produce books on the New Music, just as the great popular magazines report on it only very sparsely (which, incidentally, was otherwise in the 1960s and 1970s.)

In the area of the recording industry, the most important German labels concentrating entirely or considerably on contemporary music are, among others, Wergo (Mainz), col legno (Munich), Cybele (Düsseldorf) Edition Zeitklang (Adenbüttel), Edition RZ (Berlin), Maria de Alvear World Edition (Cologne). And the German Music Council issues two CD series of its own:

a) since 1986, the *Edition Zeitgenössische Musik* ("Contemporary Music Edition"), which meanwhile includes over sixty portrait CDs of German composers, male and female (issued by Wergo, Mainz). This series is extended annually by around one or two portraits; the composers, who can

themselves apply to be included, are selected by a jury appointed by the German Music Council. The musical compilation of the CD (including booklet) lies in the hands of the composer selected.



Cover of the yearbooks of the German ISCM section which between 1957 and 1981 documented almost all activities of New Music in the Federal Republic of Germany

b) the edition *Musik in Deutschland 1950–2000* documents the development of contemporary music in the two German states (German Democratic Republic and Federal Republic of Germany) up to 1990 as well as in the united Germany to the turn of the millennium. It consists of six subject areas: concert music, electronic music, music theatre, applied music, jazz and popular music. Besides works by German composers, the edition also presents pieces by composers of other nationalities as far as Germany was the main area of their activity or their oeuvre was important for the development of music in Germany. The management of the edition – Her-

mann Danuser and Frank Schneider, together with a scientific advisory committee – appoints per CD an author, usually a music scientist or music journalist specializing in the appropriate subject, to select the music and write the booklet commentary which is always particularly exhaustive. The project, aimed at producing more than 160 CDs in all, will be concluded in 2008 (appears at BMG Classics, Munich).

Two important archives specializing in contemporary music are the Darmstadt International Music Institute, at the same time the German information centre for contemporary music with a comprehensive special library, and the Dresden Centre for Contemporary Music. Darmstadt is also the home of the Jazz Institute with a large thematic research archive on improvised music. In addition, various academies such as the Academy of the Arts Berlin possess comprehensive legacies of various modern composers, interpreters and music scientists.

Training

Numerous activities in the field of contemporary music take place in the more than 20 music colleges in Germany with numerous branches in further cities, all offering studies in composition – many also have a course in electronic or electroacoustic music. These, however, are seldom organized into special courses in New Music or concentrated in a college institute of New Music. In the comparison of colleges, a very large difference is apparent in the extent to which contemporary music is taught. In the final analysis, it depends on the commitment of the teaching staff – but of course also of the students. Thus college-related centres of New Music can temporarily vary greatly. Contemporary music is also taught at some municipal music schools, for example the Rheinische Musikschule in Cologne. But there is no school of music in Germany concentrating

its teaching exclusively on contemporary music, nor any institute of music science at a German university devoting research and teaching exclusively to this subject. At least the Institute of Musical Science at the University of Cologne has had a Chair of “Music in the 20th/21st Century” since the 1990s; it is at the moment the only one in Germany. Certainly, a great interest in contemporary music, resulting in growing numbers of dissertations and theses on the subject for the master’s degree and for doctorates, can be found at the moment in academic music science, which has been increasingly reduced nationwide for some years (many institutes will be closed in the near future).

Up to now, the College of Media in Cologne, the College of Art in Brunswick and the College of Art Saar have organized special courses of study in the area of sound art and audiovisual art. The course of study “Soundstudies”, organized at the University of Art in Berlin in 2002, however, does not only promote the training of the free sound artist; here, acoustic possi-



28th International Summer Course for New Music, Darmstadt 1976, lecture by György Ligeti
photo: Manfred Melzer

© Internationales Musikinstitut Darmstadt (IMD)

bilities and forms of participation applicable to economic-industrial life are also taught.

In general, similar projects having as a central practical or theoretical theme, for example the relationship between New Music and architecture, sound design, sound art and radio art, are meanwhile to be found at numerous academic colleges, if often only selective in the form of special teaching posts or guest professorships. In addition, their existence depends greatly on the interests of each professor or dean responsible for temporary lecture-ships.

At this point the situation of electronic or electroacoustic music in Germany, which for years was able to claim an internationally outstanding position, also deserves particular comment. Whereas in the 1950s and 1960s several studios of electronic music were established at radio stations and colleges, the new millennium was accompanied by widespread closing or partial closing of these institutions. The reasons for this are very varied – lack of money, new conditions of production and new possibilities of realization. For the near future, it is a matter of observing developments in this sector very sensitively and critically and reacting in time to ill-considered and precipitate changes. Nevertheless, the Artists-in-Berlin programme of the GAES 2001 at the Technical University of Berlin has made possible the establishment of the Edgard Varèse Guest Professorship in electronic music and computer music, which is held for one semester in turn by an internationally renowned composer or theorist.

The International Summer Course for New Music in Darmstadt, founded in 1946 and unique world-wide, belongs to the exceptions within the field of training in contemporary music in Germany. Here every two years, around 300 students are taught the subjects composition, interpretation and musicology by around two dozen lecturers for two weeks. On their own initia-



Cover of the "Darmstädter Beiträge zur Neuen Musik"

tive, the Ensemble Modern, founded in 1980, have established the International Ensemble Modern Academy in Frankfurt/Main in order to pass on in the framework of aesthetic interdisciplinary forums their experience in dealing with New Music. In addition, there has existed since 2004 the Ensemble Academy Freiburg of the ensemble recherche, in whose events – partly in cooperation with the Freiburg Baroque Orchestra – practical and theoretical aspects of contemporary music are also taught. A further important free teaching institution is the Institute of New Music and Musical Education in Darmstadt which has conducted work conferences lasting several days once a year since 1946, in which aesthetic and pedagogical positions on contemporary music are conveyed. In addition, the German section of the International Society for Contemporary Music (ISCM), in cooperation with the Ensemble Modern, has organized almost every year since 1996 a forum specializing in contemporary music for the new generation of

young composers, interpreters and musicologists, offering the participants the pos-



Solf Schaefer, director of the International Music Institute Darmstadt and the composer Wolfgang Rihm, photo: Stefan Fricke

sibility of applying and testing their talents in a concrete practical context, and developing further their knowledge and ideas in cooperation with different lecturers.

All these central institutions and initiatives for the specialized training in contemporary music in Germany – the list could and must be complemented by several smaller, mostly temporary platforms and project-oriented undertakings – are on shaky legs on account of the momentary policy of economy in Germany. The continuation and further development of eminently important, ambitious and already successful projects is threatened.

Associations – Societies – Initiatives

The Association for New Music e.V. (GNM) and the German section of the International Society for Contemporary Music (ISCM) is the oldest (since 1922) and largest umbrella organization of all interested persons and interest groups in contemporary music in Germany. Members are private individuals from varied professions, as well as several institutions and firms (radio stations, concert halls, societies, publishers). In various cities and re-

gions (e.g. Berlin, Frankfurt/Main, Hamburg, Cologne, Munich, the Ruhr), the GNM has so-called regional groups engaged intensively in promoting contemporary music in concerts and in aesthetically and cultural-politically oriented discussion groups. The Deutsche Gesellschaft für Elektroakustische Musik (DEGEM) (“German Association for Electroacoustical Music”), members of which come from the area of electronic or electroacoustic music, and which maintains its own CD series (appearing at Cybele, Düsseldorf), is a member of the GNM, which itself is a member of the German Music Council, which it advises on questions of contemporary music. Over and above this, the GNM; or one of its members has already organized the annual World Music Days of the ISM in Germany several times (last time in Stuttgart in July 2006, in overall charge realized by Musik der Jahrhunderte (“Music of the Centuries”).

Altogether, the number of societies and initiatives in contemporary music in Germany is very large; they can be found in nearly every town. Many are active locally or regionally, others – like the GNM – to the greatest possible extent nationally and internationally. The spectrum ranges from the Institut für Klangkunst (Berlin), Freunde Guter Musik (Berlin), via projektgruppe neue musik (Bremen), Aktive Musik (Essen/Duisburg), Initiative Musik und Informatik (GMIK, Cologne), musica nova (Leipzig) to Klang Projekte (Weimar). Several of these initiatives, varied in their content, are only short-lived; on the other hand, new ones come into being continually, partly with other conceptions and ideas. After all, contemporary music, like all present-day art forms, is not a rigid construction but is constantly changing and with it the enterprises, which are almost always based on private initiatives. Further information, constantly up-dated, on the homepage of the Music Information Centre (MIZ) in Bonn – see www.miz.org.

Prizes – Grants – Promotion

Contemporary music in Germany, like the modern forms of expression in the other arts, knows many prizes, grants and forms of promotion, as well as the temporary position of a composer-in-residence, often publicly advertised. They cannot all be listed here individually, as many have been given up (compulsorily), but new ones arise in their place, others are in the course of developing. Detailed information about them can be found on the homepage of the Music Information Centre (MIZ) in Bonn – see www.miz.org. It arranges many links in this matter enabling a survey to be made of the number and kinds of promotion possibilities in contemporary music in Germany. Projects in contemporary music are promoted in the framework of their requirements – with financial or cash value means – primarily by institutions such as the Kulturstiftung des Bundes (“Federal Arts Foundation”) (Halle), Zentrum für Kunst und Medientechnologie (“Centre for Art and Media Technology”) Karlsruhe (ZKM) (work grants), Karl Sczuka Prize for Acoustic Art (at South-West German Radio, Baden-Baden), the German Sound Art Prize (Marl Museum of Sculpture), the Sound Art Grant of the Berlin Senate, the foundations of each Federal State, various arts foundations of German business firms (e.g. Siemens, Allianz, Deutsche Bank) and the Concert of the German Music Council.

The Public – The Prospects – The Balance

Contemporary music in Germany is no longer purely art in a niche. The number of those in this country who are interested in topical, advanced-subtle art sound productions, who listen to them and have a critical look at them, is growing constantly, especially recently. Present-day music has found its public in spite of all prophecies

to the contrary. One must meantime speak of more than one public, the topical forms of musical articulation being so manifold, many-coloured and different, reflecting our times and the parallel worlds around us with the aesthetic means of today. This development, to be evaluated as extremely positive, is the result of decades of commitment by composers, interpreters, musicologists, agents and event organizers. A commitment which of course must not be allowed to break off, if the biotope of new, successful music is not to be endangered just as it has become capable of life. A commitment which continues to need broad support, for which at the same time permanent material as well as idealistic promotion by society is necessary.

Of course, the social-economic infrastructures of contemporary music in Germany are neither desolate nor underdeveloped. But we must by no means be satisfied with these findings. The time it takes to fell a tree stands in no relation to the decades of its growing. The subject of “Contemporary Music in Society”, which has always been a fragile one, is in constant need of attention, care and commitment, vision, imagination and the best possible basic structures.

Here, it is a matter of designing independent as well as future-oriented conceptions for the New Music at different levels, of discussing them and finally also of anchoring them in society as a whole. But we should not wait too long to do so.

Translation: John A. Hannah

Notes

- 1 Wolfgang Rihm, *Bemerkungen zur Autorschaft in Kunst, Kultur und Staat*, in: *Musik-Kultur heute. Bärenreiter-Almanach*, Kassel 1998, p. 10.
- 2 *Die globale Verschmutzung mit Abfallmusik. Karlheinz Stockhausens Antworten auf einen Fragebogen der UNESCO*, in: *Frankfurter Allgemeine Zeitung*, March 29th 1986.

A View from a Neighbour I: Austria

by Wolfgang Liebhart

“America, you are better off!” – this quotation – this quotation comes from Johann Wolfgang von Goethe’s poem *To the United States* (original: *Den Vereinigten Staaten*). There the poet refers to the reputed lightness of being in the USA, which at that time looked back on a yet relatively short history. Among Austrian artists as well as economists an adaptation of this phrase exists which shall be examined below: If you want to become somebody in Austria, go to Germany! But can this kind of self-image – “Germany, you are better off!” – be upheld in this days?

Since at least the Austrian “Anschluss” (connection) to Nazi Germany in 1938, in the remainder of the once so powerful Danube monarchy there is something like a paranoid anxiety of becoming dominated again by the large northern neighbour (anyhow about 8 million Austrians face some 80 million Germans). And this not only in political or economic, but above all in linguistic and cultural respects.

Apropos language! According to the Viennese author Karl Kraus the most appreciable difference between the neighbouring countries is their common language. Though in Austria there always has been an anticipatory obeisance concerning the various orthographic reforms, in terms of original Austrian expressions, however, the consciousness of Austrian identity can reach degrees – beyond all political bounds –, that nearly reminds of guerrilla movements. In no way are people in this country willing to accept – at least not without a struggle – that the Austrian identity is undermined by forced German concepts. Yet not only linguistically, but also economically both countries are connected closely. Germany’s economic miracle of the fifties and sixties is now in the past. Since the German Unification in 1989 the

economy continuously got worse – whom would this have surprised? Perhaps only the Austrians who emigrated to the northern neighbour country in the post-war period in order to participate in the boom. Now, at the beginning of the 21st Century, many Germans are coming to Austria, the former “Kakanien”, as foreign workers, which is recognized here with a certain satisfaction.

Such successes are very important for the Austrian identity, as they still are rare enough (after all one of the last ones dates almost thirty years back – the 3:2 victory of the Austrian national team on the German counterpart in the soccer world championship 1978 in Córdoba, Argentina).

A career, however, can be made on both sides, in the boardrooms of international companies. In large German groups, media business etc. some “Ösis” (Austrians) are in the driver’s seat, and vice versa, latter almost always in the beginning is attended by a certain grumbling, but in the end the Austrians bow to their fate, and the initial displeasure swiftly yields to fatalism.

Similar mechanisms can be found in the bilateral cultural and political contacts between

Austria and Germany, as both countries are connected by narrow cultural and political common points. An age-long shared history, continuous debates over decades on a large and a small German solution in the 19th Century, the circumstances of the Austrian Anschluss to Nazi-Germany in 1938 under threat of violence, but also joined by large jubilation of thousands of the later “Ostmärker”; the political career of Adolf Hitler, out of whom the Austrians gladly make a German – all this has left behind traces, and also wounds. Neither the time of national-socialism nor the sep-

eration after 1945 was entirely worked through in both countries. Since that time Austria always endeavoured to maintain the myth of a "liberated" country, Germany on the other hand was regarded as a conquered nation. Who would be surprised on the fact that the different ways of dealing with the Nazi past often burdened severely the bilateral relationship?

In the economic as well as in the cultural field, there is something like a healthy competition, if there wasn't just always this non-self-confident Austrian anxiety of being dominated by the large neighbour. Prejudices and clichés on both sides constantly lead to ambivalent tensions between mutual ingratiation and rejection.

In the 1920s Arnold Schoenberg prophesied "German music" an at least centennial predominance. As recent developments show, this politically incorrect and lofty statement did not prove true, except perhaps in matters of the relationship between Austria and Germany. While Austria, motivated by its rejection of National Socialism, almost entirely banished its composer elite after World War II, Germany (then West Germany) quickly filled its New Music vacuum with a young composers' avant-garde. And, extremely important festivals were founded.

Austria today can boast of only one significant contemporary music festival, namely Wien Modern. The second festival, Hörgänge, was already programmed to death years ago.

In the middle of the 1990s, favoured through a generous government aid system, in Austria the number of first performances in all kind of New Music increased strongly. There was a special boom of experimental music theatre. Support not only took place by commissioning compositions but also by financing numerous ensembles that offered a broad aesthetic spectrum to a large, interested audience. Now, some ten years later, not much of all that can be perceived. Extensive economy in the culture budgets of the last

years led to great changes in the cultural policy. First-class ensembles had to give up, because the financial ground was cut from under their feet. The remaining, apart from the renowned Klangforum, are strongly restricted in their activities. Pluralism in the Austrian music scene disappeared in favour of a musical monoculture that eventually reflects a distorted picture of Austrian contemporary music output.

In contrast since 1945 the music scene of our neighbour developed continuously and became a leader in the field of contemporary music in Europe. In order to be perceived as an Austrian composer in Germany, it is indispensable to be represented with works at least at the Summer Course at Darmstadt and/or the Donaueschingen Music Days. Because the music scene there is on a much larger scale lobbies seem to be less influential than they are in Austria. Does Austria after all just play the role of a province, that only throws an envious glance at the alleged "cultural Mecca" Germany? Current events around awarding or not the Düsseldorf Heinrich Heine Prize to the Austrian author Peter Handke leave doubts about that. An independent jury justified its choice with the argument, that Handke "stubborn like Heinrich Heine pursues in his work his way to an open truth". What followed the jury's decision, though, was an unsavoury provincial farce. It came to a downright chase and media execution of the laureate, who was unfairly accused to have played down the war crimes of Slobodan Milosevic. Once more, by defamation of an artist, it came to an attack on the right of the freedom of speech on part of conservative provincial politicians. The virus of the petty bourgeois knows no bounds. Somehow calming, isn't it?

The German Association for Electroacoustic Music DEGEM

The German Association for Electroacoustic Music "DEGEM" was founded in Berlin on April 26th, 1991 as "DecimE – Confédération Internationale de Musique Electroacoustique". It is a member of the German Music Council and of the German ISCM-Section.

The DEGEM promotes electroacoustic music in a national as well as in an international context. The organisation of special conferences, courses and concerts, the international exchange of information as well as the publication of writings and sound storage media serve this aim. It is actively engaged in the annual international conference SMC (Sound and Music Computing). And since June 2005, the DEGEM provides, in technical cooperation with the Centre of Art and Media Technology (ZKM), Karlsruhe, a webradio channel presenting an interesting spectrum of programmes all in some way or other concerned with electroacoustic art. The WebRadio's homepage can be visited under www.degem.de/webradio.

The contents of DEGEM WebRadio are classified in diverse categories such as live recordings of concerts, conferences, portraits of studios, projects and research projects, composers' portraits as well as features concerned with topical discussions. Furthermore, broadcasting time is reserved for reports on festivals, conferences congresses and exhibitions as well as productions taken from archives of electroacoustic music.

This offer aims at providing a platform for electroacoustic music of all styles and genres. Here, electroacoustic art may be listened to, discussed and reflected in the context of current performances. Private electronical studios as well as university studios offer space for presenting their work; there will be portraits of musicians

and composers, labels and projects, research programmes and current events.

Supported by the ZKM, the WebRadio archive has been created to compile the programme contributions of the WebRadio. The archive will also be open to the public. It supplements the DEGEM archive, which has been created in cooperation with the ZKM Karlsruhe and collects, for the first time, all productions of electro-

DEGEM Publications

Internationale Dokumentation Elektroakustischer Musik (18000 works, 380 studios), Saarbrücken: Pfau 1996.

Die Analyse elektroakustischer Musik – eine Herausforderung an die Musikwissenschaft? Contributions by K. Ebbecke, G. M. Koenig, E. Ungeheuer, D. Reith, K.-E. Ziegenrucker, A. Ruschkowski, J. Stenzl und Th. Nagel, Saarbrücken: Pfau 1991/1997.

Quarterly Messages containing information from all areas of EM incl. an international schedule of events. The 45 editions published from 1991 till 2003 have been sent to all members and subscribers as well as to information centers and institutions of international importance. Please contact info@degem.de or info@pfau-verlag.de.

CD with 6 productions by the studio of the Akademie der Künste in Berlin (1992).

CD series CD01–08 (since 1995) containing works by members and guests. See www.cybele.de.

CD-ROM *Klangkunst in Deutschland* (Sound Art in Germany) with works by W. Cee, M. Harenberg, R. Minard, J. Ravenna, J. S. Sistermanns, S. Schäfer/J. Krebs, Mainz: Schott/Neue Zeitschrift für Musik 2000. See www.musikderzeit.de.

CD-ROM *Netzmusik* (Net Music) on the topic of musical creation in the internet, Mainz: Schott/Neue Zeitschrift für Musik 2004. See www.musikderzeit.de.

DVD *50 Jahre Elektronisches Studio der TU Berlin* (50 Years Studio TU Berlin), Albany (N.Y.): EMF Media 2005. See www.emf.org.

acoustic music created/composed in Germany, rendering them publicly available.

The DEGEM's work is altruistic and pursues exclusively non-profit aims. It is financed exclusively from member's contributions and donations.

Persons as well as institutions, especially composers, musical scientists, recording and sound engineers, interpreters, ensembles, studios as well as institutions and national and international organizers may apply for membership in the DEGEM. It aims to reach all persons composing, playing,

teaching, learning, researching on, performing, organising and promoting electroacoustic music. The DEGEM is an official partner of the ISCM World New Music Festival 2006 in Stuttgart presenting various projects of electroacoustic art. The DEGEM WebRadio is also involved as a media partner of the ISCM World New Music Festival 2006 preparing and reinforcing of projects as well as broadcasting of topical reports.

www.degem.de

The DEGEM CD "90 Seconds of Reality"

The concept of reality is beyond definition. In the 13th Century, when Meister Eckart translated the Latin "actualitas" into the German "Wirksamkeit" ("actuality"), the mystic was not considering the current vernacular and the term "reality," which has been a guiding force in our common language since the 18th Century. He was thinking much more about the results of effecting or acting. Music – regardless of how one would like to define it – is something that always exists as the result of a particular deed. Music – indeed, art in general – does not simply exist; it is not natural. Music requires the craftsman, the creator, the composer, the musician, the one who is acting or effecting, in order for it to come about. John Cage – and a few before him – taught us that there is no silence in the world, that an acoustic void is nothing but an illusion, a pious hope. Something is always making sound. The unpremeditated sounds around us, which are the result of something moving, is what he called silence. The world abounds with sounds for us to hear in order that we should experience something from the world, something more than we otherwise might. And this is what we have been doing since time im-

memorial – albeit incompletely and of course not on a global scale, but we do it more frequently and in a more concentrated way, perhaps than ever before. And we do it with an extraordinarily advanced understanding of music. This is because everything in our acoustic environment could be considered music. At the very least, all the sounds around us have had the potential to become music ever since we mastered the ability to capture, record and reproduce any sonic event at any time and in any place. With these sounds we take



action, create works, construct objectivities from realities, produce actualities, demand action from listeners as to whether that which is to be heard is to be affirmed or rejected, make offers, formulate new realities, and make music out of all that exists. At the beginning of the 17th Century, another German mystic, Jakob Böhme, said that "Every thing speaks its own revelation." The shoemaker from Görlitz thus established a tradition of investigation and invention, which through Joseph von Eichendorf, Oskar Fischinger, John Cage, Marcel Duchamp and a number of others

has forever changed the way art is created: the aesthetic investigation of the everyday in terms of the concreteness of its objects, the remixing of actualities so as to make them effective, in order that we may comprehend them as realities. The German Association for Electroacoustic Music presents the compact disk *90 Seconds of Reality* for just such a purpose. It's about miniatures, shards of reality, each about 90 seconds in duration, each disclosing what it is, each effecting precisely which reality has become an artistic actuality.

