

ENGLISH

English

VENUES

AKADEMIE FÜR TONKUNST
Ludwigshöhstraße 120

BESSUNGER KNABENSCHULE
Ludwigshöhstraße 42

CENTRALSTATION
Im Carree

LICHTENBERGSCHULE
Ludwigshöhstraße 105

ORANGERIE
Bessunger Straße 44



			<i>DARMSTADT SUMMER COURSE</i> <i>31.07. – 11.08.2021</i>	
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STRUCTURAL COOPERATION

Thomas Schäfer, Director of the International Music Institute Darmstadt (IMD) and Artistic Director of the Darmstadt Summer Course

*“Cooperation is an exchange from which all participants profit.”
Richard Sennett*

At the beginning of 2019 when we began planning for the 50th Darmstadt Summer Course to be held in the summer of 2020, we picked up a thematic thread which we had previously recognised as being both topical and socially relevant, for example during the Summer Course 2018: a reflection on forms of creative cooperation and collectivity through artistic and discursive mediums. Against the background of constantly increasing efforts to achieve communality and participation during the past few years, we have observed a growing interest among young musicians and composers in creative cooperation within inner-disciplinary, transdisciplinary and interdisciplinary fields. We are interested to establish what role is played by collective practices within musical contexts in our times of the sharing economy, neighbour networks, urban gardening communities and creative commons.

Participative and collective forms of work have experienced a tangible impetus within the spheres of visual arts, theater and performance over the last few years. In the field of composition, a strong concept of (individual) authorship still prevails, but alternative developments have also been observed – particularly in the increasing tendency for performing activities in specific locations and situations. This year, our main objective is to reflect on both the potentials and difficulties of collective activities, good cooperation and common understanding in order to encourage and inspire our young artists to think on a more communal level, remain open to alternative positions and develop collaborative skills.

In the light of radical experiences during the Covid-19 pandemic, our topical area – and the perspective of highly fundamental forms of cooperation – has been put onto a quite new and different track and has lost nothing of its urgency. On the contrary, new contexts have evolved which we could not

have previously anticipated. Our renewed question in 2021 is therefore: how do we structure collaboration in a post-pandemic world? What is the essence of good cooperation? How can collectivity be described within a musical context?

In his book *Together: The Rituals, Pleasures and Politics of Cooperation*, the US-American-British sociologist Richard Sennett developed a number of guidelines which in my opinion are highly appropriate within musical practice – not only because Sennett studied the cello and musicology and frequently undertaken excursions into musical fields, but also because music-making requires genuine cooperation, communication and dialogue.

In Sennett’s argumentation, the term ‘*craft*’ is given an elevated status: craft is seen here as an elementary creative practice and the manual production of objects as an ideal of one’s own non-alienated work. In this context, music could be viewed in a figural sense as artistic craftsmanship – which it actually is in numerous areas. Craftsmanship and workshop are inextricably entwined within this image. In the workshop – which Sennett sees as the counterworld of the factory hall – the alienated work in a capitalist and post-capitalist world can be returned to the individual. This is naturally a very striking interpretation, but let us consider the concept further: activity in the workshop would be characterized by flat hierarchies, small-scale work processes, constant exchange through dialogue and common aims and manufacture. As far as musical practice is concerned which we have been encouraging intensively in the workshop Darmstadt Summer Course over the past years, this means that collective thought, creation, production, experimentation, rejection, demonstration and the entire process itself have frequently become almost more important than the ultimate result. Here, the workshop has become a protected area of experimentation in which constructive criticism is always welcome. The structures of dialogue evolving within this type of work process which are essential for successful cooperation have received an unmistakable dent through the pandemic and yet aspire all the more to the entitlement of creative design. In an ideal case, this kind of *structured cooperation* can act as an enhancement not only of the general social environment, but also of cultural and musical life. It all sounds pretty simple, but

is intrinsically a highly complex undertaking – as is repeatedly recognized and overserved.

There was also a great deal of complexity involved in the planning of this year’s summer course. Right at the beginning of the ‘intensive phase’ in April 2020, we were forced to interrupt preparation for the summer of that year and postpone not only the entire festival but also the academy until the summer of 2021. This required a not inconsiderable effort of coordination which was only made possible thanks to the continuing conviction on the part of artists, ensembles and teams that despite the then entirely incalculable progress of the pandemic, the 50th Darmstadt Summer Course would actually take place – exactly 75 years after its foundation.

For this reason, my most profound personal thanks go to all individuals who have cooperated with us in the literal sense of the word: all tutors, guest artists and ensembles and also all composers who have made their works available to us – some of which are newly composed. My wonderful team at IMD (with Jens Engemann, Sylvia Freydank, Jürgen Krebber, Claudia Mayer-Haase and Regine Zettl) have impressively demonstrated that they have no problems working with three or four potential alternative summer course scenarios in parallel. My heartfelt thanks additionally go to our ‘external’ teams for production (littlebit with Lukas Becker, Aram Khelif, Angelika Maul, Eva Maria Müller and Martin Schmitz), technology (MBM Musikproduktion with Olaf Mielke and Lennard Schubert and Audiluma with David Peltzer) and Friedemann Dupelius and Gerardo Scheige for their editorial work. These names are mentioned in representation of the extensive entire team working in the background whose names are individually listed on pages 100/101.

My highly personal thanks are also extended to the Lord Mayor and cultural representative of the city of Darmstadt, Jochen Partsch, who also gave us his unceasing support during the times of the pandemic. It is first and foremost his encouragement which has enabled the summer course and a number of other cultural initiatives to revive the cultural scene in Darmstadt in the summer of 2021. Without the anchorage of the International Music Institute Darmstadt (IMD)

as the cultural institution of the academic city of Darmstadt, cultural activity during the past year would have been even more difficult.

It is only due to the in part considerable additional support from institutions including the regional cultural foundation Kulturfonds Frankfurt RheinMain, the German Federal Cultural Foundation and the German Federal Government Commissioner for Cultural Affairs and the Media, the federal state of Hesse, the Jubilee Foundation of the Darmstadt Sparkasse, the Aventis Foundation and the Merck’sche Gesellschaft für Kunst und Wissenschaft that this anniversary edition of the Summer Course has been made possible.

In our planning, we have added a clear exclamation mark in our call for cooperation: *Collaborate!* Come together and work in cooperation, communicate, discuss productively, design and reject and then leave your workshop to create new networks. This call also represents a wish which can perhaps lead us over and beyond the twelve days of the summer course. It is simultaneously a chance and a challenge for this year’s Summer Course in its hybrid format of presence and online, onsite instrument studios and digital composition tuition, live concerts and livestream, workshops connecting instrumentalists in Darmstadt with composers in the digital world and online lectures and discourses, in a completely different structure than before the pandemic. There is no going back...

A DOUBLE ANNIVERSARY

Jochen Partsch
Lord Mayor of Darmstadt, City of Science

The Darmstadt Summer Course 2021 is an exceptional undertaking for a number of reasons. Firstly, it represents the great progressive musical and liberal artistic tradition of Darmstadt. The Summer Course has been one of the major cultural events with global recognition in our city since 1946 and has been visited and valued by numerous students from many countries since its inauguration. The course's reputation in Germany, the rest of Europe and across the world has grown significantly during its long and proud history, making it one of the major forums for contemporary music across the globe in which music history has been made on more than one occasion.

This year, it is also exceptional that the Darmstadt Summer Course, held every second year since 1970, is taking place in an odd-numbered year. We are all aware of the reason for this: the Corona pandemic prevented the course from taking place under normal circumstances in 2020. Although this postponement was regrettable, it has brought about a charming coincidence in that the 50th Darmstadt Summer Course will be held exactly 75 years after the year of its foundation in 1946, meaning that we are able to celebrate a double anniversary from 31 July to 11 August 2021.

What is more, the double anniversary of the Summer Course will be accompanied by an exceptional feature: the organizers have created a hybrid format for the first time in the course's history. This year, a number of the Summer Course's components – summer academy, festival and discussion platform – will be held via a variety of mediums: online, as hybrid events and as real live events. It will be fascinating to see whether this will create new opportunities for creativity, inspiration and aesthetics which all form the core of this encounter between composers, performing musicians, sound artists and researchers.

My heartfelt thanks for 50 Darmstadt Summer Courses go to the International Music Institute Darmstadt (IMD) under the direction of Dr Thomas Schäfer. The holding of this type of event is only possible through the high degree of commitment and flexibility of the organisation team, particularly in the current exceptional circumstances, but I also extend my high commendation to the extraordinary artistic and musical standards which characterise the Summer Course.

We are extremely proud that the Darmstadt Summer Course has been supported and held by Darmstadt in its capacity as a City of Science for 75 years. Major sponsors of the events include the Hesse Ministry of Science and Art (HMWK), the German Federal Government Commissioner for Cultural Affairs and the Media (BKM), the German Federal Cultural Foundation and the regional cultural foundation Kulturfonds Frankfurt RheinMain which I would all like to thank for their commitment. Thanks also go to all patrons and project partners including the Aventis Foundation, the Jubilee Foundation of the Darmstadt Sparkasse, the Merck'sche Gesellschaft für Kunst und Wissenschaft, the Auswärtiges Amt [Federal Foreign Office], the Goethe-Institut, the DAAD, the music conservatoire Akademie für Tonkunst and the cultural venue Centralstation.

Despite the current problematic circumstances, I hope the Darmstadt Summer Course 2021 will be able to welcome numerous eager and inspired participants who attract an equal degree of attention from the musical world and audiences and, most important of all, provide exceptional moments during the composition and performance of contemporary music.

ARTISTIC AND CULTURAL COLLABORATION

Angela Dorn
Minister for Science and Art, State of Hesse

The Darmstadt Summer Course will be held for the fiftieth time – 75 years after its foundation – and has evolved over the decades into a cultural institution in Hesse with an international reach. I offer my heartfelt congratulations on the occasion of this anniversary. Over the decades, these courses have experienced multifarious changes and had to withstand a variety of challenges. The current Corona pandemic has however presented one of the greatest challenges up to the present day. The closure of cultural institutions has been a particular burden for all professionals within the cultural sphere, as cultural activity thrives from personal interconnections and social and cultural contact.

Against this background, this year's Darmstadt Summer Course held under the motto "Collaborate!" will be focused on the issue of contemporary forms and the opportunities of artistic collaboration, thereby opening up space devoted to optimism and individual experiences and questions within the context of future artistic and also social collaboration.

A cultural event of this significance and these dimensions requires particularly intensive preparation from content-related and organisational aspects in these difficult times. For this reason, my heartfelt thanks go to everyone who has contributed to making the Summer Course possible this year.

I wish the Darmstadt Summer Course every success this year and all participants wonderfully creative days. Welcome to Hesse!



COURSES



<p><i>ACCORDION</i></p> <p>Studio Krassimir Sterev</p>	<p><i>COMPOSING FOR ...</i></p>
<p><i>BASSOON</i></p> <p>Studio Dafne Vicente-Sandoval</p>	<p><i>À DEUX – COMPOSING FOR HARP</i> Workshop with Gunnhildur Einarsdóttir (Harp) and Sarah Nemtsov (Composition)</p>
<p><i>BODY TENSION AND PERFORMANCE</i></p> <p>One-day workshop with Ulrich Mosch and Marcus Weiss</p> <p>Please see: Wed, 04 August</p>	<p><i>COMPOSING FOR CELLO</i> Workshop with Lucas Fels (Cello) and Hans Thomalla (Composition)</p>
<p><i>BRASS</i></p> <p>Studio Marco Blaauw (Trumpet & Direction), Christine Chapman (French Horn), Abbie Conant (Trombone), Melvyn Poore (Tuba)</p>	<p><i>COMPOSING FOR VOICES AND ACCORDIONS</i> Workshop with Andreas Fischer and Johanna Vargas (Neue Vocalisten), Krassimir Sterev (Accordion), Malin Bång and Lucia Ronchetti (Composition)</p>
<p><i>CELLO</i></p> <p>Studio Lucas Fels</p>	<p><i>COMPOSITION</i></p> <p>Online group and one-to-one lessons and online seminars with Mark Andre, Georges Aperghis, Malin Bång, Raphaël Cendo, Chaya Czernowin, Brian Ferneyhough, Lars Petter Hagen, David Helbich, Clara Iannotta, George Lewis, Cathy Milliken, Isabel Mundry, Brigitta Muntendorf, Sarah Nemtsov, Stefan Prins, Lucia Ronchetti, Alexander Schubert, Simon Steen-Andersen, Hans Thomalla, Jennifer Walshe and Du Yun</p>
<p><i>CLARINET</i></p> <p>Studio Ernesto Molinari</p>	

DANCE & MUSIC

Workshop with Stefan Prins (Composition) & Vera Tussing (Choreography)

DOUBLE BASS

Studio Uli Fussenegger

ELECTRO-ACOUSTIC PERFORMANCE PRACTICE

Workshop with Sebastian Berweck

ENGAGING WITH THE WORLD

Workshop with Jennifer Walshe and Du Yun

FETTECKE COLLOQUIUM

Cookbook Study Circle with Lars Petter Hagen

01.08.: Joseph Beuys – Eating as a system of communication

03.08.: John Cage – Macrobiotic cooking

05.08.: Marinetti's futuristic kitchen and Dalinian gastro aesthetics

10.08.: The Family Meal. Collective cooking and art practice

FLUTE

Studio Claire Chase

GITAR

Studio Yaron Deutsch

HARP

Studio Gunnhildur Einarsdóttir

LISTENING AS COMPOSITIONAL PRACTICE

Workshop with Isabel Mundry, George Lewis and Marco Blaauw

MUSIC IN THE CITY

Workshop with Christian Dierstein, Françoise Rivalland, Håkon Stene (Percussion), Krassimir Sterev (Accordion), Marcus Weiss (Saxophone), David Helbich and Cathy Milliken (Composition)

Please see: Tue, 10 August

PERCUSSION

Studio Christian Dierstein, Françoise Rivalland, Håkon Stene

PIANO

Studio Nicolas Hodges

PITCH 43

One-day workshop on the instruments by Harry Partch with musicians of Ensemble Musikfabrik

Sat, 07 August

RADIO ACTIVITY

Broadcasting New Music: Thinking – Making – Discussing

Seminar with Leonie Reineke (SWR) and Stefan Fricke (HR)

Thu, 05– Wed, 11 August

SAXOPHONE

Studio Marcus Weiss

SONIC WRITING & SOUNDINGS

Online Residence Program

Please see: Sun, 01 August

THE MINIMOOG PROJECT

Workshop with Sebastian Berweck

THE TABLES OF CONTENTS

Workshop with Tarek Atoui (remotely via Zoom), Alan Affichard and Olaf Pyras

<i>VIOLA</i> Studio Geneviève Strosser	<i>WORKSHOP AND CLASS SHOWCASES</i> <i>Fri, 06 August</i> <i>UNDERPASSING (Percussion Studio)</i> <i>Tue, 10 August</i> <i>MUSIC IN THE CITY</i> <i>PIANO STUDIO</i> <i>SAXOPHONE STUDIO</i> <i>Wed, 11 August</i> <i>HARP STUDIO</i> <i>GUITAR STUDIO</i> <i>LISTENING AS COMPOSITIONAL PRACTICE</i> Locations and times as well as further studio presentations will be announced at short notice.
<i>VIOLIN</i> Studio Aisha Orazbayeva	
<i>VOICE</i> Studio Neue Vocalsolisten	





Sun, 01 – Wed, 11 August, Bessunger Knabenschule and Online

OPEN SPACE

Since the Summer Course in 2010 the Open Space has been a core component of the academy program and has developed, especially during recent years, to a kind of “fringe festival”: Course participants, tutors and guests have been using the Open Space rooms extensively for self-motivated exchange and self-organized knowledge transfer in order to share ideas, concepts, texts and “their” music with others.

In this special year, many things are different – not only because the instrumentalists are working on site in Darmstadt and the composers are interacting via digital tools. Therefore, the Open Space serves as a virtual space that Summer Course participants and tutors can enter from their different locations for networking and exchange. As an exception, the Open Space is not public this time. However, the contents of the Open Space events are defined, organized and carried out by the initiators themselves.

There will be two completely virtual Open Space rooms as well as two rooms in Darmstadt where people can record things to share them live or later with others and to discuss them. In contrast to the “golden Open Space rules” the Summer Course team will give more support than usual.

It is particularly important to us that the virtual Open Space is a place of fair and constructive dialogue – like in a personal encounter.

Program:

internationales-musikinstitut.de/ferienkurse/festival/open-space

Sun, 01 – Wed, 11 August, Online

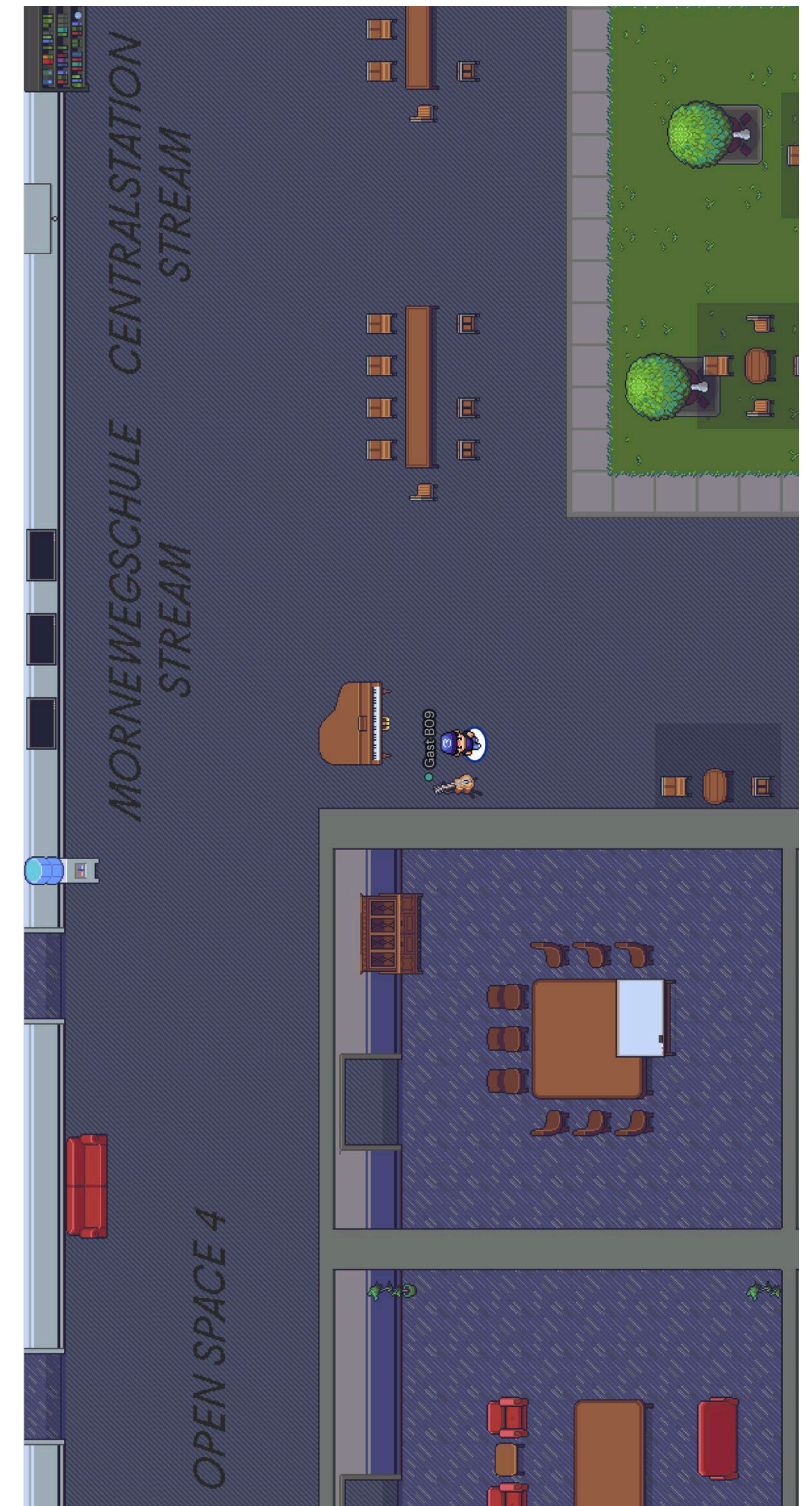
GATHER DARMSTADT 21

What has always made the Darmstadt Summer Courses so special was that they provided the great opportunity of meeting a wide variety of individuals focused on activities surrounding the music of our time in uncomplicated and informal circumstances, sometimes even by chance – on the campus, in coffee breaks, at Open Space events and concerts or afterwards at the bar. This year, personal encounters are not quite as simple as in other years, in some cases completely impossible since the composers are unable to come to Darmstadt this summer. For this reason, we have long considered how to create a type of community spirit at the course and have consequently created a small virtual Darmstadt on Gather.town.