Stefan Fricke

The DEGEM DVD "50 Years Studio TU Berlin"

The Electronic Studio at the Technical University (TU) in Berlin celebrates its 50th anniversary in 2004. The conditions for an electronic music studio began to materialize around 1949 when Hans Heinz Stuckenschmidt assumed his professorship in music history. Initially the task was to introduce samples of music and sound into lectures, using audiotape players and record players in a specially designed "studio lecture room." However, Fritz Winckel, lecturer in the music history department since 1952, had more in mind. In 1954 he organized a series of lectures on the topic of "music and technology" in which it is likely that Berlin's very first electronic concert was held. Beginning in the winter semester of 1954/55 he offered the lecture entitled "Studio Technology" and enabled the first studio production, specifically for the "Mechanisches Theater" (Mechanical Theatre), a puppet show created by Harry Kramer, with tape music in the style of *Musique concrète* composed by Wilfried Schröpfer.

The succeeding years were distinguished by fund raising efforts for the creation of a

research and production studio. In an exemplary act of initiative, Winckel managed to construct a "universal mixing desk" and fashion the first of the studio devices. In 1957 he was named Professor and began lecturing on the scientific basis of language and music. In 1958 Boris Blacher began to experiment with the possibilities the studio offered. Around 1961, the spatial, technological and personnel-related aspects of the studio were merged and it became possible to initiate an archive for "experimental" music and organize regular industry exhibitions for studio technology. With Blacher as his guest, Stuckenschmidt began the first in his legendary series *Musik im technischen Zeitalter* (Music in the Age of Technology), which was produced and broadcast by SFB television.

The time from 1964 to 1970 was significantly shaped by the "Arbeitskreis für elektronische Musik" (Workgroup for Experimental Music, comprised of Blacher, Krause, Rüfer, Winckel). Aside from continued activities with electroacoustic music, Winckel organized concerts and prestigious international conventions (1964,

1968). Following the first quadraphonic tape work *Skalen 2:3:4* by Boris Blacher in 1964, the studio, led by the Tonmeister Rüdiger Rüfer in 1966, realized 1966 Blacher's *Zwischenfälle bei einer Notlandung* (Incidents of an Emergency Landing) for the Hamburg Staatsoper, where for the first time entire scenes were designed only for music from speakers, and 1970 *Musik für Osaka*, a spatial work for the spherical German pavilion at the Osaka World's Fair.

1970 was a year of unstable transform in the field. The TU studio was seriously endangered in 1975 when Blacher died, Winkel retired and Rüfer left Berlin. Manfred Krause was the last remaining lecturer and guardian of the department, supported by the new studio head Folkmar Hein and Ingrid Bihler, who were on staff as researchers and lecturers.

In 1975 Frank Michael Beyer, Professor of Composition at the Hochschule der Künste (former HdK, today: UdK = University of Arts), and Folkmar Hein founded the group "Klangwerkstatt" (Sound Workshop). The lasting success of this phase is evidenced by the continuation of the course of study, which at the time was contractually secured in a joint effort between the TU and the HdK and led to the appointment of Manfred Krause as Professor of Communication Science in 1979.

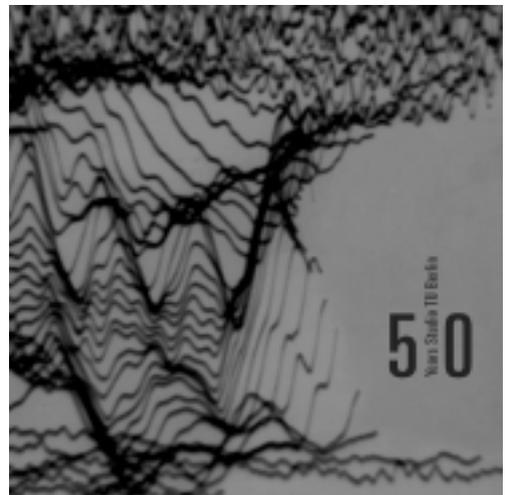
The Electronic Studio was first opened up by virtue of its contacts to the international world of electroacoustic music, achieved mainly by the efforts of Herbert Brün and Jozef Patkowski, both guest professors at the HdK teaching in the TU studio and the cooperation developed with the Artists-in-Berlin programme of the DAAD (Deutscher Akademischer Austauschdienst, i.e. German Academic Exchange Service). The concerts and studio productions which resulted around the time of 1980 can be distinguished as a veritable breakthrough for the TU studio, with far-reaching effects, including the establishment of the "Inventionen" festival in 1982. By 1984, the world of computer mu-

sic began to be thoroughly explored, thanks to generous contributions from Industry (DEC) and with the help of Guest Professor Klaus Buhkert.

These developments culminated in the construction of a new studio in 1996. The facility was perfectly suited to every kind of modern spatial-acoustic stimulation and was used accordingly for teaching and research, composition and acoustic sound projection, and as a meeting point for students, lecturers and guests. Since 2001 it has been expanded to include a small wave field synthesis array.

The DVD *50 Years Studio TU Berlin* contains works by Boris Blacher, Herbert Brün, Ricardo Mandolini, Unsuk Chin, Franz Martin Olbrisch, Kirsten Reese, Clemens Nachtmann, Orm Finnendahl, Daniel Teige, Hans Tutschku, Robin Minard, Trevor Wishart, Sukhi Kang/Robert Darroll, and Kotoka Suzuki/Claudia Rohmoser.

Folkmar Hein



A View from a Neighbour II: Luxembourg

A Conversation between Sigrid Konrad and Bernhard Günther

How is Germany seen in Luxembourg?

Germany has 82.4 million inhabitants, Luxembourg about 460,000 – even with these figures in mind, one must differentiate when answering this question: of course, not all people in Luxembourg adhere to the same cliché about all people in Germany (the growing time distance to World War II helps, in fact, to differentiate nowadays, although two generations ago, Germans were putting a lot of effort into rendering themselves quite unpopular in Luxembourg). The extreme diversity of cultural backgrounds in Luxembourg has to be taken into account when talking about “the” Luxembourg perspective – the many inhabitants with Portuguese, Italian, French, Capverdian roots will probably not think of Germany as a major factor or influence in their lives. On the contrary, for many “native” people of Luxembourg, Germany is an important reference point, e.g. having learnt German as their second language at school (after Luxembourgish, which in itself is closer to German than to French and Dutch), and reading German more often than Luxembourgish, even in local newspapers.

Does the Luxembourgian musical life – if at all – orientate itself on France or on Germany?

One major cultural difference between Luxembourg and Germany is the fact that you're almost constantly balancing different perspectives in Luxembourg: German music life, media etc. will always be seen in relation to Benelux (don't forget the Netherlands and Belgium) and French perspectives, at least. Plus, the rich musical cultures of Portugal, Italy, Africa, former Yugoslavia. Plus, of course, the own tradi-

tions of the Grand-Duchy. Plus, especially regarding pop culture, England and the USA which are certainly more influential than Germany. On the contrary, the German perspective seems to be focused on Germany itself to a large extent. Some more specific differences: the educational system in Luxembourg, especially for music (solfège), is certainly closer to France than to Germany. The TV and radio infrastructure is completely different from Germany (and from France), as public radio plays only a minor role (RTL was born in Luxembourg, after all). Anyway, Paris is closer than Berlin (with the TGV train connection from 2007 onwards, Paris will even be closer than Cologne). With regard to food, there is a saying that Luxembourg combines French quality with German-sized portions. It is an advantage to be free to choose between several cultural perspectives, attitudes, traditions and influences. This can certainly be learned in Luxembourg much more easily than in Germany.

How is the German New Music scene seen in Luxembourg?

Michael Jarrell once told me about a kind of demographical competition between the followers of Pierre Boulez and those of Henri Dutilleux in France – they soon found out that only a certain part of the French population was interested in music at all; then, only a small part of those was interested in classical music; again, only a tiny part of those in contemporary music. Similarly, there seems to be no “general” notion about German contemporary music, as there is hardly a general notion about contemporary music at all. Of course, there are composers, musicians, journalists, promoters etc. in Luxembourg who are in close contact with their col-

leagues in Germany; but then again, perhaps Strasbourg, Brussels, Salzburg, Basel, Zurich, Vienna and Paris are sometimes closer than Donaueschingen, Witten, Stuttgart, Saarbrücken, Munich or Berlin. Of course, the SWR Symphony Orchestra or the ensemble recherche can be heard at the Philharmonie Luxembourg alongside the Ensemble InterContemporain, the Ensemble L'Itinéraire, Ictus Ensemble or Contrechamps. There was a birthday concert for Helmut Lachenmann in 2005; there will be a portrait of Mauricio Kagel, played by the Orchestre Philharmonique du Luxembourg at the rainy days festival in November 2006, etc., but statistically, Gérard Grisey, Maurice Ohana or Iannis Xenakis are more represented in CD productions or concerts in Luxembourg than German composers.

Is there any envy about the infrastructure of New Music in Germany?

Actually, it might even be the other way round: if you multiply the number of ensembles, festivals, institutions, composers etc. in Luxembourg by 180 (the relation of the population in both countries), especially if you take into account recent developments – the Philharmonie as a concert hall of truly European scope opened June 2005; the MUDAM as an urban contemporary art museum opens July 2006; in 2007 Luxembourg and the Greater Region will be the European Capital of Culture, launching many international cooperations. Perhaps, living in a small country, you learn that envy isn't the most helpful attitude at all. Perhaps living in close proximity to the institutions of the European Union, in a city with 30 % commuters driving in from neighbouring countries each day, you don't tend to think on an exclusively national scale too much. So if there is anything interesting about Germany, seen from Luxembourg, it will be the quality of diverse, urban, contemporary culture and discourse on a European scale, wherever it may be found.

Sound in Motion

The Experimentalstudio for Acoustical Art

by Lydia Jeschke

An experiment is, by the very nature of the word, a scientific investigation or a risky venture. The etymological root bears witness both to the risk (Latin: *periculum* = danger) and to the dependability of the experience which makes experts of those who have carried out such experiments.

All of these levels of meaning apply to the Freiburg Experimentalstudio who have, to be precise, existed much longer than their name, which they received as an institution of the Heinrich Strobel Foundation 25 years ago. Already in the 1950s, technical personnel from the Südwestfunk had already begun developing devices for altering sound electronically. In 1953/54, the engineers Fred Bürck and Bruno Heck developed their first "sound transformer" which could transpose sounding tones and that, the truly revolutionary part, at the moment they sounded. Just several years after the founding of the Südwestfunk, therefore, one of the first instruments of the field which would come to be referred to as "live electronics" already existed. The device was, however, very sensitive and, depending on atmospheric conditions, sometimes only functional for several minutes. But it was recognized as indicative of future developments and attracted the attention of the international music world upon itself and the innovative technical department of the broadcaster in Baden-Baden.

In the 1960s, these first efforts were developed further and soon they were not far from ring modulators dependable enough for use in the concert hall. The history of the Experimentalstudio as an institution begins with the first live concert application of two sound transformers with ring modulators. The Experimental studio's task became that of setting sounds and stagnant

ways of listening into motion in ever-new ways.

Mobile Parameters: location, time and timbre of sound

In 1969, Karlheinz Stockhausen received a commission from Heinrich Strobel for a composition for the Donaueschingen Music Days. In 1970, the piece was premiered there: *Mantra* for two pianos and electro-acoustic transformation. This composition, with piano sounds in extraordinary, unpredictable timbres transformed in real time by a device developed by Hans Peter Haller and Peter Lawo, was a sensation and led to the foundation of the Experimentalstudio of the Heinrich Strobel Foundation of the Südwestfunk in the years immediately thereafter. Sounds produced by instruments had, with the help of electronic filters and ring modulators, taken on a whole new spectrum of flexibility regarding timbre and even pitch which gave it a mobility beyond all expectation. Outside the city of Freiburg in the lovely Günterstal at the foot of the Schauinsland, the laboratory took up residence in what was, in those days, a regional studio of the Südwestfunk. For over twenty years, electro-acoustic high tech was produced here in idyllic isolation in a former mill between woods and meadow. Impulses for global technological development went out from here which, among other things, helped to lay the groundwork for the foundation of the IRCAM studios in Paris.

Primarily as the result of the work of Hans Peter Haller, who was made the first director of the Studio in 1971, two prototypes of other early Experimentalstudio instruments had been developed which



Experimentalstudio für akustische Kunst e. V., Reinold Braig, Bernd Noll, Thomas Hummel, Johannes Caspar Walter, Konstanze Stratz, Michael Acker, and André Richard, photo: © SWR/Klaus Fröhlich

were capable of throwing sounds of their usual concert hall orbit. It became possible to “transport” sounds, to shift them both in time and in space. Whereas so-called “delayers” caused the sound to be delayed a determinate length of time, a famous machine developed by Haller and Lawo, the so-called Halaphon (HA(ller)-LA(wo)-PHON) made it possible to move the live sound around the concert hall at will. The Halaphon was presented for the first time in a public concert for the premier of Cristóbal Halffter’s *Planto por las víctimas de la violencia* in Donaueschingen in October 1971.

Already these few examples from the pre- and early history of the Studio suggest how radically these electronic transformations altered the acoustic result of the sounds produced by instruments, shaking the very foundations of traditional notational givens – pitch together with instrument-specific overtone spectra, timing and direction of the sound. This dawn-

ing of new possibilities with regard to sound processing bore aesthetic consequences for the compositions, just as (conversely) aesthetic considerations stimulated the development of new electronic instruments. The Experimentalstudio, founded first and foremost to provide radio a new instrumentarium for research and musical processing of new sonic possibilities, that is to say, to create a medium for the expression of current social developments, became a location for this dynamic exchange, this conflict.

Music and Technology

In an age of ever-increasing specialization, composing electronic and live-electronic music seems almost impossible, given that the necessary musical competence and technological understanding rarely are embodied in a single person. The predominance of one or the other aspect is the cru-

cial point in many compositions employing electronics – they either sound technically immature, using banal effects for their own sake or, on the other hand, they seem to be mere electronic demonstrations whose aesthetic demands are insufficient beyond the expression of an enthusiasm for technical possibilities. The Experimentalstudio of the Heinrich Strobel Foundation pursues the path of unifying art and technology in a spirit of active dialogue. Generally, compositions with electronics come about here as collaborations between composers and technicians. For this reason, the studio is equipped, on the one hand, with a full-time staff of technical specialists. On the other hand, the Heinrich Strobel Foundation provides composers grants which make it possible for them to work with the technicians in the studio, either to generally expand their artistic and technological horizons or to produce specific compositional projects.

The intimate size of the Experimentalstudio, with a fistful of full-time staff members, has occasionally prevented simultaneous work on multiple large-scale productions. On the other hand, it is eminently suited to fostering the dialogue between technicians and musicians, helping to promote mutual understanding of goals and visions. The most prominent example of such a successful and long-term collaboration between music and technology is Luigi Nono's work at the studio. It is no secret that Nono himself was by no means an expert in advanced studio technology when he came to Freiburg in the early 1980s. Weeks and sometimes months of experiments as well as a constant, enduring exchange with Hans Peter Haller, Rudolf Strauß and the other staff in the studio lead to Nono's various live-electronic compositions. This dialogue resulted in new developments on both sides: techniques like the gate-controls between various musicians, developed for Boulez' ...*explosante-fixe*..., delays and Halaphon were stimulated by Nono's compositional demands and re-

fined as a result of detailed experiments with musicians in the studio. For example, the gating controls now took various playing techniques of the musicians into account. On the other hand, Nono's work with spatial composition and microtonal material in his late non-electronic compositions could hardly have come about without his experience with electronics. In the long run, both Nono and the Studio profited from their willingness to engage in dialogue beyond the boundaries of their respective vocabularies, an aspect of the context in which the Studio's regular pedagogical activities in the form of seminars, workshops and lecture can be understood.

This dialogue necessarily carries over into the concerts with live electronics. When a performer produces a sound on his instrument and someone else at a mixing board instantly influences the quality of the sound, meaningful results can only be achieved as the product of careful planning and coordination between both parties. In spite of the fact that one of them is generally referred to as a musician and the other as a technician, the borders here are dynamic and flexible. For this very reason, many compositions play on this situation by demanding spontaneous reactions among the performers or, as in the example of gate controls above, the players can be specially networked to make it possible to compose ensemble performances of an entirely new dimension.

Besides research and studio productions, the preparation and execution of public performances is an important further aspect of the Freiburg Experimentalstudio's activity. In order to fulfil international engagements, it is not rare for the entire studio with most of its staff to pack up and go out "on the road". It is especially in concert performances with electronics that another, seemingly clear relationship in terms of musical reception is called into question.

The discrepancy between that which is notated in a score, and that which eventually sounds – a fundamental, but rarely-addressed phenomenon, not only in contemporary music – became most evident through the introduction of electronic applications in music. It is very rare to find the electroacoustic transformations in a composition with live electronics notated precisely alongside the traditional scoring for the instrumentalists and even when this is the case, it is hardly in a form that would be as universally understood by someone reading the score as, say, a treble clef sign. It is almost by necessity that the acoustical product is irritating to the aural expectations that arise on the basis of what is notated – a situation, however, with which primarily performers and those occupied with musical analysis are confronted. The concert audience experiences a similarly irritating situation of its own: the visual impression of a wind player who raises his instrument to his lips does not correspond with the acoustic result when the sound, having been processed by live electronics, is perceived only after a delay of several seconds as a typical string instrumental timbre coming from the back corner of the concert hall. The sense of vision can no longer assist in anticipating the auditory result, meaning that listening skills are challenged in new ways.

What must appear to the layman on first sight as the optical epitome of cold technology (black boxes, switches, cables) leads the listener to a significant new sensual quality of hearing. For precisely this reason, Nono's "Tragedy of Listening", *Prometeo* would have been inconceivable without the Experimentalstudio's electronics, as is the case with Pierre Boulez' *...explosante-fixe...*, Dieter Schnebel's *Symphonie X* or Silvia Fómína's *Auguri Aquae*. Many compositions that come about in cooperation with the Studio are aesthetic challenges for the audience's ears.

In the 25-year history of the Experimental studio, the late 1980s and early 1990s were a period of transition into a new era. After André Richard took over as director of the Studio succeeding Hans Peter Haller in 1989, the studio relocated from its idyllic housing in a former Black Forest mill to the new, centrally-located regional radio building in Freiburg with larger, more modern facilities. Nono's death in 1990 also ended an artistic cooperation with the Studio's longtime advisor which had at times exerted a great influence upon the Studio's work.

The new orientation was characterized, on the one hand, by the comprehensive digitalization of the studio's technology and, on the other hand, by the implementation of musical computer applications. The objectives and advantages of this effort can be demonstrated on the basis of two ambitious long-term projects:

Sound management in the most global sense is made possible by the Matrix-mixer, a device developed by staff members at the Experimental Studio. This fully digital machine, which was first used in public performance for the world premier of Hans Zender's opera *Don Quijote* in 1993 in Stuttgart, makes it possible to coordinate all electronic processes in the course of a live performance in an extremely complex manner. All ports to and from devices, speakers and microphones are not only programmable (as was already the case with the predecessor of the Matrix-mixer), but can also be opened and closed at whatever speeds and according to whatever settings desired. The functions of many formerly external devices, such as the spatial sound controller (Halaphon, etc.) are now integrated into the Matrix-mixer itself. The result is the prototype of a complete, highly portable and very versatile workstation which can be used for the realization of live concerts.

A project still in development is the establishment of a comprehensive database of instrumental sounds, ISIS (= Instrumental Sounds Information System), collected and organized by members of the Experimentalstudio together with renowned instrumentalists. The mobility of the sounds in this case is in their accessibility. With special emphasis on contemporary instrumental techniques, comprehensive recordings are made of each individual instrument with comments by the musicians, providing detailed illustrated information on notation, history and construction. This collection of data, much more comprehensive than usual sampler libraries, is useful not only for scientific analysis but for compositional practice, a significant and growing document for these fields.

A concise summary of the various facets of the term "experiment" is as difficult as making a comprehensive statement about the historical development, goals and ac-

tivities of the since 1998 called Experimentalstudio of the Heinrich Strobel Foundation of the SWR (as for the fusion of Südwestrundfunk and Südfunk). Were one to postulate a mysterious common impulse behind all of the forms of work there on and with musical sound, and seek to formulate an image of that, the image would have to be one of constant shaking at the apparent limits of possibility itself, the incessant attempt to push back those boundaries, indeed, to make the very walls of possibility vibrate, resound. There can be no question as to the social relevance of such work.

In October 2006 Detlef Heusinger will succeed André Richard as director of the studio which was re-named to "Experimentalstudio für akustische Kunst e.V." this year since now besides the Südwestrundfunk also the Bayerischer Rundfunk participates responsibility.

Translation: Gregory Johns

WORLD NEW MUSIC MAGAZINE

- # 1 The Other – Strange and Familiar, Latin American Art Music, Bolivian Art Music, Wilhelm Zobl
- # 2 Cage and Nancarrow in Conversation, New Music America Festivals, Argentine Juan Carlos Paz, Hong Kong, Lithuania, Switzerland, From the Aserbaijanian Border, ISCM History
- # 3 Silvestre Revueltas, Gerardo Gandini, Héctor Tosar, Alfredo Del Monaco, Per Nørgård, China, New Zealand, Mexico, Albania, Lithuania
- # 4 Folke Rabe, Swedish, Finnish, Icelandic Music, Chou-wen Chung, Latin America: Mario Lavista, Cergio Prudencio, Coriún Aharonian; P. Boulez, W. Lutosławski, R. Haubenstock, Georgi Tutev, Latvia, Croatia
- # 5 Tōru Takemitsu, Alvin Lucier, Dieter Schnebel, Mariano Etkin, Yuji Takahashi; Brazil, Argentina, Ireland, Romania, Serbia, Choon-Me Kim: Conditions of Korean Composers
- # 6 Isang Yun, Toru Takemitsu, José Maceda, Hans-Joachim Koellreutter, Pelle Gudmundsen-Holmgreen, Fernand Vandenbogaerde, Denmark, England, Puerto Rico, William Ortiz: Musical Snobism
- # 7 Arne Mellnäs, David Tudor, Conlon Nancarrow, Chile, Argentina, Estonia, Australian Electronics, Korean Composers and Music, Asian Composers in Manila, New Music Institutions
- # 8 Howard Skempton, C. Newman, Michael Nyman, Young British Composers, Composing in Latin America, Valerie Ross, Jô Kondô, Conlon Nancarrow, Myriam Marbe, Moscow Forum
- # 9 Alfred Schnittke, Peteris Vasks, Karin Rehnqvist, Kevin Volans, Adriana Hölszky, Anatol Vieru, Paul Sacher, Australia, Yugoslavia, Romanian Contemporary Music, Folklore As Inspiration Source
- # 10 Claude Lenners, Galina Ustvolskaya, Kaija Saariaho, Pauline Oliveros, Per Nørgård, Franco Donatoni, Yannis Papaioannou, Ramón Santos, Luxembourg, Women Composers in Latin America, South Africa, Eero Tarasti
- # 11 New Music in Japan, Juliana Hodkinson, Lois V Vierk, Tōru Takemitsu, Yoritsune Matsudaira, Makoto Shinohara, Western & Traditional Music in Japan
- # 12 New Music in China, Chou Wen-chung, Hong Kong Composers, Doming Lam, Western Idioms in China, From Mozart to Mao to Mozart, Tan Dun, Chen Qigang
- # 13 Slovenian Music, Vinko Globokar, Lojze Lebić, Pro Musica Viva Ljubljana, Zhu Jianer, Per Nørgård, Jô Kondô, Luciano Berio, Maki Ishii, Sergio Ortega
- # 14 Klaus Huber, Liza Lim, Jim Burton, Dror Feiler, Bob Ostertag, Azerbaijan, Lithuania, James Tenney, Abel Ehrlich, José Maceda
- # 15 Croatian Modern(ism) and Modernist Classicism, An Insight Into Croatian Contemporary Music, The Project “Nordic-Balkan-Culture-Switch”, Next Polish Composers’ Generation, Richard Barrett, Hugh Davies

Available from MusikTexte GbR, P.O. Box 1901 55, 50498 Köln, Germany
e-mail: musiktexte@musiktexte.de, internet: www.musiktexte.de

Objections to the Status Quo – On the Music of Alan Hilario

by Stefan Fricke

For much of what Alan Hilario wants to draw attention to in his music, it is almost too late. The greater part of indigenous cultures have been destroyed by the industrial nations; the countries of the southern hemisphere have been taken over economically by those of the north, and very soon a fifth world will follow on the third and fourth. The composer Alan Hilario, born in Manila (Philippines) in 1967, also knows very well that art can do nothing against these abuses: "That is a dilemma: there is a clear political message in my pieces; on the other hand, I have a particular way of writing music which can achieve nothing on the realist political stage. It remains in the concert hall. But perhaps it will change the political consciousness of one person or another."¹

His "musique engagée" certainly has the potential for this. Hilario's compositions are based on analyses of existing conditions, principally of the disproportionate relations between the rich and the poor states, they are the result of observations of the processes of cultural assimilation. At the same time, they are committed to the aesthetic thinking of the avant-garde, in which he was instructed during his course of studies in composition under Mathias Spahlinger and Mesias Manguashca in Freiburg. Admittedly, it was already in Manila that he discovered the primary motivation for his successful sound conceptions, in the library of the British Council, in the texts of Edgard Varèse, for example, in the printed copies of the latter's lectures held at various universities in the USA. There, the qualified violinist Hilario, still a schoolboy,

found guiding impulses, among others the statement: "The true basis of a creative work is lack of respect! The true basis of a creative work is experiment – bold experiment!"²

The music of Alan Hilario, who has lived in Germany since 1992 – at first as a grant-holder of the DAAD (German Academic Exchange Service) –, follows this demand as emphatically as it has its basis exclusively in political content; admittedly, this is not to be discovered at first sight. That would be much too trivial for Alan Hilario, and thus aesthetically unacceptable for him.



Alan Hilario
© by Alan Hilario

Kibô, a piece for violin, composed in 1997, translated from Tagalog, Hilario's mother tongue, means roughly "movement after silence". Thus it lies quite clearly in the inflationary "silence" trend of recent decades,

but neither this nor the external point of departure of the piece – the first and third strings of the instrument are missing, the other two are tuned a good two octaves lower – reveals anything about its background. The sound result produced this way, which cannot be regulated exactly by the interpreter on account of the loosened strings – an intention of the composer – does evoke ideas and sometimes memories of something in some way similar, heard somewhere before, for example in Lisbon. For many years, a blind man played his violin there, day in, day out, in the pedestrian precinct leading down to the Tejo in order to add to his meagre pension, if he had any at all.

low as possible for fear that they, too, might break – with inevitably horrible results. Musical prostitution, which for many might turn into the real thing if the silence in fact occurs when the last string breaks – *Kibô*, simply. The subtext of the piece is not to be discovered alone. One must have looked around in the everyday life of the sounds in order to find it. In concert life, *Kibô* is a piece of New Music, a study of an instrument composed emphatically in a non-virtuoso manner with numerous unknown sounds.

But Alan Hilario looks around, he observes exactly how (musical) societies work. Whether in the Philippines, in Europe or anywhere else. In doing so, he is occupied primarily with the process

(He was not playing in his usual place at the beginning of January 2006 – is he still living?) His violin indeed had only two strings and he could hardly play. At least no pieces of music so current as to lure escudos or euros from people's pockets. It sounded horrible, alarming as Hilario's *Kibô*, which holds a similar observation. In Manila, explains Hilario, many people make music on the street, playing against poverty. And occasionally, musicians can be seen with fewer than four strings on their instruments. They simply do not have the money to replace broken ones. And because the ones remaining are the only means of production, they tune them as

of cultural assimilation, besides the economic conditions and their effect. For example in the ensemble work *katalogos*, which had its premiere at the Witten Days of New Chamber Music in 1999, or in *phonautograph*, a composition for four female voices, counter-tenor, trombone, four record-players and live electronics, first performed at the Donaueschingen Music Days in 2002. *katalogos* raises questions of cultural exchange by means of a gigantic arsenal of percussion instruments from all over the world, as is usual in the New Music. Continually fluctuating sound constellations scintillate in the elaborate piece between increase of colour and their decline.

The adoption of instruments of other cultures doubtless enriches our music, but also the purses of those who have profited from the extermination of the indigenous peoples.

A different question of cultural assimilation occupies Hilario, a great fan of antique LowTech apparatus, in *phonograph*. (The title is the name of the sound recording apparatus invented by Léon Scott in 1857). Here he is concerned with how European music, spread all over the world by gramophone records, is heard by other cultures, and what could be the result of this. Heard by open ears, these deficiencies could, of course, have led to new things, but in fact the constant appearance of our Major-Minor harmony in the simplest form has caused more cultural havoc than imaginative novelty, not to mention the demise of authentic music cultures. And because in pre-compact-disc times, the world-wide export of music by colonial powers past and present was done by means of gramophone records, which become dusty and scratched, Hilario also uses LPs (of military music, hits and opera choruses), specially scratched for performance. When the pick-up needle moves over the grooves newly-created in this way, they constantly create impulses of their own, from which various rhythms arise, which, synchronized with each other, produce complex random rhythmic hums. The scratch signals themselves cannot be heard. They are first run together in a computer, where they are processed by a software especially developed to do this alone. Their reproduction by loudspeaker is left to a random programme. Only towards the end of the piece do single fragments of the quoted recorded music become recognizable. But the foil of events is mainly determined by indecipherable materials, which, now processed, result in moments of *glissandi* and music of the spheres. And these rhythmical sound colour processes also determine the microtonally-coloured instrumental and vocal

part (consisting of meaningless sounds from Tagalog).

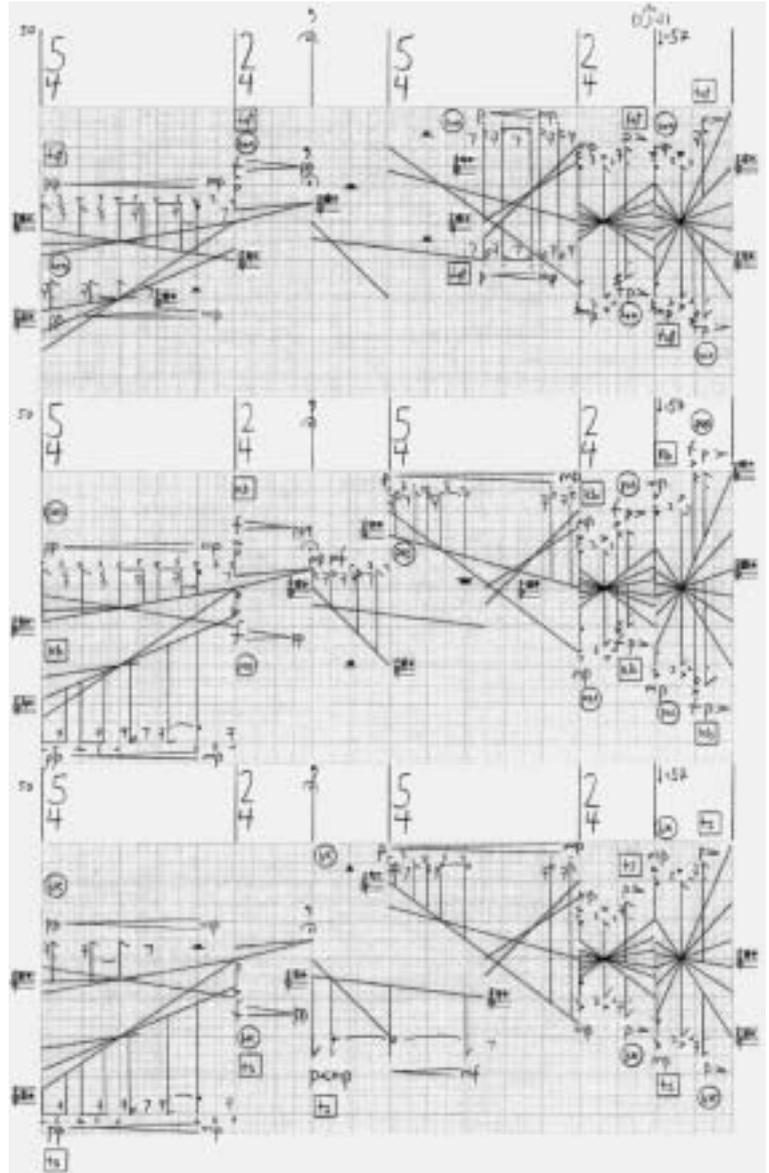
In spite of all political implications, Hilario's compositions as music function completely autonomously, also his ensemble piece *Überentwicklung – Unterentwicklung* ("Overdevelopment – Underdevelopment") (1998), the title of which could soonest be interpreted as a programme. In fact, it is the directly-adopted title of a book published on the subject of the economical development of poverty by the Swiss economist Rudolf Strahm in 1975. Reading the publication in the 1990s, Alan Hilario is shocked by the relation described between stock exchange rates and the development of global poverty, demonstrated analytically by Strahm in numerous diagrams. The subject, the results demonstrated and the diagrams inspire Hilario in his composition. "The diagrams fascinated me, this one going downwards, that one upwards etc. I had the idea of how I can use these stock exchange diagrams as music, deciding whether people should starve or not. Although they look so neutral – on television, too –, they are more than tragic." *Überentwicklung – Unterentwicklung* is a graphic score. It functions like a "street plan, the contents of which do not prescribe the possibilities of movement."³

The piece *Überentwicklung – Unterentwicklung* is moreover based on a conception making all imaginable microintervals possible. In the transposition of the micronotes it is, in addition, not a matter of fixing exactly the pitch frequencies but of their approximate equivalent of what is thus noted. More important in this piece is the development of the complete structures, the distinctness of the *glissandi* occasionally to be played in unison upwards, downwards and crossing. The constant flow of the musical currents thus set has much in common with the diagrams of stock movements. But of course the transfer of mathematical graphs with their realist political effects to music is purely an

aesthetic one. “There is no one-to-one correspondence between the lines going upwards or downwards, which here means poverty or wealth. You cannot work that way in music. It is merely a source of inspiration.”⁴

The Austrian authoress Ingeborg Bachmann once wrote: “The New Music ages when one becomes used to it.” Indeed, we have become used to many things. But what we have not become used to is questioning constantly the acceptance that makes us grow old and indolent, and breaking through it – politically as well as aesthetically. A critical and independent view can be a really necessary help here. The Philippine composer Alan Hilario has such a view. His music aimed against indolence furthers the ideas of the musical avant-garde and formulates new solutions. At the same time it takes a stubborn stand against persistent refusals to find an answer to what are long since no questions any more but the most brutal reality.

Translation: John A. Hannah



Alan Hilario, *Überentwicklung - Unterentwicklung* (1998) © Alan Hilario

Notes

1 This quotation and the rest are taken from a conversation which the author had with Alan Hilario in Stuttgart in the summer of 2002.

2 In: *Edgard Varèse*, ed. Heinz-Klaus Metzger and Rainer Riehn, Munich: text + kritik 1983 (= *Musik-Konzepte* 6), p. 15.

3 Alan Hilario, Commentary on *Überentwicklung - Unterentwicklung* (1998).

4 Cf. Alan Hilario, *Der Nachhall der Peitsche*, in: *Neue Zeitschrift für Musik* 2006, No. 3, p. 32–33.

Sounds Typically German – “Klangkunst”

by Christoph Metzger

I.

Tokyo, Kyoto, New York, San Francisco, San Diego, Vancouver, Barcelona, London, Paris, Wien, Graz, Bregenz, Eindhoven, Stockholm, Roskilde, Ystad: all of these are larger or smaller metropolises where the history of sound art has been written. The label “Klangkunst” – the German term of this interdisciplinary genre – prevailed despite all discussions of alternatives. Although sound art is now well established in the field of contemporary music, very few artists have established themselves in fine arts institutions. Sound art is a category of installation art, and involves working with spaces both acoustically and sculpturally. The primary medium of sound art is its location, and Berlin, for many years, has been the capital. Since the end of the 1970s, the western part of the formerly divided city has emerged as an artistic and institutional network of festivals, periodic events, large presentations. As well, many artists have taken up residence in the city. The presence of artists working in this field as well as presenters, curators and theorists have led to development of the most active sound art scene anywhere in the world.

Also, the academic perception of sound art and an historic evaluation of the genre from the perspective of Berlin has been undertaken by the musicologist Helga de la Motte-Haber, who between 1978 and 2005 has taught at the Technische Universität Berlin and has formed a respectable band of young sound art theorists. Besides her authorship on numerous articles on this subject, she is co-editor of the two catalogues of the exhibitions “sonambiente – Festival für Hören und Sehen” (festival for listening and watching) in 1996 and 2006. Moreover, she is editor of the musicologi-

cal publication series *Handbuch der Musik des 20. Jahrhunderts* and of the 12th volume *Klangkunst. Tönende Objekte und klingende Räume* (1999), an extensive encyclopedia of more than 140 artists. De la Motte-Haber has given sound art a strong visibility within German musicology, despite the fact that German musicology's relationship to contemporary music production has degraded to an academic desert.

II.

Innovation of artistic productions and activities at academic institutions, especially in Berlin, have created an artistic base in sound art which is both remarkable and unique. Through cultural policy and institutional support it became possible to create a large body of new works in Berlin. The primary institutions and programs responsible for the majority of the creative activity are: the Artists-in-Berlin programme by the DAAD (German Academic Exchange Service), the Technische Universität Berlin (though its musicology department is soon to close and its studio for electronic music resides in the Department of Communication Science), the senate Department of Sciences, Research and Culture with its scholarship for sound art, the Universität der Künste (University of Arts), the gallery Giannozzo, the associations “Material und Wirkung” (Material and Effect) and “Freunde Guter Musik” (Friends of Good Music), the Künstlerhaus Bethanien, the “Klanggalerie” (Sound Gallery) of the Radio Berlin-Brandenburg, the Akademie der Künste (Academy of the Arts), the Initiative Neue Musik (INM), Podewil and tesla, singuhr-Hörgalerie im Parochial, the music gallery “Gelbe Musik”, the Berliner Gesellschaft für Neue Musik (BGNM; Ber-

lin Association for New Music), the Klangkunstforum (Sound Art Forum) Potsdamer Platz, the galleries Anselm Dreher and Rafael Vostell, the Berliner Festspiele, the Deutsche Gesellschaft für elektroakustische Musik (Degem; German Association of Electroacoustic Music), the Haus Flora, and the Stadtgalerie Hellersdorf.

For many years these institutions have built up a cultural environment which other cities on the map of sound art simply do not have. Compared to other centres, the predominance of artistic production and the prevalence of theoretic discussion by the Berlin institutions and artists far exceeds the activities of other cities such as Saarbrücken, Karlsruhe, Köln, Marl and Bremen which also have regular sound art exhibitions.



Ulrich Eller, *Zweitonform* (1999)
© VG Bild-Kunst, Bonn 2006

Sound art in Germany is mainly presented in festivals in Donaueschingen, Darmstadt, Witten, Kassel and Frankfurt/Main as subdiscipline of New Music, and is nearly always received in this context. As well, the influence of the radio stations is not to be ignored (for example the Westdeutscher Rundfunk Cologne or the Südwestrundfunk Baden-Baden), whose departments of *ars acustica* initiate produce radiophonic sound art with artists such as Alvin Curran, Bill Fontana, Pierre Henry, Gerhard Rühm, Rolf Julius, Thomas Schulz, and Johannes S. Sistermanns.

Journals such as *Neue Zeitschrift für Musik*, *MusikTexte* and *Positionen* frequently report on new developments, sometimes in issues dedicated to this field, while the German fine arts magazines such as *Kunstforum* or *Texte zur Kunst* have been silent with respect to sound art. For example, the issue “sounds”, published for the 15th anniversary of *Texte zur Kunst*, the description of sculptural and installation works with acoustic components failed completely. Dedicated indifference? Perhaps. If sound art was only presented in music festivals, this might be understandable. But since sound art is frequently presented as exhibitions in art galleries – the institution that plays a key role in the artistic criticism of cultural activities, as Brian O’Doherty elaborates in his often quoted compendium *Inside the White Cube* – the apparent ignorance of art criticism at least reflects its narrow horizon.

III.

In the field of art education in Germany the Hochschule für Bildende Künste Saar (Saar College of the Fine Arts, Saarbrücken), the Hochschule der Bildenden Kunst Braunschweig and the Universität der Künste Berlin apply themselves to the development of sound art. While in Berlin the discipline is just being established, Christina Kubisch in Saarbrücken and Ul-

rich Eller in Braunschweig have been teaching for many years and already have generated scholars like Frauke Eckhardt, Stefanie Hoppe, Sigtryggur Berg Sigmarsson, Hlynur Hallson, Stefan Roigk, Frank Bartz, Martin Schöne, and Ingo Schulz.

Ulrich Eller, born in Leverkusen in 1953 shaped the first-generation development of sound art comprehensively and diversely. His inscriptions on surfaces unfold in the media of drawing and sculpture. They create resonances inspired by the drawing oeuvre, which are then acoustically reflected. Reflection and resonance impact one other both intellectually and physically. Drawings in chalk, charcoal, and coloured pencil on paper, stone walls, plaster, and glass quote musical procedures. Material is played upon. Acoustic sculptures arise out of processes of scanning, sanding, and beating. Figures grow that emerge on the other side of musical forms and are eternalized in the material. Music is abstracted and becomes sculpture in the medium of hard surfaces and drawing on paper. In early works, Eller played musical instruments like electric guitars, pianos, etc. with stones and other hard objects; their sound pick-ups and strings were then used in the context of work implements for the garden and field, like rakes and brooms; with these new tools, he carried out acoustic explorations of surfaces. With this set of artistic tools, Eller explores the surfaces of buildings, their windows and floors, and the resonances of exterior spaces in relation to those of interior spaces. Streets become a symbol for drawings in motion. Everything is amplified and becomes sound in space. His materials search out hidden acoustic qualities that are given rhythmic structure through motions. The processes of such inscribings sometimes leave optical traces on the material as well. Eller's work centres on the perspectives of movement and materials.

Rolf Julius is another of the first generation sound artists. Since the mid-1970s, he has



Rolf Julius, Music for the Bronx 3
© VG Bild-Kunst, Bonn 2006

worked with the interactions between music and visual art. This interest first led him to photo-body actions in 1976. Like some of his artist colleagues in Berlin, Julius also presented his first sound art pieces in the Galerie Giannozzo. He developed his artistic language in minimalistic photo series and in his first tape compositions. Actions with musical elements outdoors were given poetic titles. His material includes ink drawings on his projects, musical actions with interval buzzers, and installations with pigments, tea bowls, stones, and loudspeakers. The loudspeakers are controlled with finely-veined wires and often look like drawings. Fascinating contrasts arise from these elements, and connections to nature are an essential component of his work.

As early as 1975, Peter Vogel (born 1937 in Freiburg) was invited to exhibit at the Donaueschingen Music Days. At this renowned festival, he showed cybernetic objects which appeared like small machines

with electrical circuits. Against the background of kinetic sculptures, Vogel quotes and develops the fluctuations of light, sound, and wind. The sculptures create movements that are triggered by the viewers. Vogel's objects are characterized by complex technical constructions. The circuits are intelligent, i.e. learning systems developed from cognition research, the field in which the Vogel worked between 1965 and 1975 for Hoffman-La Roche in Basel, Switzerland, before he became an artist. Sequences like stimulus – response – learning are taken as a model in order to quote excerpts of complex processes. But the cognitive achievement of the circuits in these pieces reaches the level of one-celled organisms, at best. If movements of the sculptures result in sequences that recall natural movements, then, in the kinetic tradition, this alludes to relationships between human and machine in the sense of "ironic allegories". In this way, Vogel's interactive sculptures represent movements that run their course without recognizable goals. The movement is sufficient unto itself as a play of form; it abstracts previously planned sequences and engages in actions that the sculpture then reflects. The sculpture's movements reward the visitor for his curiosity, a concept that creates an ambivalence: Who is playing with whom here? The stimulation determines the shaping of time; if the stimulus is lacking, the result is a standstill.

Christina Kubisch, born in Bremen in 1948, is a Professor for Plastic and Audiovisual Art at the Hochschule der Bildenden Künste Saar (Saar College of the Fine Arts). Along with Ulrich Eller, she belongs to the first generation of the internationally leading sound artists. Since the end of the 1970s, Kubisch has realized works with the phenomena of electromagnetic inductions which are found over wherever electrical cables are laid. However, for her installations she also generates electromagnetic induction fields by electric wires tightened



Christina Kubisch, *Oasis* (2000)
© VG Bild-Kunst, Bonn 2006

through the space, and draws hidden sounds from them. Visitors are given specially developed headphones so that the information fed into the cable network can be experienced like compositions. This principle is the starting point for numerous installations she has realized around the world since 1980. At first she filtered the quiet humming of the electric wires out of the headphones, but since 2003, precisely these sounds led to a series of new works. Now superficial or underground currents are not longer suppressed, but made audible. Her *Electrical Walks* are conducted as strolls through public space with headphones and city maps marked to show interesting electromagnetic sites. Timbres and rhythms are caused by transformers, broadcasting towers, surveillance cameras, cell phones, computers, wireless internet connections, GPS systems, automatic teller machines, and advertising signs.

IV.