This means that all participants of this year's Summer Course can encounter each other on Gather Darmstadt 21 irrespective of their location, arrange to meet, communicate with each other, exchange ideas, visit concerts and performances, utilise the Open Space, ask questions at the Info Desk and go to the lounge after a concert. Personal contact is naturally irreplaceable as such; we hope things will be back to normal at the next Darmstadt Summer Course in 2023, but will this year still attempt to bring our widely scattered Darmstadt community into contact with each other.

How to use Gather Darmstadt 21:

internationales-musikinstitut.de/ferienkurse/gather





Sun, 01 August

SCORING THE CITY

Presentation of the joint project by Recomposing the City (University of Oxford) and Theatrum Mundi (London)

Please see: Sun, 01 August

Funded by the German Federal Cultural Foundation

Tue, 03 August

SCORE EVENT

Machine Learning, Language & Sound: The Text Score Dataset 1.0

Project launch with Jennifer Walshe, Ragnar Árni Ólafsson, David DeRoure (University of Oxford), Joel Stern and James Parker (Liquid Architecture)

Please see: Tue, 03 August

Funded by the German Federal Cultural Foundation

Wed, 04 August

BODY TENSION AND PERFORMANCE

One-day workshop with Ulrich Mosch and Marcus Weiss

Please see: Wed, 04 August

Wed, 04 / Thu, 05 / Fri, 06 August

COLLABORATIVES

Conversations on collective creativity

04.08.: Swarm Intelligence

With Paul Norman and Natacha Diels

05.08.: Collaboration as life plan

With Katharina Pelosi (Swoosh Lieu) and Herbordt/Mohren

06.08.: Networks

With Andrea Neumann and Jennifer Walshe

06.08.: Open Discussion

With the speakers of the series

Moderation: Michael Rebhahn and Hannes Seidl

Please see: Wed, 04 August

Funded by the German Federal Cultural Foundation

Wed, 04 August

LISTENING TO ARCHIVES WITH PUNGWE

Workshop with the African collective Pungwe (Memory Biwa & Robert Machiri)

Please see: Wed, 04 August

Presented in collaboration with Donaueschinger Musiktage and the DAAD Artists-in-Berlin Program
Funded by the German Federal Cultural Foundation

Sun, 08 August

HOW WE WORK

Think tank session by Cohort

Video statement by Pascal Gielen
and discussion with Myriam Van
Imschoot

Moderation: Kobe van
Cauwenberghe (Cohort)

Please see: Sun, 08 August

Funded by the German Federal Cultural
Foundation

Mon, 02 – Wed, 11 August

LECTURES

02.08.: Nicolas Hodges

03.08.: Dafne Vicente-Sandoval

04.08.: Raphaël Cendo

05.08.: Mark Andre, Isabel Mundry

06.08.: Clara Iannotta

07.08.: Sarah Nemtsov

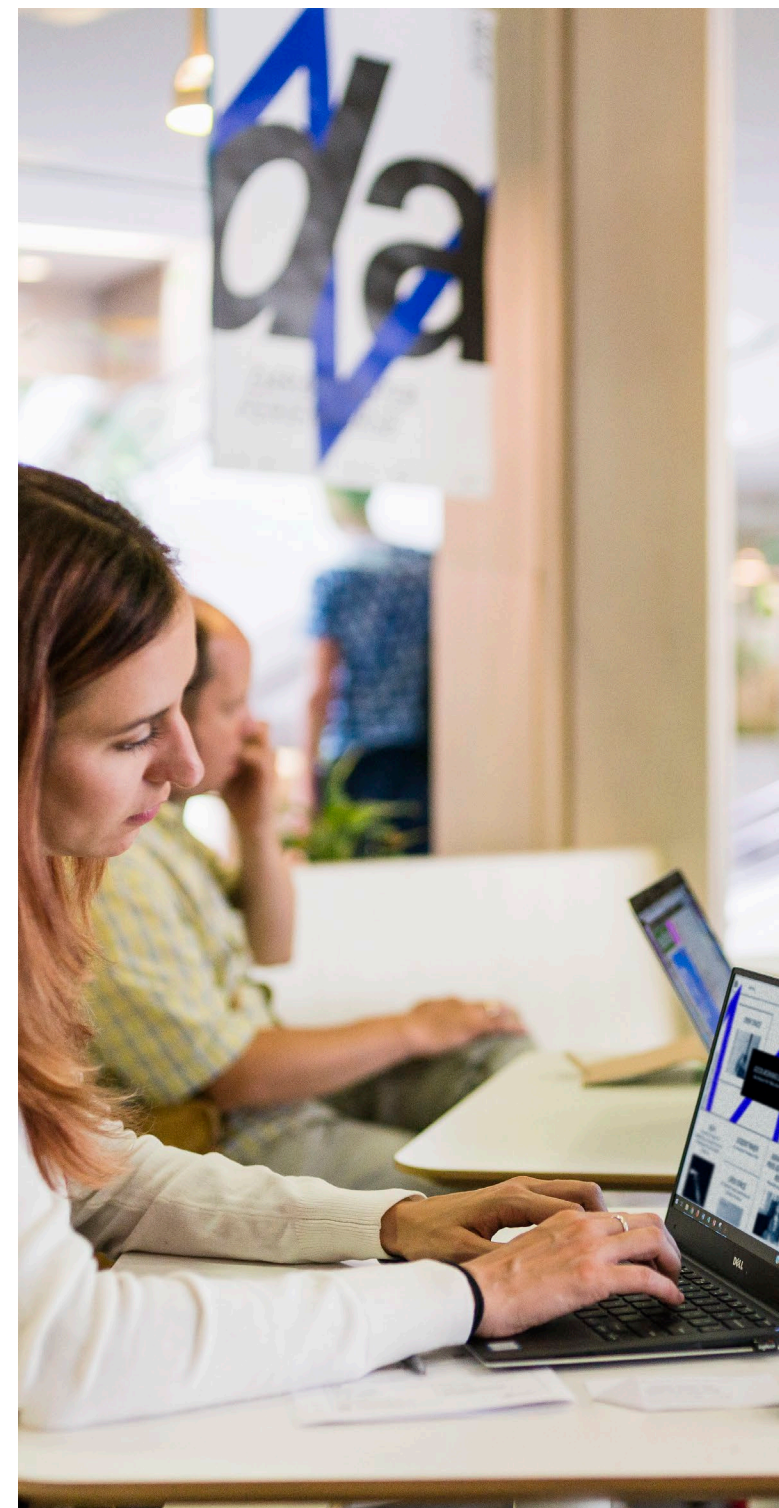
08.08.: Alexander Schubert

09.08.: Marco Blaauw

10.08.: George Lewis

11.08.: David Helbich

The lectures will be made available
online in the mornings, followed
by a Q&A session with each of the
speakers via Zoom in the evenings.





Sun, 01 – Wed, 11 August

SHORTS

The instrumental tutors of the Darmstadt Summer Course have been invited to present each a solo piece that is close to them or challenges them. The recordings will be made available online.

SEBASTIAN BERWECK (Sampler)
Sergej Maingardt: *"It's Britney, bitch"* (2014)

MARCO BLAAUW (Trumpet)
Raven Chacon: *Táá'ts'áadah* (2018)

YARON DEUTSCH (Electric guitar)
Hugues Dufourt: *La Cité des saules* (1997)

CHRISTIAN DIERSTEIN (Frame drum)
Yiran Zhao: *Joik* (2014)

GUNNHILDUR EINARSDÓTTIR (Harp)
Luciano Azzigotti: *Kokon* (2018)

LUCAS FELS (Cello)
Dorothy Ker: *Rare Earth* (2018)

NICOLAS HODGES (Piano)
André Boucourechliev: *Archipel 5D* opus 11 (1970)

ERNESTO MOLINARI (CLEX)
Ernesto Molinari: *CLEX INTERACTION* (2021)
With Daniel Weissberg (Live-Electronics)

AISHA ORAZBAYEVA (Violin)
Jack Sheen: *Television Continuity Solos* (2016/19)

HÅKON STENE (Percussion)
Matthew Shlomowitz: *Royalty Free*, from: *Popular Contexts* (2016)

KRASSIMIR STEREV (Accordion)
Rebecca Saunders: *Flesh* (2018)

GENEVIÈVE STROSSER (Viola)
Georges Aperghis: *Uhrwerk* (2014)

MARCUS WEISS (Saxophone)
Mark Andre: *iv 12* (2015)

31
Sat, July

19.30, Sporthalle Lichtenbergschule | Livestream

AGAIN

Opening Concert of the Darmstadt Summer Course 2021

Malin Bång: *blooming brume* (2020) Live PremiereAlvin Singleton: *Again* (1979)Brigitta Muntendorf: *songs two_love**I. Another Lovesorry* (from: *Ballett für Eleven*, 2018)*II. Daisy, Daisy* (from: *MELENCOLIA*, 2021 / WP 2022)Olga Neuwirth: *locus...doublure...solus* (2001)

Hermann Kretzschmar (Piano)

Ensemble Modern

Enno Poppe (Musical Direction)

When Alvin Singleton presented his work *Again* in Brian Ferneyhough's composition studio at the Darmstadt Summer Course in 1980, he was asked whether the title had a particular significance. "Titles are like names", he replied. "They identify people, but don't say anything about the person." It was his hope however that according to the title, musicians would perform the piece again and again. The Ensemble Modern has done just that: *Again* was part of a recent program developed together with composer George Lewis featuring music from the African diaspora which has already been performed at several locations. The re-encounter with Singleton at Darmstadt is the starting point for a look into the archive: the Brooklyn born composer was a Summer Course participant in the years 1972, 1974 and 1980. In 1974, he received the Kranichstein Music Prize for his work *Be Natural. Again* which was premiered in 1979 in Graz has however never been performed live in Darmstadt. The title *Again* is naturally also a symbol of new beginnings at the Darmstadt Summer Course, despite the festival still being affected by the pandemic to a certain extent. In the opening concert of its 50th edition the Ensemble Modern will also be performing music by Olga Neuwirth, Brigitta Muntendorf und Malin Bång. The Swedish composer Bång's music is very much inspired by everyday sounds. While composing *blooming brume*, she recalled the soundscape of her childhood in a suburb of Göteborg dominated by industry and traffic. Like Malin Bång, Brigitta Muntendorf from Cologne is a first-time composition tutor in Darmstadt. She has extracted two concert miniatures for the Ensemble Modern from her primarily multi-media works. Pierre Boulez considered Olga Neuwirth's *locus...doublure...solus* as one of the most significant additions to the piano repertoire. "It consists of a seven-movement compendium of diverse stylistic aspects of piano-playing." Neuwirth extends the tonal space with microtones by using a sampler as piano 'double' and lets the ensemble explore an extended musical space, too. "Her material exists in a state of flux, meaning that listeners are drawn into an experience which is fascinatingly insecure." (Boulez)

Funded by the German Federal Cultural Foundation and the Jubilee Foundation of the Darmstadt Sparkasse

01

Sun, Aug

10.00
Lichtenbergschule*WELCOME ADDRESS*15.00
Gather*WELCOME ADDRESS*01. – 11.08.
Audio Walk*TOUCHING SOUNDS*16.00
Zoom*SCORING THE CITY*19.30
Sporthalle
Lichtenbergschule*FLETCH*22.00
Stream*SONIC WRITING &
SOUNDINGS*

01

Sun, Aug

10.00 Lichtenbergschule

WELCOME ADDRESS

Welcoming of participants in Darmstadt

15.00, Online (Gather)

WELCOME ADDRESS

Welcoming of participants at other places

Sun, 01 – Wed, 11 August, Different locations in Darmstadt (Audio Walk)

*TOUCHING SOUNDS*Listening situations in public space
A project by DEGEM at the Darmstadt Summer Course

Pieces by Marcus Beuter, Christian Fischer, Monika Golla, Tobias Hagedorn, Verena Hentschel, Georg Katzer, Ludger Kisters, Christoph Ogiermann, Jonas Otte, Dorothee Schabert, Sabine Schäfer, Johannes S. Sistermanns, Andreas H.H. Suberg, Antje Vowinckel

Locations:
internationales-musikinstitut.de/ferienkurse/touchingsounds



A smartphone and headphones/earphones are required for the walk.

This year, the Darmstadt Summer Course will be working in cooperation with the Deutsche Gesellschaft für Elektroakustische Musik (DEGEM) [German Society for Electroacoustic Music]. An audio walk will take participants to diverse public listening situations within the city of Darmstadt where works by DEGEM sound artists can be experienced. The connecting idea is 'being touched': the search is on for sounds which move us via our sense of hearing and 'touch' us through paths of perception, addressing our emotions, spirit and intellect. Kirsten Reese and Marc Behrens from DEGEM have searched for locations possessing specific striking audio circumstances where small signs are installed displaying QR codes. The relevant QR code can be scanned with your smartphone, allowing you to immerse yourself in a foreign sonic environment in the centre of Darmstadt.

01

Sun, Aug

16.00, Online (Zoom)

SCORING THE CITY

Project presentation with Gascia Ouzounian, Mathilde Meireles and Sharon Phelan

In English. Registration: scoringthecity@darmstaedter-ferienkurse.de

Instead of the planned workshop in Darmstadt the “Scoring the City” project team invites to a conversation on Zoom: This experiment at the intersection of urbanism and experimental music takes inspiration from graphic scores in music as dynamic forms that could offer new ways of notating the relationship between design ideas, built form and social life: in other words, between scoring and performing urban space. Throughout 2019 the project hosted four workshops in very different cities with common challenges: London and Paris, two global cities needing to create flexible space to accommodate rapid economic and socio-cultural change; and Belfast and Beirut, cities marked by conflict needing to find common spaces across sectarian divides. The workshops invited architects and composers to explore a site, share their observations, and create scores that challenge the static nature of the architectural blueprint.

The project was conceived and led jointly by Gascia Ouzounian (University of Oxford / Recomposing the City) and John Bingham-Hall (Theatrum Mundi) with research and coordination support from Fani Kostourou (Theatrum Mundi) and Conor McCafferty (Queen’s University Belfast). It is funded by The Oxford Research Centre for the Humanities, and was supported in kind by London College of Communication, Plateau Urbain and Belfast Harbour Commissioners. It is currently being developed as part of the ERC-funded project Sonorous Cities: Towards a Sonic Urbanism (soncities.org).

“Scoring the City” follows previous collaborations between Theatrum Mundi and Recomposing the City: the “Acoustic Cities Study Day”, the Beirut-London exchange workshop “Urban Soundscape and the Politics of Memory” and a subsequent edition published by Optophono, “Acoustic Cities: London & Beirut”.

For the online presentation of the project within the Darmstadt Summer Course 2021 Gascia Ouzounian will be in discussion with Mathilde Meireles and Sharon Phelan, who contributed works to the project in earlier stages of “Scoring the City”.

Funded by the German Federal Cultural Foundation

01

Sun, Aug

19.30, Sporthalle Lichtenbergschule | Livestream

FLETCH

Karola Obermüller: *xs* (2005/12/19) European Premiere of the complete version
Tansy Davies: *Nightingales: Ultra deep field* (2020)
Milica Djordjević: *The Death of the Star-Knower – petrified echos of an epitaph in a kicked crystal of time* (2009)
Hilda Paredes: *Hacia una Bitacora Capilar* (2013/14)
Rebecca Saunders: *Fletch* (2012)

Arditti Quartet:
Irvine Arditti (Viole)ne
Ashot Sarkissjan (Volin)
Ralf Ehlers (Viola)
Lucas Fels (Cello)

The Arditti Quartet is without doubt an institution. Since the formation of the quartet by Irvine Arditti in London in 1974, the ensemble has given the first performances of several hundred string quartets dedicated to the group. The profound virtuoso and outstanding ability of the four musicians has been documented in over 200 CD productions. What is more, the Arditti Quartet has influenced generations of young composers during the last four decades – also at the Darmstadt Summer Course. Since the 1980s, the ensemble has been a fixed element of the festival programme with only a few exceptions. This year, ‘the Ardittis’ will present four string quartets by five female composers from their repertoire. Karola Obermüller, originally from Darmstadt, began her musical training at the local music conservatoire Akademie für Tonkunst and is today professor of composition at the University of New Mexico. She participated in the Darmstadt Summer Course in 2006 – the same year in which the Arditti Quartet premiered her work *xs* to which she has subsequently made several revisions. Tansy Davies was born in Bristol: work on her composition *Nightingales: Ultra deep field* was undertaken precisely during the strange atmosphere of lockdown which sharpened all the senses in the spring of 2020. The works of the Mexican composer Hilda Paredes resident in London, the Serbian composer Milica Djordjević now based in Berlin and Rebecca Saunders who is also based in Berlin have accompanied the Arditti Quartet for a long period. The British composer Saunders commented on *Fletch* which provided the title of this year’s concert: “‘Fletch’ is the English word for the feather at the end of an arrow. The feathers ensure a good flight. I like the image, but also the sound of the word which is associated with the fundamental sound of this piece. Something is shot into the air and brought into flight. [...] Surface, weight and intuition are part of the reality of musical performance: the weight of the bow on the string, the differentiation of touch of the fingers of the left hand on the strings... the essential materiality of a sound, the grit and noise of an instrument, tracing the essence of fragments of color, exploring the physical gesture which creates a trace of sound.”

01

Sun, Aug

22.00, Online (Stream)

SONIC WRITING & SOUNDINGS

Concert with AGF (Antye Greie-Ripatti) and C-drík (Cedrik Fermont)

A concert and workshop series of experimental electronic music has become an integral part of the Darmstadt Summer Course over the last ten years under the title "Electronics Atelier". This year, we took a different approach and invited two artists, Antye Greie-Ripatti (AGF, Poemproducer) and Cedrik Fermont (C-drík, Kirdec), to curate different practices of experimental electronic music for a residence program. This program, called "Sonic Writing & Soundings", is realized in cooperation with Goethe-Institut and will now take place as an online residence. In several online showcases the group will present their work. We start with Antye and Cedrik on 1st August, presentations by the residence artists will follow: Asma Ghanem (Palestine), Linda Mudimba (Zimbabwe), the duo Sarana (Indonesia), PHER (Iran) and [M O N R H E A] (Kenya).

Funded by the German Federal Cultural Foundation
In cooperation with Goethe-Institut

Please also see the text on page 190.



Antye Greie-Ripatti

01

Sun, Aug



Cedrik Fermont

02
Mon, Aug

10.00
On Demand

LECTURE
NICOLAS HODGES

18.00
Zoom

20 MINUTES
NICOLAS HODGES

19.30
Centralstation (Saal)

WAVES

22.00
Stream

TABLES OF CONTENTS

02
Mon, Aug

10.00, Online (On Demand)

LECTURE

NICOLAS HODGES: Where does fashion stop and taste start?