The generation of German sound artists born in the late 1950s until the mid-1960s is formed by Tilman Küntzel, Robert Jacobsen, Jan-Peter E.R. Sonntag, Jens Brand, and Thomas Köner. By the incorporation of extensive pictorial material from the recent media world (Sonntag, Brand, Köner) as well as explicit references to subjects of historic design (Küntzel, Jacobsen) the sound art tradition was taken up



Frauke Eckhardt, KlangMobil (1999)
photo: © Frauke Eckhardt

again and advanced. The installations by Thomas Köner, such as *Banlieue du Vide* (2003), *Suburbs of the Void* (2004) and *NU-UK* (2004), in an imposing yet simplistic manner, pick up acoustical and visual perspectives that deal with the traces in landscapes and urban spaces. While the titles of the works allude to outskirts of larger cities and film sequences provide a sense of melancholy, passages of polyphonic hissing and smatterings of playing children break up the scenes. Köner creates breathing images. Acoustic and visual atmospheres crossfade, comment and interpret the film images which are almost unmoving. The black and white format creates an historic appearance.

V.

Without question, new ways of an integrating aesthetic education in the field of sound art must be found: for schools, and for museum pedagogy and adult education. Incidentally, the combination and challenge of senses that sound art provides is an excellent way to attract a new public to contemporary art. Some such activities have already started – though there are not yet enough. For example, the project *Musik fällt aus* (“Music Lesson is Cancelled”), has been underway since 2000 by the Leipzig composer and instrument maker Erwin Stache, who tests his futuristic instruments with pupils and proves that mu-

sic lessons would not have to be cancelled at German schools if only teachers had enough musical or sound artistic imagination and creativity. Other projects of basic pedagogical work have been undertaken at the Baltic Sea Biennial of Sound Art 2006 – with classes from Rostock and Stralsund as well as with the Mecklenburg-West Pomerania chapter of the Federation of Blind and Visually Impaired People. Together with Stefan Fricke, Tilman Küntzel, Georg Grabowski, Jan-Peter E.R. Sonntag and Christoph Metzger the pupils were taken on diverse tours and given questions about the acoustical environment they were experiencing. The students notated their experience using a variety of notations and models of mapping. The results then formed part of the exhibition Baltic Sea Biennial of Sound Art 2006 at Rostock. In the area of sound art pedagogy there are many possibilities of sharpening the senses and generating orientation guides for everyday life. Of course such a pedagogy, which is not only for children, has to be developed in close contact with lessons in art and music. It is not about pitting one art form against the other, but rather, of ensuring that there are fewer missed artistic opportunities.



Tilman Küntzel, Roseboard (2001)
photo: Hans-Jürgen Wege

The Sound of Tomorrow

The Center for Art and Media in Karlsruhe Reinvents Itself with Each New Activity

by Achim Heidenreich

It was a truly pioneering act when in 1989, in the year of the political transition and still long before the Internet, the city fathers of Karlsruhe together with the State of Baden-Württemberg, decided to found a “culture factory for the digital age.” At first, the ZKM/Center for Art and Media Karlsruhe, with its research centers, was distributed throughout the entire city. Then came the grand opening in 1997 in a former ammunition factory, a state-protected historical building. Since 1999, Peter Weibel has been the chairman of the ZKM.



The “cube”, the ZKM at Karlsruhe, photo: ZKM

ZKM’s function has been visible and audible far beyond museum operations. In addition to its exhibition department, below the historic gable roof, which extends along a side wall of 300 meters, the ZKM unites four research institutes. The institutes aim to steadily implement new concepts and develop innovative, creative, analytical, and artistic ideas about future – not exclusively digitally determined – environments and art productions. In this way, at the Institute for Visual Media, Film Institute, Institute for Media and Economics, Institute for Music and Acoustics (IMA), and in the highly efficient Media Library, new works are created, links made be-

tween activities, and novelties of representation and storage are explored. The endeavors here are sought, and are often found, in numerous artistic collaborations, high-quality individual events, and often in EU projects, as top-level cooperation partners work to create new possibilities for communication and its reflection in media. The activities of ZKM are currently on par – although having to make do with less personnel and space – with Centre Pompidou and IRCAM in Paris.

The heart and center of the ZKM is the Media Museum. Here, the past 50 years of media development can be directly experienced. In many of the exhibited works, the visitor becomes an interactive partner, which makes it possible to critically question media-technological developments. Which among them are merely shady tricks, which of them truly make living together easier, and which still seem visionary today? What kind of visions do we actually have, anyway?

The ZKM also curates permanent and temporary exhibitions in four of the ten atriums found in the monumental, post-modern building. The State Academy of Design, the Städtische Galerie, and the ZKM’s Museum for Contemporary Art, which are also all located here, superbly expand, supplement, and correspond with the ZKM’s competencies. The Cube, the newly built recording studio in front of the ZKM equipped with the latest in digital technology, is also a site with a steady flow of concerts, it forms a meeting point for progressive electroacoustic and acoustical music, as well as experimental radio plays and instrumental music. The SWR’s (Southwestern Broadcasting) Karl Sczuka award for experimental radio plays houses

its archives here. All of the prize-winning works are part of the mediathek's collection and can be played by museum visitors sitting in the "online cradle seats." The 50th anniversary of this prize was celebrated at the ZKM at the end of last year with presentations and a symposium.

Perhaps music, as the most fleeting of the ZKM's art forms, is predestined to also lead the way conceptually. The prior head of the institute, Johannes Goebel, provided the concept for setting up the IMA. He is presently involved in the creation of a major art center in the U.S., from the planning stages to actual realization, in dimensions which would not have been possible without his experience in Karlsruhe. He and his successor, internationally renowned composer in the acousmatic music and dance theatre scenes, Ludger Brümmer, have left their distinctive mark on the IMA: Art comes first! Brümmer's international presence in the globally networked acousmatic music scene carries the name and artistic competence of the IMA far beyond the country's borders.

The ZKM's IMA quickly matured for not only southwestern Germany, but also for immediate neighbour France and nearby Switzerland to become a central site for musical-artistic encounters and innovation in central Europe. The proximity to France has also had positive influence on the ZKM, and not only in terms of numbers of visitors. Many French school classes make their way to ZKM. Strolling through the large foyer – one of the atriums – in the morning, one often has the feeling that it is field trip day with destination ZKM.

France's proximity has a double meaning for the IMA. France is where *Musique concrète* was invented by Pierre Schaeffer, where the very first experiments with tape music as a genre were made, and is home to IRCAM and the GRM, institutes that are difficult to surpass in terms of personnel, technical faculty, and political backing. The IMA, equipped with the state-of-the-

art hardware and software and a more compact staff, is certainly no competitor as the respective areas of responsibility are too different. That acousmatic music perhaps is naturally francophone genre became obvious in the festival "trans_-canada" at the IMA, featuring acousmatic pioneers and stars. In francophone Canada, electronic music enjoys much greater social respect than it does on the continental motherland. The festival offered a detailed view of the world of Canadian acousmatics, which is artistically first rate. Other festivals hosted at the IMA are "Quantensprünge" for ensemble music and electronics together with the International Ensemble Modern Akademie, which takes place twice a year and the festivals "piano +" and "stimme +", both aiming at reflection of the possibilities about the combination of instruments, voice and electronics.

The IMA, an institute without university affiliation, is aware of its responsibility, as a technically and artistically innovative facility, to the university scene in particular and to contemporary music in general. It actively fulfils this responsibility as evident by the recent, grand-style, first meeting of nearly all producing university electronic studios from Germany, the Netherlands, and Switzerland. These electronic music institutions are in a period of radical change due to software development. *Medial Klangkunst* (sound art) has long exited the realm of the music university and yet through the concept of composing (lat. *componere* – compilation), its origins in music history can not quite be wiped away – and probably shouldn't be. Perhaps the *métier* of composing is just "hibernating" in the multi-medial element. As is well known, the genre of opera also received nothing better than its socio-political anti-reflex 30 years ago. Operas with and without scenes and with or without libretto have allowed to emerge from opera, the very same opus that arose in electronic music, which is also open to all directions,



The "Klangdom", photo: Marcus Kaufhold

along with "intelligent light" (Brümmer's description of the visual part of his work).

The IMA has had as yet about 120 guest artists and is constantly approached by other major festivals for contemporary music and media art to act as a partner. Gerhard E. Winkler's interactive opera *Hep-tameron*, for example, would not have been possible without the competence of the IMA. Not only did the ZKM modify the stage suitability of the sensors to give the impulse for the online scores and the overall progression of the work, but also programmed all of the software controlling this highly complex process. Looking back at what was available in 2002, the interactive possibilities for combining scene and music were completely exhausted. It was an amazing team effort. No less spectacular was the composition commission to Karlheinz Stockhausen, granted by the ZKM, together with Studio CCMIX Paris and the art foundation NRW. Stockhausen's piece, *Licht-Bilder* (Light Pictures), for ensemble, ring modulation, syn-

thesizer, sound director, and light images, was commissioned for the Donaueschingen Music Days in 2004. *Licht-Bilder* presents the final piece in Stockhausen's opera cycle *Licht – die sieben Tage der Woche* (Light – the seven days of the week). This monumental cycle found its end in the work and the possibilities of the IMA, once again emphasizing the central significance of this institution, unique in Germany.

Another innovative project, currently available at the "Cube" recording studio/concert hall is the "Klangdom" initiated and supervised by Ludger Brümmer. "Klangdom" is a loudspeaker orchestra, which, as the name implies, plays the loudspeaker as a variable spatial instrument. The loudspeakers are already there, the software, specially developed by Chandrasekhar Ramakrishnan (U.S.), will make the "Klangdom" one of Karlsruhe's true "listening" attractions: Brümmer sets out: "We have written a software called 'Zirkonium' to use in the dome controls. The software en-

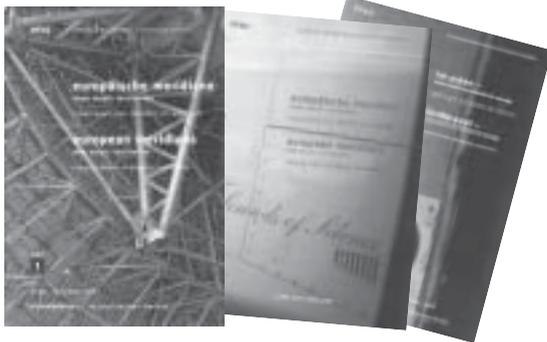
ables the use of space as a musical parameter. With the software, arbitrary movements can be determined for various sound sources. The dome can also be played by the software online. The positions of the loudspeakers can also be configured in the software. When necessary, the software automatically mixes compositions from loudspeaker configurations (e.g., dome with 39 loudspeakers) to other configurations (e.g., 5.1 DVD format)."

The head of the department, Brümmer, considers the "Klangdom", also known as "acousmonium," as an instrument in its own right: "As with an orchestra, I can give the music various tonal qualities, masses, and structures. A melody, for example, can be played solo with the flute, but can also be set for forty strings. Instead of the individual instruments of the orchestra, the sound is orchestrated or interpreted by an acousmonium with individual loudspeaker groups during the concert. The concert is the result of a musical interpretation with the instrument acousmonium. On the other hand, the aforementioned "Klangdom",

should distribute the sound throughout the room. The individual sound particles can move in the room, but also sound solo, individually, from one loudspeaker or as all a whole from a number of loudspeakers. These spatial melodies are possible because a great number of loudspeakers are distributed regularly in the shape of a hemisphere around the listeners. Today, it is technically the most impressive way to present sound in space. The concert thus becomes a unique experience, eclipsing the cinema with its complex loudspeaker systems."

The idea originated in Bourges, where this type of sound space was first created in 1976. Prior to that was, of course, Stockhausen's pavilion at the 1970 World Fair in Osaka. Paris and Birmingham have acousmoniums, and one has also been erected in Berlin. And now in Karlsruhe; the very first acousmonium equipped with moving loudspeakers.

www.zkm.de



»The publication may be understood as an appeal to all artists and persons engaged in the cultural sector to create structures that force a lively interchange.« (Ursula M. Probst)



P.O. Box 102314
66023 Saarbrücken
GERMANY
info@pfau-verlag.de

www.pfau-verlag.de

europäische meridiane
neue musik territorien
reportagen aus ländern im umbruch

european meridians
new music territories
reports from changing countries

vol. 1
im osten – in the east
reports from Hungary, Slovenia, Poland,
Bulgaria and Croatia

vol. 2
europäische meridiane –
european meridians
reports from Lithuania, Romania, Estonia,
Serbia and Montenegro, Latvia and Czechia

ed. Susanna Niedermayr and Christian Scheib
line_in:line_out, ORF musikprotokoll
bilingual edition, German and English
2 volumes in slipcase, with 2 CDs
ISBN 3-89727-248-2, EUR 35

Broken, Conjured-Up Magic

Notes on a Conversation, for the Greater Part Unpublished, between Helmut Lachenmann, Stefan Fricke and Thomas Schäfer

"How can speechlessness be overcome, a speechlessness complicated by that false fluency of the aesthetic apparatus we are led to believe exists in the jumble of the unleashed media and cultural activity." Helmut Lachenmann, who formulated these words more than twenty years ago in his short but central essay *Musik als Abbild vom Menschen* ("Music as a Portrayal of Man")¹, meant here of course the language of music, but doubtless the rampant "speechlessness" may be associated with speaking about music. As hardly another, Helmut Lachenmann has grounded his musical work in a multitude of essays, lectures, conversations, working notes and commentaries, as hardly any other present-day composer has stimulated debates and has joined in them again and again in this trenchant form. In this way, Helmut Lachenmann has shown himself to be an intensively thinking, reflective and thoughtful composer, also in his writings, whose complete work is dedicated to the conjured-up and also often broken charm of music. "Composing," Lachenmann once formulated, "means following one's visions and in so doing exposing oneself without protection to the public." This "lack of protection" in the happy condition of a music that at best is free, liberated and set loose, is what Lachenmann focused on in the following conversation, which took place in Schwaz (Tirol) on September 7th, 2005. It seems to have become an ever more central subject of his thinking in the course of last year.

In the English music magazine The Wire, an article dedicated to Helmut Lachenmann closes with a quotation from him ending in the open question "What is music today?"²

This question should be asked with every new work, as far as possible. Composing – another quotation – means thinking about music, about what music can be, thinking about what music was, about our horizon, about our moral concepts. I assume that any music which moves us questions the idea in some form in quite a 'happy' way against the background of the fact that society has already delimited the concept of music quite exactly for itself within the consonant-dissonant sound practice.

For this reason it is not only concert season-ticket holders but also musicians who repeatedly say about my compositions, "That's not music." But basically they think the same about Schoenberg. My reaction is always, "Fantastic. At last, no music." What a liberation in a time in which we are nowhere safe from music, that quite often

unwished-for pushbutton service between Rock and Baroque, between Folk Music and World Music, of standardized magic in all price ranges.

I am not making a value judgement. Every society needs its magic conditions, experiences of security in the collective, even if it is only to avoid an eerie reality with its threats and intolerabilities. Today, magic – not only in the form of music – is the object of a gigantic service industry in the sense of repression. So-called classical music, too, and not least, has its share in this. Today, it serves in the form of classic radio programmes as a diet prepared to be easily digestible, but on top of that definitely in the season-ticket concert programme as well – sometimes daringly going as far as Schönberg's ponderous-idyllic *Gurre-Lieder* as a cinemascope variant – serving to attack in the rear its own claim to be innovative and to awaken the spirit. Art: that is for many in the most sophisticated case *Verklärte Nacht* and not just since *Tristan* an unconscious refuge from the hateful day... But let us take the honestly menda-

cious offer of happiness in the techno area. That is perfectly-styled cheap magic. The vitality thus offered is due to rapidly-manufactured patterns of repetition and an equally standardized science fiction aura. You experience yourself being transferred with relish to a different, so to speak, problem-free planet. The idea of magic includes switching off critical or in any way investigatory trains of thought. It means being in thrall instead of being keen of hearing. Anyway, there is music, definitely at various price levels, from the Bach Choral via *Tristan* to Zappa's *Mothers of Invention* which, heard, so to speak, at the wrong moment, occasionally plays a trick on me, the killjoy, and simply overpowers and carries even me away – which again then fills me all the more with enthusiasm.

In the sense of a magic vortex?

Certainly – why not. There is this sentence about *Tristan* in Thomas Mann where he comments, I think it is, on the long-ascending violin figure in Isolde's final song with the words "higher than any reason." And in *Doktor Faustus*, he has a member of Munich society listening to music say towards the end of the novel, "idiotically beautiful." So, you can now give up the ghost – vulgo: death-wish – and surrender yourself to a matter as enchantment, be carried away or relieved of all momentary questions, and admit this ashamedly before, at the time or afterwards. Today, being ashamed is passé and people find it cool to be stupid. And politicians and those responsible for the arts, hurrying on ahead in co-stupidity, go along with it, dumb-cleverly. In other, dying cultures – and in a degenerate form also still with us – music as something magical has an authentic religious and/or at the same time collectively and archaically uniting function; people dance together around the maypole, here, if need be, in front of the television, together, courage is conjured up before wars in the form of marching mu-

sic; love, death, the seasons as collectively-felt powers dominating existence, in the form of songs, dances, games, rituals. I know European culture and European music only in their artistic form, where the moment of magic is at the same time conjured up and – as the object of reflection and creative intervention – broken, subverted or made the object of structurally-perceptive observation. The European senses think, and, as the captain says to Wozzeck, "that weakens". For me, that is an explanation, of course not complete, of why "our" music since early unanimity – this, too, surely a rationally-shaped spiritual product – has defined itself stylistically and has changed violently up to the present day.

This concept of music, diagnosing the dialectics of confirmation and breaking in each work and also demanding this of them, can probably not be used to define all compositions of European music history. That is, looking back, rather a definite line of works. There are of course the so-called occasional pieces, even by the most famous and significant composers.

There is no such thing as an occasional piece. Except by occasional composers, or do you want to talk of Beethoven's *Wellington Symphony* or Mozart's *Musical Joke*? Is there anything crazier than Beethoven's late *Bagatells*? Of course, music was once for the ruling classes a product of a service industry which had not to reflect on itself. But to these belong the madrigals of Monteverdi and Gesualdo, the motets of Schütz, the operas and oratorios of Handel, Bach's cantatas, the *Goldberg Variations*, the *Brandenburg Concertos*, also Haydn's symphonies, and the Masses and operas, but also the piano sonatas and other chamber music, not least Mozart's *Requiem*; all "occasional pieces". The pride of the genius Bach, suspecting and discovering his autonomy, Haydn, Mozart – regardless of whether they would



Helmut Lachenmann (r) with Peter Eötvös at the 29th International Summer Course for New Music, Darmstadt 1978, photo: Manfred Melzer © Internationales Musikinstitut Darmstadt (IMD)

have evaluated it this way themselves – precisely with them has made works of timeless significance and messages from the spirit, regardless of the occasion, even if this was to ease the insomnia of some well-paying aristocratic customer, see the *Goldberg Variations*. The reflection I demand happened, if you like, unreflectedly in each creative act.

Every creative artist should examine in other fields the development of the history of ideas which he has to thank for his situation today, the path of the individual, the being as yet not calling himself 'I', to himself and on through himself. He should observe how the ego, once protected and administered in the bosom of the Church, has discovered through the centuries his conscience, his understanding, his subjectivity, his creativity, his imagination, his autonomy, his freedom and his bondage, his physical urges, his precipitousness, perhaps his *fata morgana* – dangerous, full of relish, fear, responsibility and spirit.

That is aimed towards an emphatic concept...

The artistic concept was not always emphatic in equal measure. There was mas-

terly art in many professions. But as a medium of the highest discipline in the creative spirit it has become an autonomous instance in European thinking, from which the European-formed individual draws his inviolable dignity and identity as a being driven by the spirit. I see no reason to fall voluntarily behind this claim.

Luigi Nono once said to me, "Do not write as if for Louis

XIV, where they listened to music instead of going hunting." And yet the music of François Couperin, a composer in the sense of Nono's remark, is for us art of the most intellectual kind. Still, it belonged to the entertainment of the day. But the way the artist sees himself has changed inexorably. Via the increasingly self-confidently operating secret structuralists Haydn and Mozart to Beethoven, so thoughtlessly full of himself.

In Georg Büchner's *Woyzeck*, it says, "Sometimes you've got like, a character, like, a structure." The fact that the idea of structure crops up in the early 19th Century is no less exciting than the sentence spoken in the same drama, "Man is an abyss." And not, "...is free and if he were born in chains", as it still says in Schiller.

But this process of emancipation is a phenomenon bound up with the European history of ideas. It does not exist in other cultures. Instead, these are inexorably pushed off into the museums. Western thinking has always helped itself parasitically to their magic and repressed them thoughtlessly themselves. It seems to have a world-wide effect like an all-consuming cancerous growth. What does the modern Japanese still know about the traditional

music of the Nô Theatre? He experiences this in much the same way as we do the Gregorian chant in Beuron monastery – so to speak, not as geographically but as historically distant, certainly an exotic idyll demanding respect.

In the great works of the old masters we can study the way composers have again and again extended anew the dominant view of music in the name of the autonomy of the creative artist. Of course, there are enough composers with whom such processes of opening happened in a playful way. There did not have to be a public scandal every time. But someone ought to write the history of this confusion some time.

The way of composing, at any rate, led constantly further into the unknown, also into the unusual, and at some time, so it seems to me, this principle which I have tried to describe came to itself in the Hegelian sense.

But the question of the musical means which are constantly to be differentiated seems not to be infinitely extendable.

I am not going to write a piece for three bulldozers, I use the means at our, at my, disposal. I write a string quartet, I write for the orchestra, namely for institutions of the bourgeois aesthetic apparatus, where people come together to celebrate now this part of their reality. And now it happens there that I use these conjured-up means, to a certain extent observing, at a distance, then – observation means distancing – and playfully, in such a way that I discover

something, that I look at it closely, that I focus precisely on the anatomy of what appears to me to be self-evident, and also analyse precisely the structural reverse. And from the perspective I see for example the music of Schoenberg as he writes a minuet after developing the twelve-tone technique and asks, “What will now happen to this gallant genre?” If it is braced by twelve tones, something self-contradictory but actually very precise is the result.

Does it surprise you when your own music unfolds to the audience the magic effect we have spoken of?

That can indeed happen, not only in my case, by the way, as it is a matter not of avoiding magic but on the contrary, of conjuring it up consciously and repeatedly.

An example which I have just recently experienced: *Gran Torso* (1971/72). In it there is a tremolo at first pressed, which is radically slowed and at the same time given an irregular rhythm and finally leads to an ever-broadening back and forth bowing movement without a tone on the string holder. In listening, the blood pressure so to speak is lowered, and a silence ensues in which the friction of the bow, which occasionally remains completely still, is now and again more sensed than heard. I call something like that structurally-conveyed and to that extent broken magic. It is perceived and experienced as the result of a logical process of transformation, meaning that one feels, to use Nono’s words “how the spirit dominates everything”.

Translation: John A. Hannah

Notes

1 Helmut Lachenmann, *Musik als Abbild vom Menschen* (1984), in: *ibid.*, *Musik als existentielle Erfahrung. Schriften 1966–1995*, ed. Josef Häusler, Wiesbaden, Breitkopf & Härtel 1996, p. 111–115.