In English

18.00, Online (Zoom)

20 MINUTES

WITH NICOLAS HODGES

Moderation: Michael Rebhahn

In English. Registration: 20minutes@darmstaedter-ferienkurse.de



Nicolas Hodges

02

Mon, Aug

19.30, Centralstation (Saal) | Livestream

WAVES

Alvin Lucier: *Ricochet Lady* (2016)Alvin Lucier: *Same and Different* (2021)

World Premiere / Commission of the Darmstadt Summer Course

Alvin Lucier: *Tilted Arc* (2018)Alvin Lucier: *Me And You* (2021) World Premiere

Dafne Vicente-Sandoval (Bassoon)

Christina-Maria Moser (Violin)

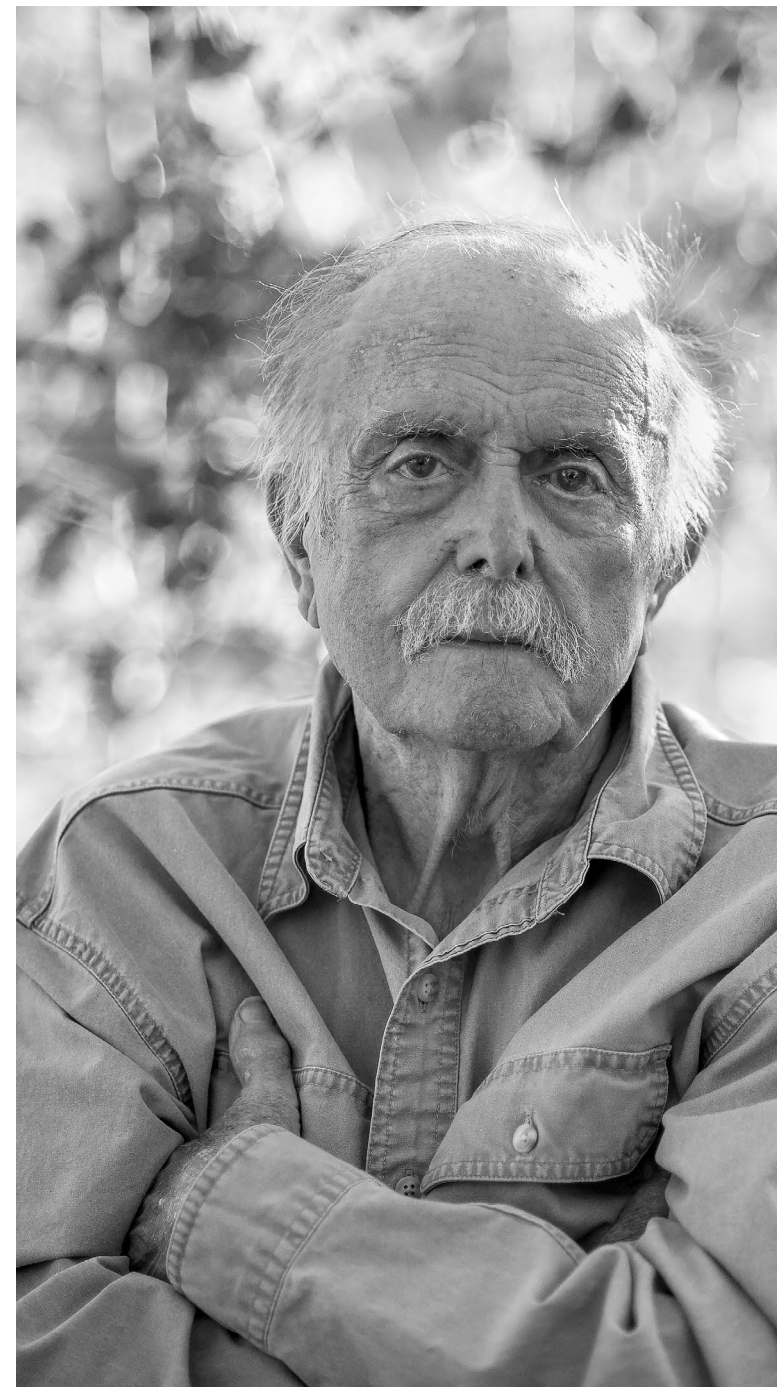
Trevor Saint (Glockenspiel & Sound)

Alvin Lucier can be described as a musical magician. He can make the inaudible not only audible but also visible and can make music spatially accessible in the literal sense of the word. He is able to transform aesthetic reflection into minimalistic tonal images and brainwaves into resonance receptacles for snare drums and cymbals. Alvin Lucier, who celebrated his 90th birthday in May, is one of the great innovators in music of the 20th and 21st centuries. At the beginning of the 1960s, before Lucier called himself a composer, he travelled through Europe on a Fulbright scholarship, studying in Venice, Milan and Rome, also attending the Darmstadt Summer Course in 1961 where he encountered the music of Karlheinz Stockhausen and La Monte Young.

At that time, Alvin Lucier was only just 30 years old. Today, six decades later, the US-American sound archaeologist brings two new works to the Darmstadt Summer Course, one of which was created for the bassoonist Dafne Vicente-Sandoval in response to a commission by the Darmstadt Summer Course. The bassoonist's musical partners are equally familiar with Lucier's music: Lucier is currently writing a new piece for the violinist Christina-Maria Moser and the worldwide renowned glockenspiel player of contemporary music, Trevor Saint, which is planned to be completed shortly before the Darmstadt Summer Course concert. Alongside these two new compositions, Trevor Saint – who is incidentally Alvin Lucier's assistant in addition to his wide-ranging musical activities, will also be presenting two works for solo glockenspiel and bowed glockenspiel with oscillators respectively – music which literally makes the air vibrate: highly 'simple', almost mystical and – yes – also magical.

02

Mon, Aug



Alvin Lucier

22.00, Online (Stream)

TABLES OF CONTENTS

A project by Tarek Atoui, in cooperation with the Fridericianum Kassel

We will show a recording of an improvisation series with *The Tables of Contents* in Mai 2021 in the exhibition “Waters’ Witness” at the Fridericianum featuring Alan Affichard, Tarek Atoui, Amélie Legrand and Olaf Pyras.

The artistic practice of Tarek Atoui is hard to define and none of the customary labels appears to be entirely appropriate: experimental electronics and performance, improvisation, instrument building, sculpture, spatial installation, sound art and participation. Essentially, sound and the sounding object are placed at the centre of his creative work. Almost all of his works are simultaneously research projects undertaken over many years. The project *Within* in which the artist has developed instruments in cooperation with hearing-impaired individuals and instrument makers which can be perceived and played by deaf persons has gained particular fame. His instruments are frequently exhibited in museums as sound installations as well as being used in performance.

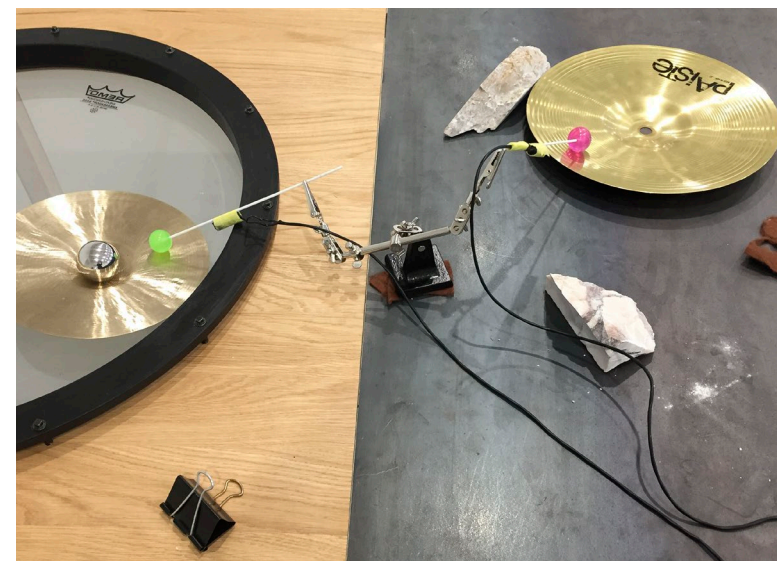
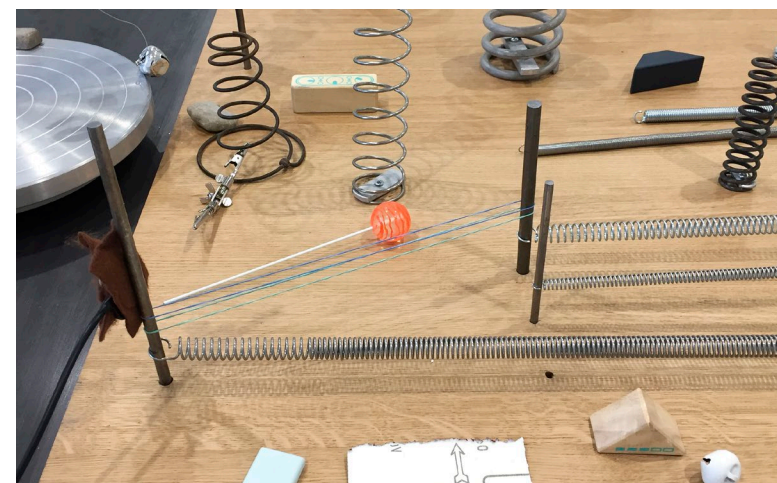
In 2020/21, the Museum Fridericianum in Kassel staged “Waters’ Witness”, the first individual exhibition in Germany to be focused on the work of Tarek Atoui who was born in Beirut in 1980 and is now resident in Paris. The exhibition also included the so-called *Tables of Contents*. This project additionally centres round participation: it consists of three large tables on which a broad selection of instruments is laid out – derivations from Tarek Atoui’s earlier instrumental projects. Several individuals can play simultaneously on these instruments: beginners and professionals, people who can hear and hearing-impaired individuals alike. The objective is joint experimentation alongside communication of the principles underlying this work: induction, sound perception through materials, cyclicity and rotation, air and strings and working with bows.

For many years now, Tarek Atoui has been researching how sound events can be transmitted so that they do not only have an effect on the surrounding environment, but can also be perceived through other sensory organs. Summer Course participants are invited to become familiar with the *Tables of Contents* in several workshops featuring Alan Affichard and Olaf Pyras.

Funded by the German Federal Cultural Foundation

Please also see the interview on page 182.

“I like open atmospheres enabling completely intuitive forms of playing. Consequently, what is produced is sound in its genuine raw and primitive form. This is for me the power of sound – when it vibrates, when you can perceive it and come into direct contact with it. In the spaces I create, there is no single way of listening, but instead numerous possibilities of experiencing sound: visually, audibly and with your entire body. This enables each individual to create his or her own sound experience within this space. My work with individuals with impaired hearing has taught me to create situations which simultaneously offer multiple paths of access. We are all deaf to a certain degree. In contrast to images, our relationship to sound is highly intimate. This is for example why we often close our eyes when listening to music.” (Tarek Atoui in conversation with Katharina Cichosch/Monopol).



The Tables of Contents

03

Tue, Aug

10.00
On Demand

LECTURE

DAFNE VICENTE-SANDOVAL

16.00
Zoom

SCORE EVENT

18.00
Zoom

20 MINUTES

DAFNE VICENTE-SANDOVAL

19.30
Sporthalle
Lichtenbergschule

TOXIC BUBBLES

03

Tue

10.00, Online (On Demand)

LECTURE

DAFNE VICENTE-SANDOVAL: *Performing contingency: reed, wood, bodies and rooms as underlying score*

In English

16.00, Online (Zoom)

SCORE EVENT

Machine Learning, Language & Sound: The Text Score Dataset 1.0

Project launch with Jennifer Walshe, Ragnar Árni Ólafsson, David DeRoure (University of Oxford), Joel Stern and James Parker (Liquid Architecture)

In English. Registration: scoreevent@darmstaedter-ferienkurse.de

Since 2017 Jennifer Walshe has been engaged in a quixotic enterprise, the creation of a massive – one might say definitive – dataset of text scores. Walshe's *Text Score Dataset 1.0* now comprises over 3,000 text scores, running to almost half a million words, ranging from Fluxus event scores to compositions written in the last year. Many of these scores were painstakingly transcribed by Ragnar Árni Ólafsson, who over the last four years has come to know this territory in a way very few other people on the planet do.

Jennifer Walshe created the *Text Score Dataset 1.0* in order to be able to use it as training material for Machine Learning algorithms, so that new generations of text scores could be created. Commissioned by PRISM Centre at the Royal Northern College of Music, over the last months she and Ólafsson have been working with David DeRoure of the University of Oxford's Department of Engineering Science on the first generation of outputs.

The talk will feature a presentation of scores from the project, with the launch of a booklet of scores free for anyone to download and perform. Walshe, Ólafsson and DeRoure will be joined by Joel Stern and James Parker, the founders of Liquid Architecture's Machine Listening project, for a discussion about Machine Learning's involvement in the arts.

Funded by the German Federal Cultural Foundation

03

Tue, Aug

18.00, Online (Zoom)

20 MINUTES

WITH DAFNE VICENTE-SANDOVAL

Moderation: Michael Rebhahn

In English. Registration: 20minutes@darmstaedter-ferienkurse.de

19.30, Sporthalle Lichtenbergschule / Livestream

TOXIC BUBBLESVitalija Glovackytė: *toxic amour* (2021)

World Premiere / Commission of the Darmstadt Summer Course

Michele Foresi: *it's no accident they call it* The Present (2021)

World Premiere / Commission of the Fondation Royaumont, with the support of Christine Jolivet

Zeynep Toraman: *...a gilding process that echoes back to ancient times* (2019)Feliz Anne Reyes Macahis: *spirito affine* (2021)

World Premiere / Commission of the Fondation Royaumont as part of the Académie Voix Nouvelles 2018

Raphaël Cendo: *Coffin Bubbles Blue* (2021)

World Premiere / Commission of the Darmstadt Summer Course, Ensemble Linea and Fondation Royaumont, realized in cooperation with La Muse en Circuit

Yaron Deutsch (Electric Guitar)

Ensemble Linea

Jean-Philippe Wurtz (Musical Direction)

In a survey to determine the instrument most emblematic for the 20th century, the electric guitar would probably be high on the list. The miniature sound pickups under its strings opened up a gigantic experimental field for many thousands of musicians, extending from the historical blues up to current compositional practice. Raphaël Cendo, a passionate fan of the full, animalistic sound effervescent with vitality, frequently composed for this instrument. He collaborated with Yaron Deutsch in the creation of his new work and has invited him to a dialogue alongside a wildly compiled band of other instruments ranging from the Baroque theorbo to the electronic organ and the Asian mouth organ to the Balkan cimbalom. Music by Vitalija Glovackytė from Lithuania, Zeynep Toraman from Turkey and Feliz Anne Reyes Macahis from the Philippines are included on the programme of the Darmstadt Summer Course for the very first time.

03

Aug



top: Dafne Vicente-Sandoval, bottom: Yaron Deutsch

04

Wed, Aug

10.00
On Demand**COLLABORATIVES**

SWARM INTELLIGENCE

10.00
On Demand**LECTURE**

RAPHAËL CENDO

10.00
Orangerie**BODY TENSION
AND PERFORMANCE**15.00 – 18.00
Zoom**LISTENING TO ARCHIVES
WITH PUNGWE**18.00
Zoom**20 MINUTES**

RAPHAËL CENDO

19.30
Centralstation (Saal)**CROSS-FADING**22.00
Stream**SHADOWS**

04

Wed, Aug

10.00, Online (On Demand)

COLLABORATIVES

Conversations on collective creativity

SWARM INTELLIGENCE. Potentiation of artistic complexity

With Paul Norman and Natacha Diels

Pre-recorded. In English

Moderation: Michael Rebhahn and Hannes Seidl

Artistic collaboration and collective creativity. – On first sight, the concept of this jointly generated artistic creation contradicts everything implicated by the traditional conception of an artist: the creative subject triggering off his or her ideas in the individual logical and therefore ultimately incommunicable processes converted into the work. This model has remained largely unchanged up to the present day: the market still demands a gifted individual or at least a creative mastermind at the head of hierarchically organized production processes.

The collective represents a completely different concept. Collectives have repeatedly established themselves within an artistic context, most favoured according to the principles of the avantgarde and possessing the objective of establishing antitheses to what already exists via an artistically critical form of art (for instance Dada, Fluxus, Andy Warhol's Factory etc.). Concrete works of art remain however as individual creations within the concept of traditional authorship. In contrast, in the design model for collective creativity – i.e. the entire process of production and reception – as put up for discussion within the context of the conversational series *COLLABORATIVES* is substantially determined by the moment of communality. The work of art as an individual solo performance is pushed into the background by an 'ensemble'.

Eight composers, performers and artists discuss the benefits and risks of these forms of work and various models of dialogue, responsivity and criticism. How can the concept of collective creativity be described? What can it achieve within the art and cultural sector? How innovative is this concept? Through the consideration of these questions, the series *COLLABORATIVES* will devote itself to a phenomenon which will have a decisive influence on artistic work processes in the future.

Funded by the German Federal Cultural Foundation

04

Wed, Aug

10.00, Online (On Demand)

LECTURE

RAPHAËL CENDO

In English

10.00, Orangerie

BODY TENSION
AND PERFORMANCE

One-day workshop with Ulrich Mosch and Marcus Weiss

Open to all Summer Course participants
Guests upon request

The physical tonus of musicians plays an important role on a variety of levels in the performance of music: on the level of playing an instrument (tone production, gestures, phrasing, articulation etc.), the reciprocal communication between musicians in an ensemble or orchestra and also merely on the level of onstage presence and communication with an audience. Up until now however, no systematic research has ever been undertaken to investigate this phenomenon which frequently remains on an unconscious level and is greatly underestimated. None of the associated disciplines such as music physiology, performing arts medicine, music psychology, theory of nonverbal communication or music theory itself have investigated this fascinating phenomenon in depth up to the present day.

This event is planned as a workshop combining theoretical reflection and practical work with active participants, but even individuals not taking part actively will find the observation of the phenomenon and its effects highly instructive and enlightening.

During the practical phase of the workshop, the focus is on the connection between the tonicity of the performing individual and the inherent tension in the music itself. Individual musicians will perform extracts from a variety of works. Despite of the strong "individuality" of pieces of music, but also of each musician, different corresponding forces of tension can be felt by the performing body: physical tonicity becomes interconnected with the music itself.

04

Wed.

15.00 – 18.00, Online (Zoom)

LISTENING TO ARCHIVES
WITH PUNGWE

In this online workshop the collective Pungwe (Memory Biwa and Robert Machiri) will start with a lecture-performance that gives an insight into their research. Together, we will work on questions like: what is an archive? How can we listen to an archive? How can we develop a decolonial perspective on archives and the hierarchies of knowledge production through sound?

In English. Registration: pungwe@darmstaedter-ferienkurse.de

Presented in collaboration with Donaueschinger Musiktage and the DAAD Artists-in-Berlin Program

The workshop is part of "Donaueschingen Global", a project by Donaueschinger Musiktage 2021 on the occasion of the festival's centenary, funded by the German Federal Cultural Foundation.



Pungwe

18.00, Online (Zoom)

20 MINUTES

WITH RAPHAËL CENDO

Moderation: Michael Rebhahn

In English. Registration: 20minutes@darmstaedter-ferienkurse.de

04

Wed, Aug

19.30, Centralstation (Saal) | Livestream

CROSS-FADING

Elena Rykova: *Know-how to skyrocket your Stratocaster and zigzag to Callisto* (2018)

Mattia Clera: *La sola distanza* (2015/2019)

Giulia Monducci: *Shinryoku* (2021) World Premiere

Julien Malaussena: *de toucher de lignes* (2021)

Carlo Siega (Electric guitar)

Johan Svensson: *double dubbing (firefly song)* (2020)

Elnaz Seyed: *Nach neuen Meeren* (2018)

Pierre Alexandre Tremblay: *asinglewordisnotenough4* (2015)

Zöllner Roche Duo:

Heather Roche (Clarinet)

Eva Zöllner (Accordion)

Cross-fading with diverse sound worlds: the Italian guitarist Carlo Siega (winner of the Kranichstein Music Prize in 2018) undertakes an exploration of the sonorous possibilities of the electric guitar with the aid of solo works from the past few years. From the extensive use of the plectrum in a work by Mattia Clera to the multiple utilization of rubber bands in Elena Rykova's *Know-how to skyrocket your Stratocaster and zigzag to Callisto*: there is an immense potential and a sheer endless cosmos of sound through merely minimal extensions of the instrument. Different facets of tonal cross-fading play an equally dominant role in three pieces presented by Eva Zöllner (accordion) und Heather Roche (clarinet) – incidentally all specially commissioned for the duo – to the exploration of the ideal interplay between these two 'wind instruments': chamber music in its most miniature dimensions, only extended by Pierre Alexandre Tremblay's live electronics and the small light robots in the work by Johan Svensson.

Funded by the German Federal Cultural Foundation

04

Wed, Aug

22.00, Online (Stream)

SHADOWS

Natacha Diels: *The bridge has no train tracks* (2021)

Weston Olencki: *Charon guiding the weary 'cross the Long River (or, how to care for a dying instrument)* (2021)

Bryan Jacobs: *1 to 1 to 1 to 1* (2021)

Andrew Greenwald: *jm, dr, bf, sss, & bh* (2021)

David Broome: *A timid gesture of gratitude* (2021)

World Premieres / Commissions of the Darmstadt Summer Course

Ensemble Pamplemousse:

David Broome (Key instruments)

Laura Cocks (Flute, Recorder – Guest)

Natacha Diels (Recorder, Music box)

Andrew Greenwald (Percussion, Drums, Recorder)

Bryan Jacobs (Auxiliary)

Marina Kifferstein (Violin, Recorder – Guest)

Charlotte Mundy (Voice – Guest)

Weston Olencki (Trombone, Electronics)

The composer/performer collective Ensemble Pamplemousse was founded in 2003 to provide a focal point for like-minded creators with a thirst for sonic exploration. The ensemble is a close-knit group of divergent artistic personalities, emergent from training in disparate musical fields. The works always have a fixed author, but are normally created in collaboration with the other performers. Their collective love for the exquisite in all sonic realms leads the ensemble to persistently discover new vistas of sound "at the frayed edges of dissective instrumental performance technique" and aggregate each member's unique virtuosic talents into extraordinary magical moments. In the flexible moments of performance, the ensemble weaves together shapes of resonance, clusters of glitch, skitters of hyper-action, and masses of absurdity into impeccable structures of unified beauty.