2 Helmut Lachenmann, quoted after Philip Clark, *The Human Touch*, in: *The Wire*, Issue 228, February 2003, p. 27.

A View from a Neighbour III: Switzerland

A Conversation on Relationships between Sigrid Konrad and Michael Kunkel

Are people in Switzerland envious of Germany because there are uncommonly many institutions of New Music there?

No. Quite generally speaking, it seems to me that the relationship of the Swiss to the Germans is not primarily marked by envy. Sheer quantity rather elicits scepticism from the people of the Confederation, and not without reason. It can be said that germanophilia is not a decidedly widespread phenomenon in Switzerland. A good measure of the degree of the intellectual relationship of Switzerland to Germany is the *Magazin* which appears as a weekly supplement to a great daily paper; recently, acknowledgements of the "Great Canton" (as the Swiss call their northern neighbour) have appeared there more and more often, the emphatic uninhibitedness of which bears satirical, even subversive features. Roger de Weck – the "Willemsen" of Switzerland – recently articulated his love of Germany almost in the form of a coming out of the closet. So the situation is not completely tension-free.

In the area of contemporary music there are hardly grounds for envy. Switzerland has an almost exorbitantly high density of composers and lively scenes; in addition, numerous institutions and ensembles from Switzerland and from Germany work closely together to cultivate contemporary music. In this microcosm, the question of nationality is rather superfluous. Composers, interpreters, musicologists and managers from both countries are very closely connected. It is mostly immaterial who has which passport. The times in which intrigues were plotted against people such as Hermann Scherchen on account of "Unswiss characteristics" are surely past.

You think, then, that Switzerland and Germany form a kind of great harmonious biotope?

This conclusion is somewhat presumptuous. Naturally there are differences. I remember an accidental meeting of Heinz-Klaus Metzger and Rudolf Kelterborn. This had something of a Clash of Cultures. Astonishingly, it is sometimes possible in Switzerland to experience something like the "littleness" of Germany. In the Federal Republic, a whole specific discourse has developed on the New Music which is no longer understandable only a few kilometres beyond the frontier because of its hermetics. Despite the common language, the epistemological premises are not the same. Federal German certainties about New Music are not necessarily such in Switzerland. When they are delivered with insistent gestures, this can seem rather provincial.

Nevertheless, you speak of close connections. Have you the impression that Swiss music is taken notice of in German musical life?

Music, particularly New Music, is certainly not Switzerland's greatest export hit. I can understand that you find the thought distasteful that demanding and uncompromised art should arise in a country of cheese, clocks and money-washing. It cannot be completely denied that the Swiss at some time came to terms with the role of a musically-underdeveloped country and adopted an identity as a second-class culture not able to compete in the international context. Jürg Wyttenbach's *bonmot* is well-known, according to which the contribution of Switzerland to musical history is the echo thrown back from the mountain face. For a country which re-

veres a terrorist as its national hero, this cannot really be everything! There are numerous Swiss musicians today – think of Heinz Holliger, Jacques Wildberger, Urs Peter Schneider or Mischa Käser – who do not act in a manner particularly oriented to approval. When they compose, the Alps lie down flat. By the way, there are some signs that today's music from Switzerland is not merely an insipid echo thrown back by Eiger, Mönch and Jungfrau. Why otherwise should even the Grand Moguls of Federal German New Music follow developments in the Swiss scene with ever-growing interest? Armin Köhler not only enjoyed the attractive tourist offers of our little country last summer, but also attended the festivals in Rümlingen and Lucerne, where he found powerful inspiration for his Donaueschingen Music Days. Please allow me the effrontery to point out that the great festivals in Witten and Saarbrücken this year were by all means able to profit from the inclusion of "Swiss" contributions.

It is amazing how much you as a German seem to identify yourself with your host country. On a purely financial level, Switzerland is well known to be better off than Germany. Is life in the Confederation easier because of this?

Well, the material wealth of a country is one thing. How it is administered is quite another. In spite of the extraordinary Helvetic multiplicity of New Music initiatives and promotion possibilities, it must be said that there is the fatal tendency in the politics of the arts to imitate the thumbscrew behaviour of the great neighbour to the north (or indeed of all neighbours). In some things, the Swiss are even ahead of the Germans; radio choirs, for example, have long been abolished. In Basel, the indications are quite clear that the question of wealth is not only a financial one; since Paul Sacher's death in 1999, a central area of music has been going to the dogs, not

least because of a stubborn abstinence of vision in the politics of the arts. In Germany, it is often thought, rather inconsiderately and naively, that conditions in Switzerland are like Paradise, on account of the immense amount of money alone. If there are conditions as in Paradise here and there in Switzerland, it is because of good ideas and the people who develop them. It is hardly different in Germany – whereby it is perhaps slightly easier in Switzerland to realize good ideas. And poor ones, too.

Do the Germans complain too much?

No idea. I am aware of a kind of second-level complaining in Germany, a complaining about there being too much complaining. That is admittedly funny, but it is not seen particularly plainly by people in Switzerland. Sympathy would hardly be expected anyway, after the occurrences of recent history. The fact is that contemporary music in Germany as in Switzerland is threatened massively in similar ways. You see, I'm already beginning to complain. Naturally there is the disastrous tendency to identify permanently with the role of victim. The lamentation develops a somewhat embarrassing momentum if it becomes the mark of collective identity. We forget that an important part of the historical New Music – for example, post-war music in Germany – drew gigantic energy precisely from negative circumstances without in this way having a particularly lachrymose effect. More spirit of resistance would not be amiss in the life of music today – without there straightway having to be lamentation.

Translation: John A. Hannah

Acoustic (Media) Art: Ars Acustica and the Idea of a Unique Art Form for Radio – an Examination of the Historical Conditions in Germany

by Andreas Hagelüken

The term *Ars Acustica*, which refers to a specific treatment of sound material in the medium of radio, originated in the WDR¹ Studio für Akustische Kunst (Studio for Acoustic Art), and was coined by the former producer Klaus Schöning in the 1970s.² The appearance of a new term did not, however, indicate the birth of something truly new. The creation of a name only made it possible to distinguish a particular method, material aesthetic, or form from other types of radio and audio art. It will become clear that attempts to create acoustic art, and later radio art, date back to the beginnings of the medium and even earlier. It is insufficient, however, merely to extract the history of *Ars Acustica* from the development of the development of the medium of public radio. The Cultural Revolution in Europe between 1910 and 1925, which was marked by a search for new forms of expression and the rejection of traditional bourgeois concepts of truth and culture, also played a significant role.

The text below will concentrate primarily on the conditions leading to the birth of *Ars Acustica* within the broader framework of radiophonic art.

Radio was originally (and is, in fact, once again today) primarily a source of news, entertainment and education. As a result, acoustic art within the medium is largely seen as “embellishment”. It is treated as a “luxury” and subject to the mood of the day, considered at times to be relevant, at times meaningless and even bad for business. The latter view is particularly apparent in the present state-owned radio in Germany³ and makes clear that cultural and artistic use of the medium is still not to be taken for granted.

The historical role played by artistic and radiophonically based *Hörspiel* and Features in advancing the formal development of the medium is often neglected. Radio genres such as *Schallspiel*, *Hörspiel*, radio art and *Ars Acustica*, (to name the most common ones) indicate a fundamentally artistic treatment of the means and possibilities of the explicitly aural medium. The *Schallspiel* is here considered as a precursor to *Ars Acustica* in the Weimar Republic.⁴

There were numerous experiments with acoustic, electro-acoustic and acousmatic types of play in the arts in general, but also with radio in particular, which proved, over the course of its history, to be the best suited platform for audio art distinct from music.

In Germany, unlike other European countries, the terms “*Ars Acustica*” and *Radiokunst* (radio art) are closely linked to the history of the *Hörspiel* (and not contemporary music). A look at the development of the treatment of the working materials (voice/word, sound, and music) in both *Hörspiel* and *Ars Acustica* will reveal this connection.

From a historical standpoint, the responsibility for *Ars Acustica* in Germany (and in German-speaking countries), as opposed to its European neighbours, still lies primarily in the hands of the *Hörspiel* departments, although the stations and departments ever more rarely lay claim to the *Hörspiel* and, among other reasons, hope to appear more popular through the use of such terms as *radio art*, *sound art*, *Medienkunst* or *Klangkunst*.

Hörspiel – a collective term

A definition has yet to be found which does justice to the diverse form still called *Hörspiel*.

Even in the earliest phase of German radio (beginning in 1923), which focused on the search for forms of presentation appropriate to the medium, there were three fundamentally different views of what a *Hörspiel* was and what it should accomplish:

The *Sendespiel* was intended to create a “theatre for the blind”, and it could be described as “in short, the continuation of theatre using other means.”⁵ The *Sendespiel*, which in its use of existing literary material was the most obvious form, dominated the *Hörspiel* genre until 1926/27. It was apolitical and was seen as a chance to confront a broad and culturally “undernourished” population with classic German dramatic literature, thus establishing radio as an educational institution. In this case, the act of listening entailed the reconstruction of externally determined events.

Early on, the *Sprach-* or *Wortkunstwerk*⁶ found its position alongside the *Sendespiel*. Both forms involved literary adaptation, but the *Wort-Hörspiel* endeavoured to enrich the new medium by creating distinctive literary radio art. The *Wort-Hörspiel* is the epitome of the poetically conceived and dramaturgically spoken word. It created conceptual worlds, and its lyricism demanded the individual seclusion of completely introspective listening.

The third form of early *Hörspiel* was the *MusikHörspiel*,⁷ which probed the potential of radiophonic sound art. It was developed and explored primarily within “music departments” in experiments which combined text, music, and sound, giving equal weight to each. Here, the elements of the *Hörspiel* were treated principally as sound material.

This approach in particular addressed the novelty of radio, to which it attempted to give artistic form. The search for the

qualities of radio art suggests the primacy of acoustic properties: *Hör-spiel* (literally “listen-play”), the double imperative, refers to both the invitation to play (*spiel*), and to the perception of the medium using the sense of hearing (*Gehör*). The *Hörspiel* is thus no longer limited to playing with the signifying properties of the word. It becomes a sound phenomenon, in which the various forms of expression can be organized according to their sonority.

Because radio plays today can be categorized according to subject matter or target audience, divisions by genre are called for. These include *Kurz-Hörspiel* (short radio play), science-fiction radio play, *Originalton-Hörspiel* (radio play using original sound material), *Mundart-Hörspiel* (dialect radio play), *Kinder-Hörspiel* (children’s radio play), *Kriminal-Hörspiel* (mystery), *Wortkunstwerk* (word artwork) or *Schallspiel* (soundplay), *Sendespiel* (broadcast play), feature, etc. It is striking that these categories are not determined by specific formal characteristics, as is the case (at least traditionally) in music and literature. Rather, there is a constant exchange of stylistic means, but also of forms, among these so-called genres of *Hörspiel*. This leads to a broad and (at times) uncertain formal concept of each type.

If, nonetheless, one accepts the validity of these genres, a phenomenon best described as genre correspondence presents itself within the radio play spectrum. This correspondence is both a considerable force behind the development of each individual type of radio play, and also decisive in the progress of the field as a whole. The aforementioned exchange is particularly evident in the development of Science fiction or Children’s radio play (but also Features) after the innovation of the *Neue Hörspiel*,⁸ inasmuch as the techniques, concepts, and ways of playing with acoustic materials enter directly into the organization of traditional *Handlungs-Hörspiel* or reportages.

The legitimacy of the claimed differentiation of the subgenres of the radio play is important, despite the somewhat blurred boundaries between them. The resulting order within the spectrum was certainly not yet present in the consciousness of the Weimar republic, but from a contemporary standpoint, it provides orientation which is essential for a historical and typological consideration of the radio play and its later forms.

Schallspiel – an early form of Ars Acustica?

As previously mentioned, the development of the radio play in the Weimar Republic took place at the earliest stages of artistic activity within the medium. The novelty of radio, and the search for appropriate forms of expression, inasmuch as this search was seriously pursued, called for experimenta-

tion (see above), since common forms and methods had not yet been established. It is plausible that, after the initial adoption of existing forms of expression, interest arose in developing forms which were more “suitable” and made better use of the medium. One approach suggested a new regard for the elements of the radio play. They were no longer treated as “mere” bearers of the plot, nor as supporters thereof, but were reconsidered for their materiality and (sound) value within the complex event of the radio play, thereby expanding their significance for the first time. This reinterpretation of the elements into their auditory and self-reflexive qualities will be briefly outlined below.

Language as material

There are various possibilities for transforming written language, the starting point of literary radio productions, into a radio play. To name just a few:

Narrative speech delivers a plotline to the listener directly, using purely verbal means. It can be shaped on several levels (vocal intensity according to distance of the microphone, manner and tone of narration, etc.). This is the classic form of radio play.

Scenic speech functions similarly: the plot is distributed among several real or presumed characters or perspectives. A story unfolds along a dramatic construct. The tone of the voices follows both contemporary custom and the artistic intention of the director.

Text shaping speech is a rhythmic, dance-like and abstract approach, which begins to treat language according to its sound and structure.

All of these approaches to text material (here only briefly indicated), are further influenced by technical and (since the birth of stereophony) production-specific aesthetic decisions (microphone placement, definition of the setting, location of the actors, etc.).

The essential factor of all three approaches is that they are based on a plotline which is determined by the semantic quality of the language.

Further parameters for interpreting the content of written language are emphasis, sound, rhythm of speech, speed and melody of speech, and even vocal character. In a radio composition, these qualities can free the verbal material from its “merely” literal quality. The structure of language in time can also be altered. Earlier dependence on the purely linear treatment of literature (reading as a sequence) is abandoned in favour of more musically inclined solutions, such as simultaneous speech.

As the density of the spoken material increases (ending in simultaneity), the literal meaning of the words recedes ever further to reveal the resulting sound and noise structure. A new realm is created between abstraction and fickle literalism. Radio composition and *Ars Acustica* can act on both levels, and the levels can be com-

bined. The form of presentation thus gains a diverse and decisive influence on the communication of all manner of content.

In this context, it is appropriate to introduce the genre known as *Lautpoesie* (sound poetry), which is characterized by experimentation with language, or even its dissolution into pure sound (as practiced, for example, by the Russian futurists and Dadaists). Language appears here in unusual contexts and develops new artistic qualities, which will become particularly apparent in *Ars Acustica*.

Musical material

A similar expansion can be traced in the formal approach to *Hörspielmusik* (radio play music) and in the musical structure of the *Hörspiel*. Generally speaking, the progression began with simple signals at the beginning and end of a play (a gong, for example) and pause signals or transitional interludes between scenes. Work with leitmotifs identifying specific spaces or characters followed. Finally, music graduated to a position of independence (which then matured and solidified with the *Neue Hörspiel*), no longer *illustrating*, but now “speaking for itself”. Quite early on, the musical form contributed to the structure of the plot. Thus, it becomes necessary to differentiate between a music in the language and plot-oriented *Handlungs-Hörspiel*, and *the* concrete composition which becomes a radio play in itself. The latter is closely tied to the search for specifically appropriate radio music which is also transmittable despite the technical limitations of the medium. This endeavour, encouraged by the music departments of the radio stations, led to the birth of new forms.

Music in the radio play

For radio plays which present a given plot (*Wort-Hörspiel*), “eight possibilities of radio play music”⁹ can be distinguished:

1. Scenic music, a complete piece of music which is necessary to the plot.

2. Music as acoustic scenery.
3. Music as a replacement for visual occurrences through musical and/or rhythmic events.
4. Music as characteristic illustration of dramaturgically elevated dialogue.
5. Music as spoken song or as a song with instrumental accompaniment (melodrama).
6. Music as accentuation (musical accent), usually using just one instrument, often percussion.
7. Music as a replacement for a dramaturgically meaningful gesture.
8. Music to represent natural occurrences.¹⁰

In these radio plays, the music assumes a subordinate function and is only introduced in service of the spoken communication of the plot.

In contrast, the *Musik-Hörspiel* (music radio play) seeks to implement independence of music and sound in the *Hörspiel*. Here, the definition of the *Hörspiel* comprehends the listening process in a broader sense as was common in the *Wort-Hörspiel*. The primacy of the spoken word made way for the combination of speech, music, and sound, which were all treated with equal importance. Such pieces were commonly performed as *Funkkantaten* or *Funkoratorien* (radio cantatas or radio oratorios) in music festivals – a tradition which is, in other forms, still present today, for example, in electro-acoustic performance practice, which is well known to be quite close to *Ars Acustica*.

Worlds of noise

The use of noise in the *Hörspiel* followed a similar development as that of language and music. Experimentation with noise and its inherent potential for articulation and composition was pursued before the onset of radio by the Italian Futurists. A letter dated March 11th, 1913 from Luigi Russolo to the musician Balilla Pratella, who was a member of the futuristic group including Filippo Tommaso Marinetti, de-

scribed Russolo's concept of contemporary music: "Today, it becomes ever more complicated. It seeks such combinations of pitches which sound very dissonant, strange and raw to the ear. Thus we come closer and closer to the music of noise [...]. We Futurists all loved the music of the great masters. Beethoven and Wagner gripped our hearts for many years. But now we have had enough of them. We take much more pleasure in the ideal combination of sounds from streetcars, combustion motors, automobiles, and bustling masses, than from the *Eroica* or *Pastorale* [...]. We will entertain ourselves by mentally orchestrating the sounds of metal blinds on store windows, of slamming doors, the slurping and shoving of the masses, the agitation of crowds in train stations, steelworks, factories, printing presses, power plants, and underground trains."¹¹

It should be noted that Russolo and the Futurists were not concerned with a treatise on the technical world as a musical or sounding sphere. Rather, the intention was to incorporate the noises of every day (modern) life into musical events, to engage them in the apparatus of the orchestra. The Futurists' "Emancipation of noise" paves the way for artistic use of noise and its application as a structural and dynamic building block of acoustic art.

Hörspiel in its beginnings: division and organization of play

In retrospect, allowing for some reduction and idealization, the development of the *Hörspiel* in the Weimar Republic until about 1930 can be divided into three phases:

(I) The first phase, marked by a familiarization with the new medium and its creative potential, served "essentially to test the medial power of suggestion" or to "demonstrate possibilities for acoustic illusion."¹²

(II) The second phase demonstrated the dependence of the *Hörspiel* on the technical organization of the medium. At least in the *Hörspiel* as art form, acoustic sensation moved to the forefront of this organization – or, as Helmut Heißenbüttel put it later in the context of the *Neue Hörspiel*, the *Hörspiel* becomes a *Hör-Sensation*. This term includes reference to the changing conception of material. In this context, Reinhard Döhl emphasizes the *Hörspiel*'s dependence on the medium, implying that the sensation only exists in the moment of being broadcast.

(III) The next phase, begun at the end of the 1920s, attempted to find expressive means for current events (or true sensation). Radical occurrences such as Lindbergh's transatlantic flight (*Der Lindberghflug* by Bertolt Brecht and Kurt Weill), as well as catastrophes caught the interest of *Hörspiel* authors. Examination (parallel to the literary analysis) of the First World War also occurred (in Johannsen's *Brigadevermittlung*, for example). Direct reference to the politics of the Weimar Republic was generally impossible, due to the censure-like control of *Hörspiele*. This was motivated, at least in part, by the director-generals' desire to avoid statements on party politics.

All of these roughly outlined developmental phases of the *Hörspiel* in the Weimar Republic witnessed experimentation which treated the elements (music, language, sound) primarily as sound material. The "open" politics of radio, championed by the director-generals of the individual radio institutions, contributed to this spirit of enthusiastic experimentation. But the political pressure on the individual directors with regard to their programming had already begun at the beginning of the 1930s. The first purge of radio actors took place in 1932. In the years 1932–33, the majority of leaders of the development of radio (and *Hörspiel*) in all its diversity were dismissed. After the "Machtergreifung"¹³, many were sent to the concentration camp

in Oranienburg. Their positions were filled by loyal National Socialists, whose goal was to transform radio into a highly efficient mass medium of the party. Briefly put, practically everything which was broadcast on the radio from this point on served the propaganda campaign.¹⁴

Postwar radio – the long way to radio art

Historical Context

Several circumstances of the reorganization of radio in general were decisive for the idea of radiophonic art in the period after the World War II.

The radio institutions were under supervision by the occupying forces, whose radio policy can be summarized with the term "re-education". Thus, the task of radio was seen mainly as that of teaching and advising the listening public, and programming was planned accordingly. *Hörspiel* as well as music programs were to be conceived in the spirit of the Allies' educational goals. Since current, primarily human problems (homecoming, reconstruction, homelessness, establishing a livelihood, reorientation, etc.) were to be treated, the presence of a plot was vital. The primacy of the plot caused the predisposition toward *radio drama* owing to their "tendency to internalize and reduce reality to the human-private sphere".¹⁵ For the moment, there was no latitude from the radio organizers for technical experiments (for example acoustic film, collage and montage). From the listeners' point of view as well, the central demand on radio was for entertainment. So, the tendency toward *Wort-* or *Handlungs-Hörspiel* satisfied the needs of the audience.

An assessment of the programming of the period should also take into account that, due to the destruction of theatres, concert halls and cinemas, radio was the only remaining source of information besides newspapers, and it was also the only

generally accessible institution for entertainment. In addition, the loss of most radio archives and the lack of sufficient recording methods made a direct continuation of the *Hörspiel* work and experimentation of the Weimar Republic impossible. All of these factors resulted in the increasing establishment of the *Wort-* or *Handlungs-Hörspiel*, which, in the interest of the listener, aimed as much as possible at a depoliticised and intimate receptive attitude. The narrowing of the concept of the *Hörspiel* was supported by the division of the *Hörspiel* and feature departments at NWDR in 1950. This robbed the *Hörspiel* of the potential which it had possessed until this point to relate directly to current affairs.

The plot, whether composed in literary or poetic form, stood in the foreground of *Hörspiel* work after World War II. Sound and music were relegated to a supporting illustrative role. The 'pure' *Wort-Hörspiel* became the "actual *Hörspiel*". *Schallspiele* or the current tendencies developing in the field of music (see below) made no impact on *Hörspiel* work.

Breaking the ties to functionalism

Beginning in the mid-1960s, the *Hörspiel* once again moved closer to other forms of artistic expression. Some essential reasons for this will be discussed below. Cultural tendencies of the 1950s and 1960s will be considered as influential factors in the development of the *Hörspiel* (to the *Neue Hörspiel* and later *Ars Acustica*), to the extent that they explored and developed techniques or manners of thinking which, beginning in the mid-1960s, led to innovation in the field of the *Hörspiel*.

The dissolution of language within the *Hörspiel*

The character of the language used in *Handlungs-Hörspielen* (plot-based radio plays) gradually evolved, approaching the trend toward *Konkrete Poesie* (concrete poetry).