Several members of Pamplemousse have participated in the Darmstadt Summer Course during recent years, presenting their own compositions. In 2016, Weston Olencki received the Kranichstein Music Prize for Interpretation. For this year's Summer Course, the group has recorded a video version of their new commissioned works in Vermont, USA.

Funded by the German Federal Cultural Foundation

Please also see the interview on page 185.

05
Thu

10.00
On Demand

COLLABORATIVES

COLLABORATION AS LIFE PLAN

10.00
On Demand

LECTURE

MARK ANDRE

10.00
On Demand

LECTURE

ISABEL MUNDRY

14.00
Orangerie

RAUMZEITEN

16.00
Zoom

20 MINUTES

ISABEL MUNDRY

18.00
Zoom

20 MINUTES

MARK ANDRE

19.30
Sporthalle
Lichtenbergschule

DENSITY 2036

05
Thu, Aug

COLLABORATIVES

Conversations on collective creativity

COLLABORATION AS LIFE PLAN. Impact on artistic and daily practices
With Katharina Pelosi (Swoosh Lieu) and Herbordt/Mohren
Pre-recorded. In German with English subtitles

Moderation: Michael Rebhahn and Hannes Seidl

Please see: page 149

Funded by the German Federal Cultural Foundation

10.00, Online (On Demand)

LECTURE

MARK ANDRE: Kompositorische Zwischenräume im Prozess des Verschwindens

In English

10.00, Online (On Demand)

LECTURE

ISABEL MUNDRY

In German

14.00, Orangerie

RAUMZEITEN

Anton Webern: *Drei kleine Stücke* op. 11 (1914) 2 Performances
Mark Andre: *E* (2012)

Lucas Fels (Cello)
Nicolas Hodges (Piano)
Mark Andre (Lecture on Webern's Opus 11, in English)

05

Thu, Aug

16.00, Online (Zoom)

20 MINUTES

WITH ISABEL MUNDY

Moderation: Michael Rebhahn

In German. Registration: 20minutes@darmstaedter-ferienkurse.de

18.00, Online (Zoom)

20 MINUTES

WITH MARK ANDRE

Moderation: Michael Rebhahn

In English. Registration: 20minutes@darmstaedter-ferienkurse.de

19.30, Sporthalle Lichtenbergschule | Livestream

DENSITY 2036Felipe Lara: *Meditation and Calligraphy* (2014)Suzanne Farrin: *The Stimulus of Loss* (2016)George Lewis: *Emergent* (2016)Liza Lim: Excerpt from *Sex Magic* (2020)Du Yun: *An Empty Garlic* (2014)Marcos Balter: Suite from *Pan* (2017-19)

Claire Chase (Flute)

The flautist Claire Chase from New York has a further 15 years to commission and premiere new works for solo flute, as the year 2036 marks the 100th anniversary of the first performance of Edgard Varèse's groundbreaking solo flute work *Density 21.5*. The plan is to create an entire cosmos of new compositions for flute, each of which extends the musical borders of this instrument. The project already appears to be in full flow as nineteen new works have been created to date for the highly agile performer since its launch in 2013, contributed by composers including George Lewis, Liza Lim, Dai Fujikura, Olga Neuwirth, Pauline Oliveros, Tyshawn Sorey, Matthias Pintscher and many others. The results of the first five years of the project have now been documented on CD. Claire Chase will be participating for the first time in the Darmstadt Summer Course as a tutor: she will talk about the Density 2036 project and present compositions by Marcos Balter, Suzanne Farrin, Du Yun, George Lewis, Liza Lim and Felipe Lara.

05

Thu, Aug



Claire Chase

06
Fri, Aug

10.00
On Demand

COLLABORATIVES

NETWORKS

10.00
On Demand

LECTURE

CLARA IANNOTTA

14.00
Lichtenbergschule
(Kleine Sporthalle)

UNDERPASSING

16.00
Zoom

COLLABORATIVES

OPEN DISCUSSION

18.00
Zoom

20 MINUTES

CLARA IANNOTTA

19.30
Centralstation

THREE

06
Fri, Aug

10.00, Online (On Demand)

COLLABORATIVES

Conversations on collective creativity

NETWORKS. Collaborations as communicative process
With Andrea Neumann and Jennifer Walshe
Pre-recorded. In English

Moderation: Michael Rebhahn and Hannes Seidl

Please see: page 149

Funded by the German Federal Cultural Foundation

10.00, Online (On Demand)

LECTURE

CLARA IANNOTTA

In English



Clara Iannotta

06

Fri, Aug

14.00, Lichtenbergschule (Kleine Sporthalle)

UNDERPASSINGSimon Løffler: *monodactyl* (2017)Malin Bång: *underpassing* (2017/18)Kristine Tjøgersen: *Mistérios do Corpo* (2017/21)

World Premiere of the version for percussion quartet

Jennifer Walshe: *Everything you own has been taken to a depot somewhere* (2013)Yiran Zhao: *Piep* (2014/15)Enno Poppe: *Schrauben* (2017)

Participants of the Percussion Studio of Christian Dierstein and Håkon Stene

The ability to structure time through rhythm has been connected with the body and movement from time immemorial. The participants of Christian Dierstein and Håkon Stene's percussion studio extend this setting in a special way in their selection of pieces: with the aid of small finger tools, they explore the potential of movement patterns (Løffler), bind themselves together with a ribbed plastic pipe to form a tutti (Bång), display Hermeto Pascoal's Body Percussion in new instrumentation (Tjøgersen) and choreograph the "most beautiful collection of instruments in the world" (Poppe). This concert features compositions which largely dispense with customary percussion instruments, instead placing movement, performance and the percussive utilisation of objects in the foreground.

*"End. Freeze.**Release, get ready for next movement as quickly and smoothly as possible."*
(Jennifer Walshe)

16.00, Online (Zoom)

COLLABORATIVES

Conversations on collective creativity

OPEN DISCUSSION

With the speakers of the series

On Zoom. In English

Please register, questions via email are welcome:

collaboratives@ darmstaedter-ferienkurse.de

Moderation: Michael Rebhahn and Hannes Seidl

Please see: page 149

Funded by the German Federal Cultural Foundation

06

Fri, Aug

18.00, Online (Zoom)

20 MINUTES

WITH CLARA IANNOTTA

Moderation: Michael Rebhahn

In English. Registration: 20minutes@darmstaedter-ferienkurse.de

19.30, Centralstation / Livestream

THREESara Glojnarić: *This champagne is burned* (2021)

World Premiere of the video work / Commission of the Darmstadt Summer Course

Martin A. Hirsti-Kvam: *through imaginary landscapes* (2021)

World Premiere / Commission of the Darmstadt Summer Course and The Norwegian Composer's Fund

Oliver Thurley: *augury* (2021) World Premiere / Commission of the Darmstadt Summer Course

Ensemble Adapter:

Kristjana Helgadóttir (Flute)

Ingólfur Vilhjálmsson (Clarinet)

Gunnhildur Einarsdóttir (Harp)

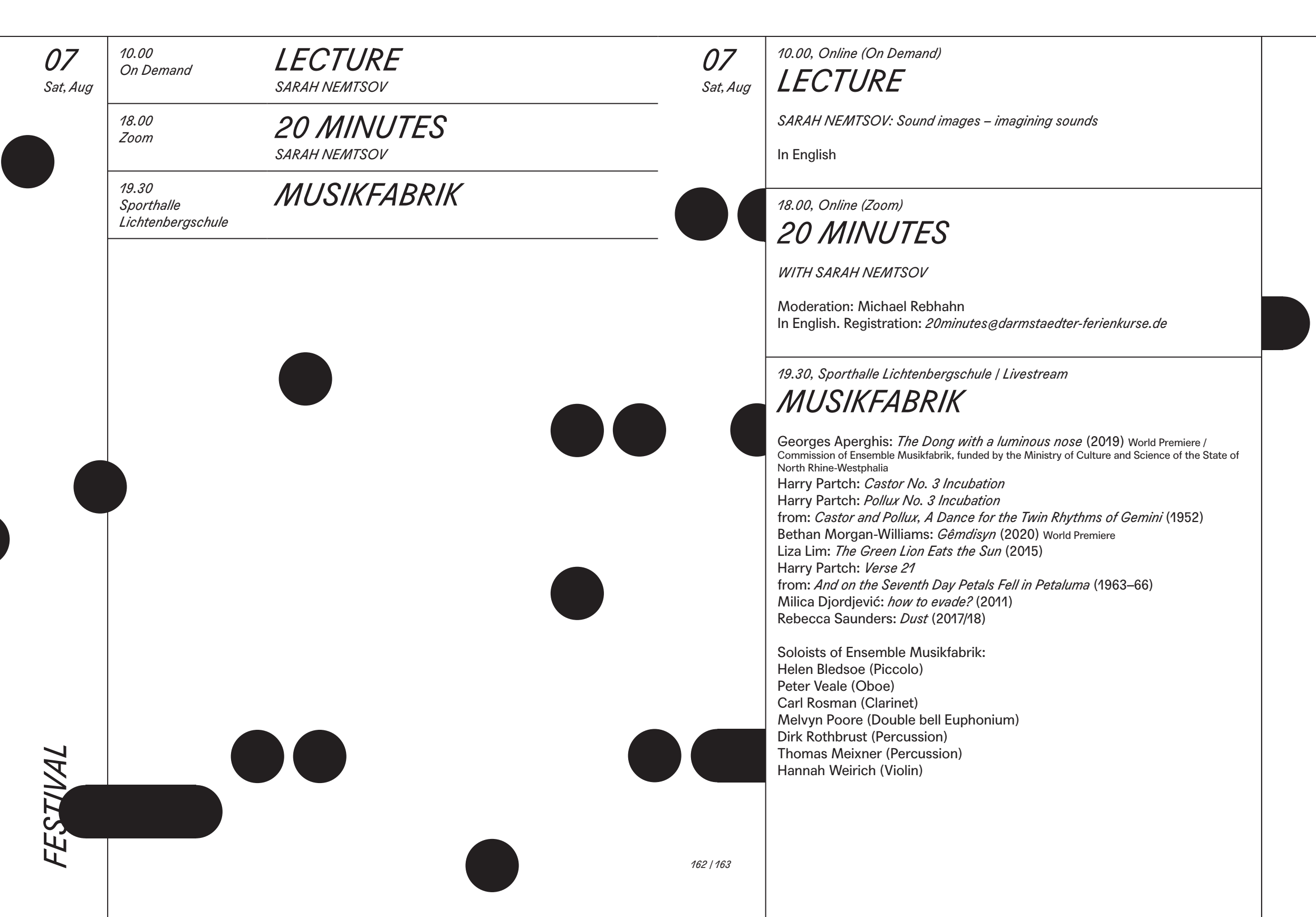
Matthias Engler (Percussion)