This process is already recognizable in the constant change in Günter Eich's¹⁶ pieces. His *Hörspiele* were remarkable in that they demanded participatory thinking and judgment from the audience, challenging the security of the listeners' receptive attitude. Eich also altered the technical style and with it the entire character of the piece, particularly by choosing the (abrupt) method of cutting instead of (softer) fading.

The view of all facets of speech (sound, letter, word, sentence, phrase, in addition to manner of articulation, etc.) as phonetic or rhythmic compositional material became common from 1968/69 on, particularly in the milieu of the *Neue Hörspiel*. The work of the poet Gerhard Rühm provided preliminary work in this direction. The materiality of language was the basis of Rühm's *Lautpoesie* (sound poetry) as early as the 1950s and 1960s. As a member of the Wiener Gruppe (Vienna Group), he conceived sound-poems such as *gebet* ("prayer", 1954) in which the vowels a a u e e o i sound in a sing-song in constant play with consonants, until all possible combinations have been exhausted.

Rühm's work also found phonetic material in linguistic dialect, which was particularly appropriate for sound-poetry, since dialect is typically oral language and not fixed in written literature.

In 1969, Rühm brought the experience of this work into the recording studio, where his *Hörspiel Zensurierte Rede* ("censored speech") was produced. In this piece, Rühm reduced a speech given in Czech to the initial and end sounds of the proclamation itself. The final effect is that one recognizes that there is a speech, but cannot make out the content – a symbolic image of the infringement on free speech by the censure. Precisely this shift in the use of language is characteristic for the concept of language-play in *Hörspiel*, particularly in the field of the *Neue Hörspiel* and later *Ars Acustica*.

The entire concept of radio as an educational and entertainment institution underwent a profound transformation in the 1960s effected by, among other factors, the rise of television. The *Hörspiel* that had been broadcast until this point, primarily *Handlungs-Hörspiel*, were gradually driven out of the “market” by television and film productions. There were ever fewer listeners in general, and not only in the field of *Hörspiel*. Many authors transferred to the more lucrative medium of television. A reorientation on the part of the radio was necessary – if only in order to retain a share of the market. In this context, “the *Hörspiel* branch was liberated from its earlier responsibility for literary education and forced, in light of the competition from the visual medium, [to focus on] its specific qualities.”¹⁷ Pushed on by an external impetus, radio was moved to innovate, and *Radiokunst* and *Ars Acustica* were art forms which played with just the “specific qualities” mentioned above. Although the foundation was new, a central theme ran parallel to the beginnings of radio, that being the diversity of the generic term *Hörspiel*. The terrain of radiophonic art stood to be redefined.

At the same time, technical advances like the development of stereophony created vitally new perspectives, redefining the spatial dimensions of listening. A projection space came into being, which the listener suddenly (co)occupied. Furthermore, through the distribution of several sound-sources in space, stereophony made possible the conception of a highly complex sound image. Due to this spatial organization, an intricate composition could be differentiated and therefore grasped in its many dimensions by the listener. Improved studio techniques¹⁸ also offered new perspectives for the mixing of the building blocks music, sound, and language, enhancing their material character.

Seen in retrospect, the late 1950s and early 1960s were a time of crisis in the field of *Neue Musik* (New Music), as serial techniques had led to an intellectualization and mathematization of musical parameters. What had until that point been a more or less “unified front” of *Neue Musik*, as embodied in the International Summer Course for New Music in Darmstadt, began to divide into various methods of composition and views of material.

The relevant directions for our purposes are:

1. Serialism and Aleatoric
2. Electronic music
3. Traditional composition, based on purely musical parameters and techniques such as were also employed in serial music
4. The inclusion of the sensory aspect of music, depending upon multimedial methods with a broadened material understanding.

The key to an understanding of the concept of border-crossing can be found in an examination of the treatment of materials. This refers to the use of signifiers, such as (concrete) sound and verbal structures, in the composition process of *Neue Musik* on the one hand, and the imitation of sound-technical and musical practices from contemporary composition in the *Neue Hörspiel* on the other hand. Changes in the vision of what music and *Hörspiel* should accomplish indeed ran parallel to one another, leading to a merging of the developments characterized by the phrases, “composer as *Hörspiel*-maker” or “music as *Hörspiel* – *Hörspiel* as music”. This joining together of art forms was made possible by various efforts on the part of both composers and *Hörspiel*-makers. Their work will be briefly described below, as it was essential in laying the groundwork for the independent form of *Ars Acustica*.

As a reaction to the strict regulations and procedure within serial music, whose guiding rule was the technical organization

and predetermination of every detail, the opposing principle of Aleatoric was developed: Here the law of chance was regarded as the controlling and organizing force behind both the particulars of the composition and its overall character.

The dissolution of compositional predetermination took place on several levels:

1. Assuming the composition of a musical complex out of several formal sections, the once ordered sequence became variable. The individual segments were no longer notated in the strict continuum of a traditional score, but rather lay, for example, simultaneously on individual sheets of paper. This relatively unstructured condition resulted in

2. a coincidental character of composition: the interpreter became active as composer as well, and the design of a piece was only complete in the collective action of its performance.¹⁹

This principle of participation by the complete production team in the creation of the work found expression in the experimental *Hörspiel* of the 1970s and 1980s. The concept of open guidelines, or active interpreters (speakers, technicians, directors) became the only binding imperative,²⁰ and the final form of the material was extracted or shaped through the spontaneity or chance of technical experiments.

The Aleatoric concept found another outlet in the treatment of spoken language within *Hörspiel*. The milieu of the *Hörspiel* studios in Cologne is particularly remarkable for productions which experimented with the sounding aspect of language. The choice and preparation of *Hörspiel* material was determined according to concepts of language as phonetic material, as semantically oriented literary criticism, or in its variability according to the manner of speech.

The importance of electronic (electro-acoustic) music for the *Neue Hörspiel*, the *Schallspiel*, or the experimental *Hörspiel* and *Ars Acustica* is obvious:

On the one hand, it was synthetic methods, such as modulation and mutation of an initial impulse, which provided material for the composition. On the other hand, the tape recorder established itself as a veritable instrument of composition, facilitating the assembly of extremely complex structures which were barely performable by musicians. As a result, the process of composition moved away from "notation", favouring an experimental approach to the materials in the creation of the work.

Beginning around 1948, the work in the milieu of Pierre Schaeffer and Pierre Henry in the field known as *Musique concrète* attempted anew to develop a form of noise music or poetry. Experimentation took place with predominantly electronically mutated natural sounds. Stimulation of realistic imagery was adamantly avoided. Rather, Schaeffer sought the aesthetic independence of sound-worlds, which he set in opposition to a purely illustrative approach. His work, which followed and continued the emancipation of noise begun by the Bruitists at the beginning of the 20th Century, set the stage for *Hörspiel* or *Schallspiel* free of imagery, devoted to the self-contained world of the sound event. This fulfilled the heavy demands for a *totales Schallspiel* set forth by Knilli in his book from 1961 (see below). Thus, *Musique concrète* prepared the way for the expanded notion of play in the *Hörspiel* of the 1960s and 1970s. The concept of the auditory came to include language, sound, articulation, and also music. The discussion of the organization and duties of medium-specific art for the radio moved away from representational portrayal of reality, and toward a technical concept of reality, focused on that which is specifically audible. The fundamental creative principle of *Musique concrète* was "that the musical value of the elements and the thus gained, newly arranged sounds become fully independent, bound only by the criteria of aural perception itself."²¹ An example can be seen in Schaeffer's *Objets liés* (1959). Al-

though this collage used noises and vibrations of concrete objects, it allowed no conclusions about the objects themselves.

In contrast, Luc Ferrari's concept of *Anekdotische Musik* (anecdotal music) sought to "speak to the listener's experience and imagination"²² through the use of concrete sounds. Examples include *Presque Rien No. 1 (Lever du jour au bord de la mer)* (1970), in which the break of a morning becomes an acoustic experience, and his Karl-Sczuka prizewinning *Portrait-spiel* (SWF, 1971). Here, Ferrari used a discussion with a woman to convey a sense of himself in his relationship to music. The reflections are bound into an acoustic context of electronic sounds, musical excerpts, screams, and noises. Through the authenticity of the materials and their inclusion in musical-acoustic processes, this composition becomes a form of speech about music, using semantic *and* musical means.

The concepts named above share the intention to reject an art form judged to be obsolete. The experiments and their results aimed to broaden the expressive potential of acoustical means, and to set an alternative model to the "bourgeois culture business", which believed art to be removed from and above the events of daily life. A parallel can be seen in the dawn of "Happening Culture" in the 1960s, which sought emancipation by closing the gap between aestheticism and reality. Just as Happening aestheticised reality, music which included noises and the inherently mundane associations that came with them contradicted the view of art as strictly detached from everyday life.

New listening

In music as in *Hörspiel* there was the hope to reach a listening public increasingly untouched by the normal concert industry. To awaken "new listening" through the conception of unprecedented audio com-

position must also have been in the interest of the institution of radio, since the fostering of uniquely radiophonic qualities could have combated the loss of listeners (begun in the 1970s at the latest, and in part due to the provision of television entertainment in every household, see above). Radio institutions were nevertheless slow to introduce the rising trends in *Neue Musik* and electronic music into *Hörspiel* productions. The initiative for radio art across traditional genre boundaries was largely limited to the artists themselves and, from this point on, included a conceptual backing in music theory.

Knilli's concept of the "totales Schallspiel" Without actually mentioning the term *Ars Acustica*, Friedrich Knilli made an important contribution to the establishment of the genre as an independent form of radio art in 1961, with his paper, *Das Hörspiel – Mittel und Möglichkeiten eines totalen Schallspiels*²³ ("The radio play – means and possibilities of a total sound play"). In his theory, the acoustic layout was the singular measure of the *Hörspiel* as sound-event and was thus differentiated from the conventional *Hörspiel* using the term *totales Schallspiel*.

According to Knilli's guidelines, the elements of the *Hörspiel* should no longer relate to the outside world, but only to one another in their materiality. Here he saw a similarity to music. His *Schallspiel* was also closely tied to the aforementioned changes in the cultural landscape in Germany in the 1960s (television, electro-acoustic composition, rejection of purely internalized listening in favour of multimedia agitation and synaesthetic experiments).

Karl Sczuka Prize

The Karl Sczuka Prize,²⁴ awarded in the context of the Donaueschingen Music Days, honours *Hörspiel* work for musical or radiophonic excellence. It is remarkable not for its influence on the field of *Hörspiel*, but rather as it represents a reaction

to existing trends. The quest to create a forum uniting New Music and experimental *Hörspiel* productions reflected the growing desire to remove barriers between the two genres.

From the perspective of radio as a mass medium, it is notable that thus honoured works – as is seemingly the case with much contemporary artwork – never reach the masses and even require a certain degree of mediation. Nonetheless, the Karl Sczuka prize holds an outstanding position in the world of Radio Art, Ars Acustica, and even Audio Art in general. The elevation and distinction of at least two per year has created and continues to create a catalogue, documenting the gamut of specifically radiophonic composition. The scope of the field is thus defined but also potentially expanded with each year's addition. Regretfully, the prizewinning pieces are not individually retrievable. The results appear in publications,²⁵ but the pieces themselves remain practically unheard, barring the occasional rare broadcast by regional stations.

The theoretical importance of the prize is increased by the international nature of the pool from which the winners are drawn. Of course, there are other prizes which contribute to a complete image of audio art,²⁶ but the Karl Sczuka Prize is one of Europe's oldest and displays the most continuity.

An investigation of the theoretical basis of the Karl Sczuka Prize recipients since 1968 reveals a delay with respect to developments in literature and music. As shown above, the strictly mathematical, technically based or politically motivated composition methods in *Neue Musik* were already present in the first twenty years after the end of the war. A return was already underway in the 1970s – away from pure intellectualism and back to an emphasis on emotion and depth of expressivity. In the experimental phase of *Neue Musik*, receptiveness to foreign methods such as col-

lage and use of noise had established the ties to *Hörspiel* production. Thus, the renewed consciousness of traditional melodically and harmonically based approaches represented a “remusicalisation”, and with it a distancing from the *Hörspiel*. And yet, techniques and especially results of reflection on the field of *Neue Musik* were vital to the innovation of the *Hörspiel* at the end of the 1960s. Now it was the creators of radio and *Hörspiel* whose experimentation approached the acoustic domain.

Admittedly, the radical “materialisation” (“Vermaterialisierung”) of Lettrists, Bruitists, and the compositions by Karlheinz Stockhausen, Dieter Schnebel, John Cage, etc. had been conceived and, to some extent applied already. Yet now, with the trend returning to musical parameters in *Neue Musik*, radio artists opened a new area, which was specifically bound to radio, but also tied in literature and music to some extent. What was previously found in the expansion of boundaries or on the edge of literature or music, now created a room of its own in the genre of experimental *Hörspiel* known as Ars Acustica. The acoustical expression whose diversity had unfolded (with some interruption) throughout the course of the *Hörspiel*'s history, appears finally to have established itself, with its building blocks (pitch/sound/music, language/speech, and noise), and it seeks forms of compositional implementation.

New media and digitalisation

With the spread of the personal computer at the end of the 20th Century, the number of experimenters in the realm of electroacoustical composition grew exponentially. A large portion of the resulting productions aimed at the entertainment sector and served, or even revolutionized club culture (among other areas). Audio-lounges arose in many locations, in which a mix of common beats, sound-scapes, musical

structures and concrete sounds were played. An example can be found in Ambient Music, which functions both on a purely atmospheric level as acoustic wallpaper, and on the level of fine detail with a mature and explicitly aural material aesthetic. These developments in popular spheres comprised the second emancipation of concrete sounds in music. In this context, people were sensitized to a sounding world which had yet to receive attention – neither from so-called classical music (“ernste Musik”), electro-acoustical composition and musique concrete, nor any other form of sound art (*Hörkunst*). They thereby attained, at least potentially, the basis for a form of aesthetic listening and aestheticising of everyday life, as well as the artistic use of the audible world, for example, in the form of Ars Acustica. Parallel to these developments, some *Hörspiel* departments also revised their self-images. They became *Medienkunststätten*, (venues for media art) discovering live events beyond the radio stations and, in the case of SFB,²⁷ launching sound installations not connected to radio itself. In many cases, they even opened up to club culture.

The tremendous spread of the PC was finally the cause of numerous new career choices. Once divided areas of production could now – at least from a technical standpoint – be brought back together. What had been common in electro-acoustical composition now found its way into the field of the *Hörspiel*.

The composer or author does not create a product to be interpreted by others, but rather he executes his work himself at every stage. In this sense, he unites the roles of author, dramaturge, director, and producer in one person. As previously mentioned, music had already encountered this type of combination of musician or composer and producer in the 1950s. The last decades of the 20th Century saw the addition of the author-producer. Certainly, the “simplified” technical conditions did not necessarily guarantee aesthetic value.

First and foremost, they made the means of production accessible on a broad scale. It remains to hope that there are some amid the author-producers who recall the history of music, *Radiokunst* and Ars Acustica, and thus avoid reinventing the wheel on a daily basis.

Radio institutions, contemporary sound art and Ars Acustica

Radio is currently withdrawing from its responsibility the aforementioned sensitizing of the “masses” to audible phenomena and their aesthetic use. Whether in Canada, Australia, Holland, or recently in Germany at Rundfunk Berlin-Brandenburg, Ars Acustica programs are disappearing rapidly, or, as in other institutions, they are being “starved” by budget cuts. Contemporary, non-musical, non-literary sound art, which has long since become a genre in itself, is ignored or overlooked.

It can thus be concluded today that the idea of radio-specific art has bypassed the very medium which once brought it to life: *Radiokunst* and Ars Acustica have ripened into a self-contained art form which claims its place beside visual art, literature, and music in the business of culture, in festivals, in series and clubs, on-site and online.

The fact that the institutions have rid themselves of explicitly radiophonic art at just the moment when a new audience for the field has emerged, will work against them in the not-too-distant future, when they are faced with the loss of a discriminating audience.

Translation: Allegra Silbiger

Notes

- 1 WDR stands for Westdeutscher Rundfunk, or West German Broadcasting, and is based in Cologne.
- 2 WDR-Studio Akustische Kunst, 155 works, 1968–1997, Cologne 1997.
- 3 A few established programs, others were cut from the budget.
- 4 The term *Schallspiel* is understood as a deliberate treatment of the sounding qualities of the materials pitch, text, and sound. It stands in contrast with the (literature-bound and spoken word-based) *Handlungs-Hörspiel*, divisible itself into *Sendespiel* and *Wort-Hörspiel*.
- 5 Reinhard Döhl, *Das neue Hörspiel*, Darmstadt-Wissenschaftliche Buchgesellschaft 1988 (= *Geschichte und Typologie des Hörspiels* 5), p. 122.
- 6 Referred to below as *WortHörspiel*.
- 7 Below also *Schallspiel*, although this term primarily describes the position of the technical-acoustical play.
- 8 Produced in the milieu of the WDR since the 1970s and celebrated by publications as a paradigm change in Hörspiel production.
- 9 Cf. Carl Hagemann, *Hörspielmusik*, in: *Funk*, 1928, no. 22.
- 10 Ibid., p. 169; quoted according to Christiane Timper, *Hörspielmusik in der deutschen Rundfunkgeschichte*, Berlin: Spiess 1990, p. 29.
- 11 Quoted according to Fred K. Prieberg, *Musica Ex Machina – über das Verhältnis von Musik und Technik*, Frankfurt/Main, Berlin: Ullstein 1960, p. 32.
- 12 Reinhard Döhl, *Das Hörspiel zur NS-Zeit*, Darmstadt: Wissenschaftliche Buchgesellschaft 1992 (= *Geschichte und Typologie des Hörspiels*), p. 6; Examples included the previously named *Danger* (1924) by Richard Hughes, Hans Flesch's *Zauberei auf dem Sender* (1924), Rolf Gunold's *Bellinzona* (1924, not broadcast), and Erich Ebermayer's *Der Minister ist ermordet* (1926).
- 13 The seizure of power by the National Socialist Party on January 1st, 1933.
- 14 Nanny Drechsler speaks of the National Socialist's radio work as a "barrage of propaganda", cf.: Nanny Drechsler, *Die Funktion der Musik im deutschen Rundfunk 1933–1945*, Pfaffenweiler: Centaurus 1988, p. 35.
- 15 Stefan Bodo Würffel, *Das deutsche Hörspiel*, Stuttgart: Metzler 1978, p. 120.
- 16 Günter Eich is one of the most important radio authors in postwar Germany.
- 17 Hermann Keckeis, *Das deutsche Hörspiel 1923–1973*, Frankfurt/Main: Athenäum 1973, p. 108.
- 18 Cf. on this point: Herbert Eimert; Hans Ulrich Humpert, *Das Lexikon der elektronischen Musik*, Regensburg: Bosse 1973 (regarding terminology) and Hans Ulrich Humpert, *Elektronische Musik – Geschichte – Technik – Kompositionen*, Mainz, 1987, particularly p. 57ff.
- 19 Traditional musical notation positions all voices (when there are more than one) below one another. In Lutoslavski's *String Quartet* (1964), however, the voices are notated in "51 sections". Cf. Günter Altmann, *Musikalische Formenlehre*, Munich: Saur 1984, p. 173.
- 20 There are numerous examples for this principle. To name just a few: Ronald Steckel *Das China Projekt* (SFB/SWF/WDR 1985 – analysed in detail elsewhere by the author of this text. The coincidental nature of materials is also a decisive aspect of Mauricio Kagel's (*Hörspiel*) – *ein Aufnahmezustand* (WDR 1969). John Cage's concepts of original sound materials (following literary motives) also fits into the category of (partially) randomly determined audio works.
- 21 Pierre Schaeffer, Art. *Musique concrète*, in: *Riemann-Musik-Kexikon*, Sachteil, 12th ed., Mainz: Schott 1967, p. 618. Cf. also sound examples on the record, FONON CE 31025.
- 22 Hansjörg Pauli, in: booklet text accompanying record *Luc Ferrari. Avantgarde*, Deutsche Grammophon 2561041.
- 23 Friedrich Knilli, *Das Hörspiel – Mittel und Möglichkeiten eines totalen Schallspiels*, Stuttgart: Kohlhammer 1961.
- 24 Awarded for *Hörspiel* music since 1955. Since 1970, it honors explicitly radiophonic compositions in the present-day sense of Ars Acustica. Recognized today as the highest honor in the field.
- 25 Hermann Naber; Heinrich Vormweg; Hans Burkhard Schlichting, *Akustische Spielformen. Von der Hörspielmusik zur Radiokunst. Der Karl-Sczuka-Preis 1955–1999*, Baden-Baden: Nomos 2nd ed., 2005 (= *SWR Schriftenreihe Grundlagen* 1).
- 26 For example the "Prix Art Acustica", awarded several times by the WDR, and the "phonurgia nova" in France, etc.
- 27 SFB is the former Sender Freies Berlin (today Rundfunk Berlin Brandenburg). Manfred Mixner initiated the SFB-Klanggalerie in 1995, and it continued to commission sound installations in the radio station, building regularly in the 10 years which followed. The materials of the installations were then further developed for the program "Internationale Radiokunst" and broadcast as radio compositions. The leadership of the RBB cancelled the Klanggalerie in 2005 and the radio program in 2006, both without replacement.

On the Death of György Ligeti

by Reinhard Oehlschlägel

The Hungarian composer and teacher of composition György Ligeti, born on May 21st 1923 in the province of Siebenbürgen (today in Rumania), died in Vienna on June 12th 2006, aged eighty-three, after a long, serious illness.

Growing up bilingual in his childhood and schooldays, Ligeti began his music studies before and immediately after his final school examinations, also with his first small attempts at composition. He rapidly took Béla Bartók as his example, whose *Second String Quartet* was for him the key work confirming his desire to become a composer. Since then, he studied music at the Budapest Academy of Music. The conclusion was marked by a *Jugendkantate* for choir and orchestra, a humanitarian piece. After this, Ligeti worked in Bartók's footsteps on research into folk music and later obtained a contract teaching harmony. During this time, the first compositions were created, but which stood no chance of performance until censorship was eased in the period of political relaxation. He gained his information on developments in Western Europe from his radio, on which, however, he could only listen in secret to concerts from Munich and Cologne.

During the Hungarian Uprising of 1956, Ligeti fled across the Hungarian-Austrian frontier to Vienna and travelled spontaneously to Cologne to work in the electronic studio of the West German Radio there. Karlheinz Stockhausen helped him with the necessary formalities. Ligeti's studies in the electronic studio and what resulted in them for his music for orchestra and other ensembles took Ligeti to the top of the Western European composers' scene in a very short time. A comparatively strict electronic glissando study in 1957, the sound colour study *Artikulation* in 1958, and finally the sound colour study *Appari-*

tions in two movements for a large symphony orchestra, first performed at the Cologne ISCM festival in 1960, are the stations. The following breakthrough piece for the Donaueschingen Music Days, again worked rather more for effect, is then *Atmosphères* (1961) – a short way to Ligeti's new world-fame.



György Ligeti as a small boy, photo: private

These years are the key to Ligeti's person and works. Little as it is remembered today, it was a matter of seriality. Naturally, Ligeti does not count among the initiators of seriality; he came across it as the common form of process and language in the Cologne studio. But he identified himself enthusiastically with serialistic language, which, coming as he did from the aesthetically-controlled Hungary, he found less a restriction than a liberation. After the breakthrough to world-fame in the very

specialized field of composed music, Ligeti found no lack of commissions, of invitations, for example, to the Darmstadt Summer Courses or to teach at colleges of music, of composition prizes and patrons, of possibilities of achieving better publication conditions and also of chances of getting the best interpreters for the performances and recordings of his music. The fundamental side of his existence, however, is the internal development of compositional ideas and their realization in scores and drafts.



21st International Summer Course for New Music in Darmstadt, 1966, György Ligeti (l) and Bruno Maderna at the rehearsal of *Aventures*
photo: Pit Ludwig © Internationales Musikinstitut Darmstadt (IMD)

After the first electronic pieces – Ligeti was principally enthusiastic about the dimension of the sound colour which seemed for the first time to be freely available in serial electronic music – he was fascinated by the translation back to the orchestra of the sound colour sequences of the electronic music, the outwitting of the insuperable inexactitudes of the orchestral ensemble playing by means of clouding and “fouling” of harmonic and rhythmic contexts, but also the incredible purity of the pure octave sound spread over the spectrum and the whole sound space of

the orchestral instruments, a first element of re-employed tonal music language. From 1961 on, Ligeti took another turn with his fluxus-like pieces. He took the opportunity of an invitation to Alpirsbach in Austria for *Die Zukunft der Musik* (“The Future of Music”), at which he wrote the title of his lecture on a blackboard before his select audience and then left them alone with it. The audience reaction was recorded on tape and played back. It is in this context that the *Trois bagatelles* for piano and the *Poème symphonique* for a hundred metronomes are also to be seen. It is significant that Ligeti did not speak of seriality in connection with *Artikulation* nor of fluxus in *Die Zukunft der Musik*. In *Volumina*, the piece for organ (1961), we are concerned with the transposition of the presentation of sound colour movements from electronics and the orchestra to the organ by cluster technique. In *Aventures* for coloratura soprano, alto, baritone and small instrumental ensemble (1962), non-semantic, absurd, surrealistic gestures and drama are tried out consistently, representing an absolute opposite to all traditions of theatre, the totally different, in which practically any realization on the stage had to remain unsatisfactory in comparison with the radical idea. The idea behind the *Requiem* of 1965 was comparatively non-radical, even if extraordinarily lavish in the use of soloists, two choirs and orchestra. It is the endeavour to compel together traditional voice and instrumental treatment with advanced seriality and first moments of tonality. In *Lontano* (1967), the most successful of Ligeti’s orchestral pieces, a study of nearness and distance, a subliminal re-use of functional harmony occurs in the form of a clouded neo-tonality. The *Violoncello Concerto* of 1966, on the other hand, can be seen as a utopian idea piece. Ligeti spoke previously of integrating the soloist fully into the orchestra. Afterwards, he admitted that the piece corresponded after all to the scheme of conventional solo concerti. Traditional aspects of the *Second*

String Quartet of 1968 are the instrumentation and the division of the music into several movements. But movement by movement, the gestures and instrumental expression are increased into a new dimension, partly reminiscent of Alban Berg's *Lyrische Suite*.

In the 1970s, there followed a series of orchestra, chamber orchestra, string orchestra and ensemble pieces, of which the most sophisticated is the *Chamber Concert* of 1970 for thirteen instruments. In all these pieces, Ligeti uses different conventional movement models, without these being able to be termed neo-romantic or post-modern or similar. In *Monument, Selbstportät, Bewegung* ("Monument, Self-Portrait, Movement") (1976) for two pianos, quite peculiar expressive studies arise, a critical analysis of US-American Minimal Mu-

sic, at least of Steve Reich. Scurrility is also the dominating mark of the only opera Ligeti ever composed. *Le grand macabre* of 1978 is a grotesque after Michel de Ghelderode's theatre piece of the same name, so to speak related to the *Roi Ubu* material. In this piece, too, Ligeti uses traditional forms, those of opera. The overture is played on an out-of-tune scale of car horns. The soloists sing manneristic arias and duets in the finest parallels of thirds and sixths with drastic courses of action. And at the end, the title figure of the Great Macabre rides in on a nag as the Grim Reaper.

Variations concertantes for chamber orchestra, 1956 (unfinished, unpublished), sketch (Paul Sacher Stiftung, Basel, collection György Ligeti)

This piece Ligeti started in 1956 remained unfinished – most likely because of the confusion during the Hungarian revolution and his emigration to Vienna – a fate several other projects of that time met. The presented sketch contains the first 26 bars of a fragmentary part-celle, it gives an idea of how profoundly Ligeti changed his composition technique, for instance by the adaptation of dodecaphone elements.



In the last phase we have purely instrumental music and the idea of outwitting the ear by the speed of playing and by polyrhythmic structures overlaying each other. The *Etudes* for piano created since 1985 are reminiscent of models by Chopin and Debussy, more and more indicative of Bartók in sound, interval and rhythm. Initially, single phenomena of piano-playing are elaborated before a piano concerto is composed between 1985 and 1988 with the same starting-point. The quick first and last movements are reminiscent of Bartók's Bulgarian and Rumanian rhythms. Several of these rhythms run simultaneously and the beat is constantly displaced. In this phase, Ligeti often expressed publicly his enthusiasm for and his inspiration by the music of the pygmies and other tribes of Africa below the Sahara.

His capacity for enthusiasm changed little between his flight from Budapest and the beginning of his illness in the mid-1990s. The most varied results of his highly-agile intellectual lecturing and writing activity are no less impressive. The analysis of *Structures Ia* by Boulez, the investigations into the atonality, harmony and melody of the music of Webern, his interest in the music for player piano by, and his action on behalf of Nancarrow, his speaking up for the constructive Rumanian composer Stefan Niculescu, his interest in the magically-possessed music of the Canadian Claude Vivier and finally the meditation for the music of equatorial zone of Africa and for the work of the ethnologists who have researched into this music, have all characterized fundamentally Ligeti's public image.

Translation: John A. Hannah

A Life Dedicated to Contemporary Music Memories of the Cellist Siegfried Palm

by Stefan Drees

Asked once by the *Neue Musikzeitung* what music made him turn off the radio at once, Siegfried Palm named Sergei Rachmaninov, while the question as to which music he could not resist he answered with the name of Wolfgang Amadeus Mozart. These brief replies seem definitely characteristic of a musician who all his life detested any form of mediocrity, and, regardless of in what function, was never satisfied with half-heartedness, always devoting himself to the highest possible standards.

Palm was born in Barmen (today a part of Wuppertal) on April 25th 1927 and had first cello lessons from his father. After studying under Enrico Mainardi, he first played as a solo cellist with the Municipal

Orchestra of Lübeck (1945–47) and with the symphony orchestras of the North German Radio in Hamburg (1947–1962) and the West German Radio in Cologne (1962–1968). Over and above this, he was, as a passionate chamber orchestra player, a member of the Hamann Quartet between 1950 and 1962, played in the Cologne Piano Trio together with Max Rostal and Heinz Schröter from 1967 to 1974, and also made music for over twenty years (1962–1983) in a duo with the pianist Aloys Kontarsky.

He found his real vocation, however, in his activity as a virtuoso of New Music, which he founded in 1958 with the first spectacular performance of Bern Alois Zimmermann's *Canto di speranza* for vio-

loncello and small orchestra (1957). The performance of this composition, which other cellists before had rejected as unplayable, served as the initial momentum in a career in the course of which Palm established himself in the 1960s and 1970s as the most significant cellist in the area of contemporary music and in this function carried out to great public acclaim the first performance of technically difficult compositions such as Krzysztof Penderecki's *Sonate* for violoncello and orchestra (1964) or Iannis Xenakis's *Nomos Alpha* for solo violoncello (1966). The mastery of Palm's playing and his uncompromising rendering of demands of the highest complexity counts as legendary, for he had the rare gift of grasping the essence of the composition, even in really unplayable parts, and of presenting them musically, of being able to make it possible for the public to experience the sound of the cello formally as a crossing of boundaries.

Palm's musical sensitivity, his ability to penetrate analytically the difficulties of playing technique as well as in the differentiation of a sound and noise production associated with excessive virtuosity predestined him not only for the interpretation of appropriate works; with his ability he also set unanalysable standards of interpretation, inspired the genesis of numerous compositions – among them such varied works as Mauricio Kagel's *Match* for two cellists and a percussionist (1964), Bernd Alois Zimmermann's *Concerto pour Violoncelle et orchestre en forme des "pas de trois"* (1965/66), György Ligeti's *Violoncello Concerto* (1966), Krzysztof Penderecki's *Capriccio per Siegfried Palm* for Violoncello solo (1968), Isang Yun's *Violoncello Concerto* (1975/76) or Wolfgang Rihm's *Monodram* for violoncello and orchestra (1982/83) – and also often aided these in achieving a long-lasting establishment in the concert repertoire or highly-praised recordings. Palm's significance for the rise of the violoncello to one of the preferred instruments of contemporary



Siegfried Palm at the 39th International Summer Course for New Music, Darmstadt 1998
photo: Siegfried Meckle, © Internationales Musikinstitut Darmstadt (IMD)

composition, but also his active role in the constant further development of playing techniques can thus not be estimated highly enough.

Nevertheless, he never withdrew into the world of cloistered specialization, but counted among that circle of composers who endeavoured to pass on their special knowledge and experience to composers and other interpreters. From 1962 to 1976, Palm taught as a lecturer at the Darmstadt summer courses, at the same time running a master class for the violoncello at the Cologne music academy, as director of which from 1972 to 1976 he was responsible for the reorganization of the largest institute of its kind in Europe, which had just moved into a new building, for the musical demands of the present day.

He not only pursued in this function the commitment here necessary for a high-quality organization of musical training, but also on European territory beyond the frontiers of the Federal Republic of Germany as the president of the German section of the European String Teachers' Association (ESTA, 1972–1977). As if this were not enough, Palm also held the office of the general director of the German Opera in Berlin – a post which he held until 1981 and which brought him little approval on

the part of the conservative-minded West Berlin opera public. Apart from his untiring activities as interpreter, teacher of international master courses and as a jury member at competitions, this experience was followed by many years of activity on various committees. He was, for example, president of the Deutscher Tonkünstlerverband (German Composers Association, DTKV, 1978–1993), as well as the International Society for Contemporary Music (ISCM, 1982–1988) and its German section (GNM, 1988–1991 – later becoming honorary president), he was a member of the committee of the German Music Council (1984–1992) and also made a name for himself as president and honorary president of the German-French Arts Council.

On account of this many-sided commitment, Palm was considered an unchal-

lenged person of respect in matters of music and cultural politics until his death in Frechen, near Cologne, on June 6th 2005 at the age of 78. With all his activities, he achieved decisive progress for the New Music, for as a member of its founding generation after the World War II, he was as no other an unceasing supporter of its stable place in society and in musical life – a work which will be painfully missed in the future.

Translation: John A. Hannah

A solo CD – Siegfried Palm plays works by György Ligeti, Krzysztof Penderecki, Anton Webern, Paul Hindemith, Bernd Alois Zimmermann – has appeared at Wergo (WER 6036-2). See www.wergo.de

A portrait in conversation has been issued by Michael Schmidt: *Capriccio für Siegfried Palm*, Regensburg: ConBrio 2005. See www.conbrio.de

Jenő Takács (1902–2005)

by *Wolfgang Liebhart*

The doyen of the Austrian composers has put his pencil out of his hand for ever shortly after his 103rd birthday. He was decorated with numerous national and international awards and leaves behind a large number of works in many different genres.

Takács was born on September, 25th 1902 in Cinfalva (today Siegendorf), then part of Hungary, now in Austria.

Already before and during his studies at the music academy in Vienna with Joseph Marx (composition) and Paul Weingarten (piano) in the years 1921–26, he attended numerous concert tours. In addition he took courses in music theory (with Hans Gál) and musicology (with



Jenő Takács
photo: archive Jenő Takács

Guido Adler) at the University of Vienna. By 1926 he had already established a very lively contact with Béla Bartók that lasted until his emigration into the USA (1940).

His first position led the young musician to Egypt, where he taught piano until 1932 at the conservatory in Cairo, and also researched Arabic music. Takács interrupted this teaching to take an extended trip to Asia, only returning to Egypt in 1934. In 1939 he avoided the national socialist regime by moving to Hungary; in 1948 the communist take-over there spurred a move back to Austria. Concert trips in Europe and the USA

led him finally to Cincinnati (Ohio/USA), where he taught composition and piano between 1952 and 1970 at the university.

Till his old age Jenő Takács continued composing. He wrote numerous works for orchestra, choir and various chamber music combinations, but also pieces for the young generation as well as musical laymen. Stylistically the composer describes his work as follows: "My aesthetic is not restricted to one determined direction. However, it does not deny its Austrian-Hungarian descent. But certainly musical impressions that I gathered during my trips and my activity as a folk music researcher mould not only my folkloric suites. New sound imaginations and composition techniques I test basically for their usability; if

useful, I assimilate it into my personal style."

Takács' extensive activity was honoured and celebrated with numerous prizes. Among other things he achieved the Austrian state award (1963), the Bartók-medal (1981), the gold medal of honour of the city of Vienna and the remuneration cross of the Hungarian Republic (1993) as well as the golden appraisal medal of the University of Music and Visual Arts Vienna (2002). He was also a long-time member of the Austrian section of the ISCM, which conferred honorary membership on him with a solemn ceremony in 2004.

On November 14th 2005, Jenő Takács died in Eisenstadt/Burgenland.

Nam June Paik †

by Stefan Fricke

John Cage once termed him a "converted criminal"; Heinz-Klaus Metzger analysed his sound conceptions as "music that does injury to the term 'music'". Although a fluxist from the beginning, he betrayed the "Flux" idea in the eyes of others because of his participation in the New York performance of Stockhausen's *Originale* in 1964. But most people know him as a video artist, whom Frank Gillette called the "George Washington" of this medium-playform: Nam June Paik. At the beginning of the 1990s, this significant (sound) art thinker noted himself. "Now that I am almost sixty, it is time for me to practice dying a little." In fact, Paik did die in Miami on January 29th 2006, at the age of 73.

Point of departure of the many-sided art/music of Nam June Paik, which in consequence did not shrink from wild attacks, is the discipline of which the philosopher Theodor W. Adorno once said it seemed to

him "of all the so-called artistic sciences the most reactionary and disoriented": musical science.¹ Paik, born in Seoul on July 20th 1932 – see illustration – and who moved with his family to Japan in the spring of 1950 because of the impending Korean War, studied musical sciences in addition to the history of art and philosophy in Tokyo. After submitting his thesis *Untersuchungen zu Arnold Schönberg* ("Investigations on Arnold Schoenberg") in 1956, he matriculated at the University of Munich in the autumn of that year. He wanted, after all, to live in that country which, in his opinion, was home to the most radical New Music, the Federal Republic of Germany. In Munich, he considered for some time writing a dissertation on the music of Anton Webern. But he never got around to this. Meanwhile, he attended the International Summer Course for New Music in Darmstadt in 1957, met

Wolfgang Fortner and followed him to the College of Music in Freiburg. But Paik, who had made his first attempts at composition in his young years, did not last particularly long here either. The next stage of the “cultural nomad”, as Paik once termed himself, was Cologne – until 1963. His teacher Fortner, who did not know what to do with his pupil’s sound conceptions, referred him to the studio for electronic music at West German Radio, he would be better off there. And indeed, in and around Cologne, Paik developed his very specialized musical ideas properly. In the Rhineland, where there was a lot going on anyway intermedially, he was able to present his first pieces of action music to the public. He said “Schönberg wrote ‘atonal’ music. John Cage has composed ‘acompositions’. I write ‘amusic’”. A pitiless ‘amusic’ which practised the demolition of instruments (*One for Violin Solo*) and the dexterous sound play of raw and boiled eggs

and a thousand other everyday things. An action music deconstructing the framework of the repertoire of western music as the favourite musical furniture of the bourgeoisie – “The piano is a taboo. It must be destroyed.” Paik’s attacks were on the philistines of whatever persuasion, against fossilized conceptions of art, the mainstream, the bigoted middle-class society of before sixty-eight. Sometimes his attacks were aimed at his own patron saints. John Cage, for example, whom he has met at the Darmstadt Summer Course and whose Aesthetics of Indetermination fascinated and really infected Paik. It was no accident that he called his earliest “amusic” *Hommage à John Cage*, but then went on to cut off Cage’s necktie suddenly during the premiere of his second work, the *Etude for Pianoforte* at the Cologne studio of the painter Mary Bauermeister in 1960, saying “I don’t like that.” Holy John was, however, thunderstruck, and was unwilling to attend no further Paik performance in the future, but did not keep to this. The Zen teaching says: “If you have found your Buddha nature, destroy it.”

Destruction, deformation, change in form in order to find new forms (of behaviour) by puzzling, provoking and radically reversing what is usual and unquestioned, these are the trade marks of Paik’s art. This is also valid for that artistic sector which finally brought world fame to Paik, in those days often branded a ‘culture terrorist’: video art. In 1965, Paik, who had moved to New York the year before, was one of the first to buy mobile video equipment. Television, the home flicks, a new piece of cultural furniture, and the blunt and dull moving picture landscape had already challenged him to some albeit technically quite simple projects; now, liberated from the TV stations which had remained closed to him for a long time, he was able to realize even more elaborate films and to integrate them into his installation works. Space objects, sometimes of immense dimensions. For example the tower *The More The Bet-*



Nam June Paik, *July 20* (1985). Postcard edition by Klaus Staeck, Heidelberg. Copy signed by Paik, collection Stefan Fricke



At the 13th International Summer Course for New Music, Darmstadt 1958: Nam June Paik, Isang Yun, Francesco Yosio Nomura, John Cage (from left to right)
photo: Hella Steinecke, © Internationales Musikinstitut Darmstadt (IMD)

ter, consisting of a stack of 1003 monitors, which he exhibited in his home city of Seoul on the occasion of the 1988 Olympic Games. In those years, Paik was already a figure, perhaps even the greatest, in the still-young media art market. Between 1979 and 1995, although often speaking of his bad habit of losing money, he was professor of video art at the Düsseldorf Academy of Art, surrounded by prizes and distinctions.

Nam June Paik: music thinker, music injurer, culture terrorist, Fluxist, enlightener, researcher into the everyday, medium critic, medium artist ... He has left behind a weighty artistic heritage, marked at the same time by lightness, playfulness and irony. Without Paik, without his untiring curiosity towards the technical world, without his removal of taboos, today's art would well have taken much longer to reach its present status quo. And without the man who cooperated in Stockhausen performances, made Cage films, gave some (piano) concerts together with Joseph Beuys, fought together with the

cellist Charlotte Moorman against everything which was prudish, the ideological gap between the art forms would have remained unbridged. In the person of Paik and in his work, many strands of recent (sound) art history are woven together. And all that from the departure point of that honourable philological discipline which has hitherto hardly taken notice of him: music science. But it does not need to any more. As early as 1965, the qualified musicologist Nam June Paik BA demanded from his readers that they "Kill Pop Art! / Kill Op Art! / Kill Pot Art! / Kill Paik's Art!"²

Translation: John A. Hannah

Notes

- 1 Theodor W. Adorno, *Was ist Musik?*, in: *ibid.*, *Gesammelte Schriften*, ed. Rolf Tiedemann, Frankfurt/Main: Suhrkamp 1997, vol. 19, p. 615.
- 2 Nam June Paik, *Pensée 1965*, in: *ibid.*, *Niederschriften eines Kulturnomaden*, ed. Edith Decker, Cologne: DuMont 1992, p. 110.

Over Eight Decades of New Music – Does the ISCM WORLD MUSIC DAYS Festival Need a Revival?

by *Richard Tsang*

The ISCM (International Society for Contemporary Music) prides itself on its long history and heritage by its annual World Music Days Festival, one of the longest established festivals of New Music in the world. Undoubtedly Central European in origin, it has grown from an exchange platform among composer groups in a handful of central European countries to a true global organization with over 50 member sections from most parts of the world today. All these years, the WMD Festival has remained the focus of the society as it has been held every year largely uninterrupted since its inception (except during the War).

In the beginning, such a festival was much valued as it provided a prominent platform for many premieres of (subsequent) historically important works; while similar opportunities for international attention were not so common. Its success was further enhanced by the unparalleled 'popularity' of the European avant-garde movement among intellectuals during the post-war decades. Although the ISCM did not mean to represent only a certain musical style, it and the WMD were inevitably associated with such a strong movement. (This misconception somehow continues, even today...).

Programming in the WMD Festivals during those years was not a controversial issue. ISCM WMD programmes were selected (judged) by international juries which usually comprised of established central European avant-garde composers (or individuals who shared similar values), who were then considered the 'authority'. Many composers from the so-called 'peripheral' countries even prided themselves by being selected and programmed in the ISCM WMD.

While this contributed to the golden years of the ISCM in the 1960–70s, it also contributed to its later 'downfall'.

As the 20th Century drew to an end, such 'central European musical imperialism' was gradually replaced by a better understanding and more openness towards different cultures. The peripherals no longer considered themselves outsiders, while the 'mainstream' no longer enjoyed the only spotlight. With this paradigm shift, newer platforms and activities of a variety of musical aesthetics gradually diluted the significance of the ISCM WMD Festivals. At the same time, the ISCM seemed in those years oblivious to the change and stubbornly continued with the same formula for its WMD. The results: gradual disillusionment (or even resentment) by many composers towards the artistic validity of many WMD programmes, and the sharpening of the conflict between 'representation' and 'artistic assertion'. Simply put, the conflict is between demands by member sections of different cultures and aesthetics for 'equal representation' in the WMD programmes, and the selective artistic control by the organizers of the festivals who inevitably have their own specific aesthetic preferences.

The ISCM began to address this issue in the late 1990s when new Rules of Procedures for organizing WMD were put in place to try to cut a balance between these two conflicting aims. It kind of did not work. Festival organizers continued to enjoy autonomy and independence despite efforts by the ISCM to enforce the Rules; while many fear equal representation might dilute any 'artistic focus' essential for the success of any music festival. Meanwhile, the format and structure of the

WMD festivals continues more or less unchanged.

Perhaps it is now time to look at broader issues about the ISCM and the WMD festivals, not merely in the context of its conflicting demands between members and organizers; nor on how members' works could be represented in the WMD festivals. Perhaps we should re-examine the role of the ISCM in the 21st Century and in that context, how the WMD festivals can better help our society fulfil this role.

First of all, what should the role of the ISCM be in the 21st Century? To put the question in another way: what can the ISCM promote in the 21st Century if there is not one consensus (unlike in the early part of the last century) on what contemporary (new) music should be? It is a hugely complicated question but I shall venture to make a few small remarks.

Geo-culturally, the 20th Century saw revolutions still within a basically Western-dominating world-view; while the 21st Century sees integrations and emergences of which the European world-view constitutes only one of many. In music, this calls for a complete overhaul of what we consider artistically valid. The ISCM, if truly living up to its name-sake, must respect this paradigm shift and give equal attention to different aesthetics and world-views. Our concern now may not be on the 'what type of music' we should be promoting, but on aiming at the 'facilitation of an inducing environment' in which further understanding and mutual respect of different musical aesthetics and world-views could take place.

On a practical level, museum-type concert music could be joined by a wider variety of musical practices in which cross-culture, cross-discipline and cross-genre should be treated as a norm, not a rarity. The activities of the ISCM might need to include a much wider gamut of musical practices not previously deemed within the concern of the art music world-view. The WMD Festival, to remain significant,

should look into reflecting these changing needs to include activities other than concert performances. Interactive events, discussions, presentations and other forms of musical platforms could replace the common concerts; while different forms of musical performances in different environments could be encouraged. The ISCM should also look at ways to expand its activities beyond the annual WMD festivals, which it is currently trying to do so. These could include liaison with performers and other artists, educational efforts, reaching-out to the public for better understanding and support of creativity in sounds, etc.

However, the organism is but the summation of its parts. In order to achieve genuine metamorphosis, the change must start from within its component constituents. Discussion and communication among existing members and individuals on this issue would facilitate better understanding and formation of an eventual consensus on which any future change must be based. An overhaul of ISCM's membership structure and internal organization could bring in new blood to the Society sympathetic to this new paradigm shift; while filtering dissidents who could not share the new consensus; thus ensuring a common goal shared by all members of the society.

The ISCM could not and should not be the 'Guardian Angel' of contemporary (new) music, trying to do everything there is to be done. The Society could only function within and through the combined willpower and determination of its members. While living up to the fine heritage established by its forefathers, we must also be vigilant of the changing environment around us. If necessary, we must be brave enough to redefine our goals, missions and visions, without which we will only be trotting towards a dead end.

ISCM World Music Days & Music Biennial Zagreb Zagreb 15–24 April 2005

by *Andreas Engström (Sweden)*

When it was Croatia's turn to organize the annual ISCM festival, entitled World Music Days, the customary tradition of staging this festival in the autumn was abandoned in favour of a spring festival. This was done so that the World Music Days (WMD) could be staged together with what might be Croatia's largest cultural event, the Music Biennial Zagreb. The first World Music Days was presented in 1923 and, except for an interruption during the Second World War, has ever since played a major role in the dissemination of contemporary music, with several festivals staged outside Europe in recent years. The Music Biennial Zagreb began in 1961 and has long been the most important venue for contemporary music in the Balkan region. In short, contemporary music world witnessed the simultaneous presentation of two important festivals in 2005, the WMD and the Music Biennial Zagreb, which attracted large audiences during ten sunny days in April.

On the whole the program was intensive without being overloaded. Starting with a lunch concert at noon, at least four daily concerts were staged, affording ample opportunity to listen to lots of good music and excellent performances. That most concerts were held at venues within walking distance of each other made it easy for enthusiastic listeners to attend everything.

A word of welcome in the program book by the president of Croatia and the minister of culture indicates that this manifestation was important to the city of Zagreb and to the whole of Croatia, a young state striving for membership in the European Union. It seemed important to Croatians to organize the WMD. The fact that the Music

Biennial served as a kind of host was further proof of the high standards of Croatian culture and organization. Judging by the sizeable audiences attending the concerts, it was apparent that those attending got the message. In public and even political terms these two festivals appeared to be of major significance in Croatia.

Audiences probably did not give much thought to which composition belonged to which festival. Although most concerts were co-produced, the program book clearly indicated to which festival each piece belonged. This unusual arrangement – the unification of two 'classical' festivals, each with its own history and ideology – poses several questions concerning programming and aesthetic attitudes.

If one takes a closer look at the program, it becomes obvious that the two organizations differ quite extensively. The Biennial program may be characterized as wide-ranging, while at the same time this program was rather 'safe' and did not take many risks. Many composers and performers were already well known to the contemporary music connoisseur, especially if he or she had attended previous festivals. If one did not have much knowledge about contemporary art music, attending the Biennial concerts afforded an opportunity to become acquainted with most genres and styles. In this respect the program was excellent.

Several concerts indicated that the Biennial certainly is a significant cultural event in Zagreb, almost popular, one might say. The organizers should be given credit for their ability to put together a program that – although not at the cutting edge – corresponds rather well to the state of contem-

porary music today. On the other hand, a clear vision about concepts concerning the program as a whole seemed to be lacking. As said above, most ensembles were engaged by both organizations. This favoured the ISCM, who, if on its own, would not have attained such a high performance level. In a festival as extensive as this one, lots of excellent music certainly was performed, which one would expect. I don't think this is the place to criticize individual pieces or performances. The main problem is basically at the organizational level. The creative and artistic problem the ISCM faces is more a question of programming and festival concepts. While the Biennial presented a wide variety of genres in their programs, the WMD programs mainly consisted of chamber music concerts in which pieces were simply presented one after the other without any structure or encompassing artistic idea. It also made me wonder if this is the highest quality, the most contemporary or most important music that a total of about fifty countries can produce. I do not believe this to be true, and I do not think anyone else believes this either. The problem the ISCM has to face concerns ideas about representation at its festivals. This festival was too much of a smorgasbord, consisting of many dishes with a very neutral and similar taste.

We all know that the works are selected in part by an international jury and in part by the national juries of the respective member countries. Although the ISCM has never taken an outspoken aesthetic stance, it is more obvious than ever before that this organization represents a kind of central European modernism, in part grounded in the past. In today's aesthetic climate, which is more open and broader than ever before, this is not a problem in itself. As long as a standpoint is presented, this can be subject to discussion, which in turn may provoke interesting polarities and artistic questions at a festival like this. An

aesthetic standpoint benefits the plurality of music.

There was indeed considerable variation in both musical styles and genres in the WMD program, which may seem to contradict what I just have stated above. However, I think this variety is the result of great uncertainty as to the aesthetic viewpoints within the various juries. Some of the contributed works point to extremely different approaches, both with regards to ideas about contemporaneity and to art music. However, if the festival's general approach is simply a standard definition of contemporary music, these deviations from the norm do not necessarily render interesting aspects of contemporaneity. Rather they may be regarded as anomalies which display a lack of focus. There seems to be confusion about what contemporary music is today and what role it might play, for instance at a festival such as this one.

A major issue that needs to be analysed is to what extent the selected works are representative of musical life in the member countries. The selection procedure within the different national juries varies. The fact that people speak about these procedures and that some composers prefer to send their works only to the international because they lack confidence in their own national jury, is an indication that there is a gap between the aims of the organization and the realization of these aims. The status of the World Music Days is different in each member country and it is a fact that many established composers do not even care whether their works are performed at the World Music Days or not. In what respect is this type of festival representative, and if so, representative of what? And what role could this kind of festival play today, when contemporary music is to be found almost everywhere in the world, and with a spectrum that is broader than the spectrum of the ISCM? The ISCM may latently have a broad spectrum, but this kind of representational festival is not the right forum to demonstrate this.

Another point of criticism concerns the performance level of the selected pieces. Sometimes this can be blamed on the late arrival of the scores, but this time the reason was probably more often the lack of sufficient rehearsal time.

In contemporary music, a piece is very much a result of the musicians performing it. We are all aware of this. This is perhaps also true at a kind of constitutional level: when performing a work it changes from a scheme or a map of orientation into a living organism. The ensembles and musicians, each with their own preferences, knowledge and profiles, are indispensable in the process of shaping a work. This process might start with a commission and end with a performance. For interpreters it is not always easy – and not always enjoyable – to be assigned a piece that for some reason was selected by someone somewhere. This is a general problem in New Music, especially at festivals where a tricky equation has to be solved, that of juggling different variables such as the festival concept, the represented composers, and the ensembles, each with their own specific talents. Although the ISCM does take this complex situation into account, I imagine that the gap between musicians' preferences and possible influence and those that are in charge of the selection procedure, is wider than in other situations, where there is usually either one person or one association that sets up and organizes the program.

The World Music Days is a huge festival that at every step engages many people in many countries. One result is that the works are not always well executed and sometimes lack the engagement and focus one often experiences at concerts and smaller contemporary music festivals. With this kind of representative system, with national juries who work on their own and without a general concept serving as a basis for their selections, it does not matter if the ISCM is open to current approaches to contemporary music.

The ISCM has about fifty member countries, in addition to a few associated members. One of the founding principles, also relevant today, is that the festival should represent its member countries. But one ought to remember that today's objective as well as the criteria for representation must be different than those in the past. Given today's postmodern discourse and the subsequent loss of the concept of progress, there is always something in musical, structural terms that is contemporary, and something that is not. This has made today's music more multi-faceted than ever before. What were once considered as outdated musical styles can from today's perspective be considered as contemporary as any other style. The question of contemporaneity is a tricky one that needs reflection at a festival such as the WMD. But as mentioned above, sidesteps from the general modernist ideology seem more the result of a lack of focus rather than a presentation of the plural status of contemporaneity.

Moreover, the source of heterogeneity in today's music is to be found in the general process of democratization in the languages and techniques of composing and working with music. The current wide variety in the electronic avant-garde subculture shares venues and compositional tools with the academic tradition, while at the same time only partly inheriting its aesthetics from its electro-acoustical predecessors. This example must suffice. These contact points with subcultures – perhaps not always considered as contemporary art music from a generically or aesthetically and purely musical perspective –, is something that is also missing in the general approach of the WMD.

With over fifty years of western contemporary music in the third world, in former colonies and in Asia, one might ask what direction the various indigenous contemporary musics are taking today. In these global times, contemporary art music is no longer a Western art form that exists

worldwide. It is a once-upon-a-time Western art form that is evolving by discovering new traditions derived from different times and contexts, depending on the specific cultural situation. It is time to shift focus from the goal of spreading a culture to the rest of the world. Instead, we should aim at integrating cultures by extending the definition of the heritage of contemporary art music. This is a truly postcolonial perspective and may give rise to interesting programs, programs that may also position contemporary music at the zenith of our world culture, a position it hardly has today.

Let us return to the actual festival in Zagreb. As stated above, there certainly were many great works performed, sometimes by excellent executors. But a festival with the pretension of representing a global musical culture needs to have a focus and a clear idea or vision about the nature of contemporary music and about what it takes to create a relevant festival from a global and even political perspective. This is certainly not an easy task as many situations are involved at various levels in nu-

merous countries that differ considerably from each other.

The discussion concerning representation versus artistic concept has been going on for quite a while within the ISCM, and the 2006 festival in Stuttgart has as its theme: 'Grenzenlos'/'Without Borders'. We must wait to see what this actually means. There are many good reasons to base future World Music Days on an artistic idea instead of primarily on representation and a vague idea about artistic quality. The WMD could play an important role in today's cultural and artistic discourse. As mentioned above, I feel that the WMD indeed fulfilled this role in Croatia to a certain extent. More generally, I also believe that this is true for those countries where Western art music is a recent phenomenon, relatively speaking. However, this is not always the case. And no wonder. The fact that one piece is from Venezuela, another from Japan, and yet another from South Africa, is not a point in itself. So what! And it is not every year that the WMD is helped by the Music Biennale Zagreb.

Scelsi's one Note Saves the Day in Zagreb

Michael Blake (South Africa)

My interest in this event lay less with the annual ISCM festival, which more or less represented the entire ISCM membership though still plagued by a lot of second-rate music, but more with the Zagreb Biennale, one of the great contemporary music festivals of the post-war era, which started in the then Yugoslavia during the communist years and continued unabated through all the unrest and wars of the 1990s. And is now, as a distinguished British music critic commented, "run by the men in suits". Not

necessarily a good omen for the more interesting paths of New Music, but there were enough such paths to attract an enthusiastic audience and to add lustre to the parallel ISCM programme. And the festival went off very smoothly.

Although I never got to this particular festival before 2005, I had always been aware of its existence and its programming and had heard broadcasts at various times on BBC Radio 3 during my years in London. And what drew me to this particular

festival was the presence of Sofia Gubaidulina and a concert of her works, plus several concerts devoted to or including works of the Italian recluse Giacinto Scelsi, which marked his otherwise un-noticed centenary.

I was disappointed by the former and elated by the latter. Gubaidulina has an enormous reputation and is widely performed in many parts of the world. I had previously always heard a single work of hers in the context of a concert of New Music, but an entire concert of her works (sadly) revealed the flaws in her conception and technique. As one of my ISCM colleagues noted, you could hear all too easily when she had taken her lunch-breaks.

Most of the works featured musicians very close to her including the German That Ensemble, and all of them included the bayan (a kind of folk accordion) in their instrumentation, which did at least give the concert a particular flavour. In *De Profundis* there simply seemed to be too many ideas, while *In Croce* worked better but seemed too inevitable in its outcome. Having movements in *Silenzio* felt like a copout and another excuse for constantly introducing new ideas. John Cage admired her, and perhaps she could have learned a thing or two from him about economy.

By contrast her “press conference”, which was basically a series of detailed answers to 3 or 4 questions, gave us insights into the thinking that never found expression in the compositions. Hosted by the Croatian Composers Society with cameras rolling throughout, Gubaidulina started by telling us that between 1975–81 she had been a member of an improvisation group called Astrea, a direct response to the intellectualism and structural organisation of 20th Century music. These performances that she had noticed in other countries too, were basically “home concerts, which are more like conversations, judged by the musicians themselves”. Freedom from notation was an important factor, and it was

more of “a spiritual music experience that I couldn’t reach by writing at a table”.

A concert by the Quartetto d’archi di Torini gave us a rare treat in the form of all five string quartets of Scelsi, played without the usual tough and business-like style of the Arditti Quartet (who usually appear at ISCM festivals, though not this one), but with far greater warmth and passion than the English ensemble can normally muster. The early *First Quartet* is the only one that is almost a conventional string quartet, whereas by the *Fourth Quartet* one is into familiar Scelsi territory: the exploration of single pitches through colour and articulation, here intensely accompanied by the heavy breathing of the players. This piece is one of the best in terms of Scelsi’s refinement and concentration of his technique and language. A “Homage à Giacinto Scelsi” featured all his exquisite short pieces for flute, percussion and double bass, performed by a trio of distinguished Italian players including the flautist Roberto Fabricciani as the highlight of the final orchestral concert, given by the legendary Zagreb Philharmonic Orchestra, was once again a work of Scelsi, *Hurqualia*, in which each of the four movements brilliant explores just a single pitch. Even in his first orchestral work, dating from the early 1960s the composer is already emerging as a true original.

Aside from the featured composers, it was refreshing to hear some of the classics of the 20th Century. Steve Reich’s *Drumming* outshone everything around it in the light of its freshness and originality, though this concert by Studio Percussion Graz also included a piece by Lukas Ligeti, *Stroboscope*, which wisely explored one idea.

And then there were some very exciting late night improvised concerts: the Franz Hautzinger Regenorchester XI from Austria, led by quartertone trumpeter Hautzinger in very minimal music – reminding one almost of the music of Scelsi – and fine jazz singer Maja Ratkje with fellow

Norwegian electronic musicians John Heger and HC Gilje and accompanied by a beautiful video. Also late one evening we heard Miguel Azguime's *O ar do texto opera a forma do som interior* (*The air in the text operates the form of the inner sound*), 45 minutes of electroacoustic theatre and sound poetry for a performer (Azguime) and live electronics. This is an intriguing marriage of words (Azguime's own poems), electronic sounds and physical gestures that articulates beautifully the composer's concept.

A striking feature of the festival programming was the conservatism of the orchestral works. I asked myself two questions: Do (even radical) composers write conservatively for orchestra, maybe because orchestral musicians are conservative? Or do ISCM juries choose conservative orchestral works for ISCM festivals, maybe for safety reasons? Scelsi's *Hurqualia* mentioned earlier was by far the most (only?) radical orchestral piece on the festival programme. All the other pieces rather reminded me of something else, especially French music.

Zygmunt Krauze's orchestral *Adieu*, in which the soloist (Krauze) played a very out of tune piano (pianino), seemed to inhabit old soundworlds which were reimagined in a typically Krauzian off the wall manner. But it all seemed a little too easy for the listener and it was over before you knew it. This rather French evening included Australian Richard Meale's *Three Miró Pieces* and left one wondering if this was perhaps a French composer living down under in Australia. Like so many composers of that generation worldwide, Meale has retreated into a kind of easy listening, while another Pacific composer, Joji Yuasa merely recycled old clichés from the mid-20th Century in his never-ending *Chronoplastic III – between stasis and kinesis – in memory of Xenakis*.

One of the better orchestral works was Thoma Simaku's *Hyllus*. The opening was not very striking (not the best way to start

a piece) and led me to wonder if composers are so over-awed by the sound of the orchestra and the 'animal' itself that they often produce quite benign music for it. Simaku has become something of an ISCM composer, and on the strength of previous showings his chamber music is far stronger than this. On the whole though I found *Hyllus* quite an imaginative and captivating piece, despite an overlong coda.

Also on a large scale was the opera production, a Hungarian socialist realist piece from the early 1960s. It seemed an odd decision not only to revive Emil Petrovics' *C'est la guerre*, but to bring it over to this festival along with János Vajda's more palatable *Mario and the Magician*. The singers were really not great, but the orchestra sounded good. I found the music simply too facile and dramatically poorly paced. And I felt cheated that there was no aria for the soprano.

Among the most interesting chamber works that were new to me was Wolfgang Rihm's *Chiffre VI* which drew the most original sound – an orchestral quality with horn soloist – from the Schubert octet medium (bass clarinet included). I looked forward to Czech composer Martin Marek's *String Quartet No 1*, but sadly it was cancelled because of illness in the ranks of the Zagreb Quartet – though the composer was present and still acknowledged the audience. I last heard the Zagreb Quartet in a marvellous concert back home in South Africa, but on this occasion they were not on form, though their programme yielded exquisitely beautiful exploration of harmonics and glissandi in the fragile soundworld of Lithuanian Raminta Serksnyte's *The Oriental Elegy*, and a rather conventional pre-Bartók language in the 25-year old Venezuelan Oswaldo Torres' *String Quartet* (2003).

I had hoped to be introduced to and thrilled by music from all the former Yugoslav states, music which one does not often hear outside the region. But on the whole there was little memorable among

the Croatian or other former Yugoslavian composers that we heard. Worst among these was the programme of Serbian composers – late romantic sounding pieces – given by the Belgrade Trio. A Serbian musicologist with whom I had lunch assured me that this was the worst of her country's New Music and even of the composers themselves. Why present it? The solo flute piece by conservative South African Hendrik Hofmeyr sounded positively outrageous in this regressive company.

In between all this, the ISCM General Assembly discussed a host of matters – some interesting new topics, some revivals. Happily, ISCM president Richard Tsang was re-elected unopposed for a second term of office. Hong Kong was chosen to host the 2007 ISCM World Music Days, and at least three countries are currently fighting over who gets 2008. Sweden is the only contender for 2009, and three countries are again squabbling over 2010. While Australia would like 2011, and the ISCM General

Assembly would probably enjoy a rare trip to the Southern Hemisphere, it appears that Croatia would like an encore of 2005.

I would agree up to a point with general director Ivo Josipovic's feeling that this festival was about representing all music and not just what he likes, but the amount of New Music that was past its sell-by date far outweighed the quantity of cutting-edge music which I feel should be the focus of contemporary music festivals. Nevertheless the presenters should be congratulated in having a strong enough element of music that challenges the listener. I for one would have come just for the Scelsi.

Perhaps we should all remember Wing-Wah Chan's (Hong Kong ISCM) adage in closing:

“Only music can transcend the barrier of language with love and peace”. And perhaps this is the real reason why we all get together year after year at the ISCM World Music Days.

Authors

Michael Blake, born 1951 in Cape Town (South Africa), composer, Artistic Director of the festival "New Music Indaba" and president of the South African Section of the ISCM.

Stefan Drees, born 1966 in Kusel (Germany), musicologist and assistant lecturer at Folkwang Hochschule in Essen, dissertation on Luigi Nono.

Andreas Engström, musicologist and critic, university lecturer, editor-in-chief of the Swedish journal for contemporary music, *Nutida Musik*, and member of the editorial board of WNMM, lives in Stockholm.

Stefan Fricke born 1966 in Unna (Westphalia), is a publicist and a member of the committee of the German section of the International Society for Contemporary Music (ISCM), lives in Berlin.

Bernhard Günther, born 1970 in Switzerland, grew up in Germany, since 2004 dramaturge of the Philharmonie Luxembourg.

Andreas Hagelüken, born 1963 in Homberg (Germany), musicologist and cultural journalist working for radio stations, he created the free sound archive www.hoerspielbox.de.

Achim Heidenreich, born 1961, musicologist, dissertation on Paul Hindemith. Project development and event management at the Institute of Music and Acoustic of the ZKM in Karlsruhe.

Folkmar Hein, sound engineer, director of the electroacoustic studio of the Technische Universität Berlin.

Lydia Jeschke, born 1967 in Berlin, musicologist, dissertation on Luigi Nono, music journalist, lives in Freiburg (Germany).

Sigrid Konrad, born 1966 in Kludenbach (Germany), director of the publishing house PFAU in Saarbrücken.

Michael Kunkel, born 1969 in Winz-Niederwengern (Ruhr), musicologist, dissertation on Samuel Beckett in contemporary music, editor-in-chief of the Swiss music magazine *Dissonanz / Dissonance*, has lived in Basel (Switzerland) since 1998.

Helmut Lachenmann, born 1935 in Stuttgart, composer, professor for composition at the University of Music and Performing Arts Stuttgart 1981–1999, lives in Leonberg.

Wolfgang Liebhart, born 1958 in Klagenfurt (Austria), composer, since 2002 teaching at the

Conservatory of Wien, former president of the Austrian Section of ISCM, lives in Vienna.

Christoph Metzger, born 1962 in Munich, musicologist, dissertation on Gustav Mahler, curator for sound art, lives in Berlin.

Reinhard Oehlschlägel, born 1936, was editor for New Music at Deutschlandfunk in Cologne, founder of the journal *MusikTexte*, and editor of the *World New Music Magazine* (until 2005), honorary member of the ISCM, lives in Cologne.

Thomas Schäfer, born 1967, musicologist, dissertation on Gustav Mahler, works at Konzerthaus in Vienna and is Artistic Director of the festival Wien Modern.

Richard Tsang, born 1952, composer, president of the ISCM and chairman of the Hong Kong Composers Guild, organizer of the World Music Days in Hong Kong 2002 and 2007.