Ane Marthe Sørlien Holen (Percussion – Guest)

Jennifer Torrence (Percussion – Guest)

An unorthodox decision was made by the jury at the Darmstadt Summer Course 2018: instead of presenting the Kranichstein Music Prize to a single individual, they honoured a total of three composers whose works they all considered outstanding. Traditionally, winners of the Kranichstein Prize are presented in a concert at the following Summer Course: Sara Glojnarić, Martin A. Hirsti-Kvam and Oliver Thurley have created new works in collaboration with the Berlin Ensemble Adapter. Sara Glojnarić, a composer resident in Stuttgart who frequently works with multimedia, has selected a video work. The British Oliver Thurley describes his music as "quiet and disquieting". His recent research and publication within the field of fragility in music is also audible in his quartet for the Ensemble Adapter. The Norwegian Martin A. Hirsti-Kvam extends the Adapter ensemble with two additional musicians. One of these individuals acts as a sort of hearing avatar for the audience which will experience the music via headphones from constantly changing aural perspectives: a perplexing interplay between live music and virtual pre-produced sounds which reach us from other spaces.

Supported by the Pro Musica Viva – Maria Strecker-Daelen Foundation



07
Sat, Aug

10.00
On Demand

LECTURE
SARAH NEMTSOV

18.00
Zoom

20 MINUTES
SARAH NEMTSOV

19.30
Sporthalle
Lichtenbergschule

MUSIKFABRIK

07
Sat, Aug

10.00, Online (On Demand)

LECTURE

SARAH NEMTSOV: Sound images – imagining sounds

In English

18.00, Online (Zoom)

20 MINUTES

WITH SARAH NEMTSOV

Moderation: Michael Rebhahn

In English. Registration: 20minutes@darmstaedter-ferienkurse.de

19.30, Sporthalle Lichtenbergschule | Livestream

MUSIKFABRIK

Georges Aperghis: *The Dong with a luminous nose* (2019) World Premiere / Commission of Ensemble Musikfabrik, funded by the Ministry of Culture and Science of the State of North Rhine-Westphalia

Harry Partch: *Castor No. 3 Incubation*

Harry Partch: *Pollux No. 3 Incubation*

from: *Castor and Pollux, A Dance for the Twin Rhythms of Gemini* (1952)

Bethan Morgan-Williams: *Gêmdisyn* (2020) World Premiere

Liza Lim: *The Green Lion Eats the Sun* (2015)

Harry Partch: *Verse 21*

from: *And on the Seventh Day Petals Fell in Petaluma* (1963–66)

Milica Djordjević: *how to evade?* (2011)

Rebecca Saunders: *Dust* (2017/18)

Soloists of Ensemble Musikfabrik:

Helen Bledsoe (Piccolo)

Peter Veale (Oboe)

Carl Rosman (Clarinet)

Melvyn Poore (Double bell Euphonium)

Dirk Rothbrust (Percussion)

Thomas Meixner (Percussion)

Hannah Weirich (Violin)

FESTIVAL

07

Sat, Aug

Ensemble Musikfabrik from Cologne are constantly reinventing themselves as displayed in their numerous projects which extend beyond the borders of conventional concerts. The “MuFa” – the ensemble’s affectionate nickname within the scene – attracted particular attention with a large-scale research project on the US-American musical pioneer Harry Partch’s instrument collection: the composer’s entire microtonal range of instruments was specially recreated for the ensemble Musikfabrik in 2012 – musical sculptures of idiosyncratic beauty and great stage presence. This recreation project entailing the construction of over 50 instruments, some of which were sculptural, was unique across the world: string, percussion, bell and keyboard instruments alongside smaller hand instruments. In the meantime, Musikfabrik has introduced Harry Partch’s fascinating oeuvre to a wide audience and inspired numerous new compositions for these instruments in order to continue research in cooperation with the composers. Participants in various studios at the Darmstadt Summer Course 2021 will be given the opportunity of familiarising themselves with some of these instruments in a workshop. The compositions by Harry Partch on the concert programme will be augmented by a duo and several compositions for solo instruments which have been composed for Musikfabrik’s various soloists.

Funded by the German Federal Cultural Foundation



Castor & Pollux

07

Sat, Aug



Kithara II (with Christine Chapman)

08

Sun, Aug

10.00
On Demand

LECTURE

ALEXANDER SCHUBERT

16.00
Zoom

HOW WE WORK

18.00
Zoom

20 MINUTES

ALEXANDER SCHUBERT

19.30
Centralstation (Saal)

APARTMENT HOUSE

22.00
Stream

FAST DARKNESS

08

Sun, Aug

10.00, Online (On Demand)

LECTURE

ALEXANDER SCHUBERT: Projected and fluid identities. Altered entities in technology-mediated spaces

In English

16.00, Online (Zoom)

HOW WE WORK

Think tank session by Cohort:

Video statement by Pascal Gielen and discussion with Myriam Van Imschoot

Moderation: Kobe van Cauwenberghe (Cohort)

In English. Registration: cohort@darmstaedter-ferienkurse.de

After a year-long cultural lockdown it seems more relevant than ever to think about our working methods and modus operandi in contemporary music. What are potential and sustainable alternatives to our current practices? How can we connect to a larger cultural scene and society as a whole? The session will start with a presentation by art-sociologist Pascal Gielen whose research on the commons as a pivotal resource for a sustainable creative biotope has been increasingly influential in the cultural sector. Building on Gielen's presentation and on the potential role of the commons in our field, Kobe Van Cauwenberghe will talk with artist Myriam Van Imschoot whose unique work is defined by a multitude of artistic fields and media, ranging from dance and performance, film, sound-poetry, video and sound installations, social artistic work and discursive practices. We will conclude with an open discussion about how our creation processes within the field of contemporary music can be infused or enlarged with new ideas and alternative working methods.

Cohort is a Brussels based platform for new music ensembles and musicians, offering customised support to its members both on artistic as well as administrative levels. Cohort's members regularly question the current practices within the context of (new) music and the arts in general. Together they are active partners for developing new contexts, concepts and presentations. Cohort offers a much needed platform for creative and critical exchange in the field of contemporary and experimental music through the sharing of knowledge, expertise and reflection. Cohort offers residencies that encourage experimentation in order to support artists who are in the early stages of the development of a new project. (cohort.be)

Funded by the German Federal Cultural Foundation

08

Sun, Aug

18.00, Online (Zoom)

20 MINUTES

WITH ALEXANDER SCHUBERT

Moderation: Michael Rebhahn

In English. Registration: 20minutes@darmstaedter-ferienkurse.de

19.30, Centralstation (Saal) | Livestream

APARTMENT HOUSEDarya Zvezdina: *The Boy with a wolf eye is melting and there is nothing I can do* (2020)Louise Bourgeois: *Insomnia Drawing* (2021)Ryoko Akama: *I see everything as a failure* (2019)Erika Bell: *Saint-Girons* (2018)

Julius Aglinskas: " " (2018)

Darya Zvezdina: *Bird's neck is a secret crystal valley turned towards the releasing ray* (2021) World PremiereJurga Šarapova: *Songs of Meat* (2021) World Premiere

Apartment House:

George Barton (Percussion)

Kerry Yong (Piano/Keyboard)

Gordon Mackay (Violin)

Mira Benjamin (Violin)

Bridget Carey (Viola)

Anton Lukoszevieze (Cello)

"Not: Art Not: Non-Art Not: Both Art and Non-Art Not: Neither Art nor Non-Art." This sentence by George Brecht could be the credo for the British ensemble Apartment House: an overview across a broad horizon of the most diverse types of music of our time in which it has perhaps not been established what works are really 'art' and which are not. When the cellist and visual artist Anton Lukoszevieze founded the ensemble in 1995, naming it after John Cage's monumental orchestral work *Apartment House 1776*, he created a fluid group of musicians who primarily focused on experimental composers and artists still unknown within the European and international cultural world. The program for the Darmstadt Summer Course 2021 reflects this impetus. With the exception of Ryoko Akama who supervised one of the electronics ateliers in the Summer Course 2018, all other names are new to Darmstadt – even the ensemble itself which has astonishingly enough never been a guest at previous Summer Course editions.

08

Sun, Aug

22.00, Online (Stream)

FAST DARKNESSChaya Czernowin: *Fast Darkness I: I can see your turned eyes from inside your body* (2020)Clara Iannotta: *They left us grief-trees wailing at the wall* (2020)Georg Friedrich Haas: *so/stices* (2018)

Commission of the Darmstadt Summer Course, Riot Ensemble and November Music

Riot Ensemble

Aaron Holloway-Nahum (Musical Direction)

Charged with energy and brimming with self-confidence, the London-based Riot Ensemble has firmly established their position on the international music scene, going from strength to strength with drive and determination. In 2020, the musicians were awarded one of the first prizes for ensembles by the Ernst von Siemens Music Foundation. Since the group's formation in 2012, the ensemble can now proudly look back on over 200 world premieres in major festivals and concert halls across Europe and the UK. Under the direction of Aaron Holloway-Nahum, Riot Ensemble are making their first appearance in the Darmstadt festival program this year and have selected commissioned works by composers with whom they have a close working relationship for their program.

The piece *so/stices* by Georg Friedrich Haas originated as a joint commission by the Darmstadt Summer Course, the Riot Ensemble and the Dutch Festival November Music. The composition presents great demands on the senses of both audience and performers, who play the 70-minute work from memory in complete darkness: a special form of virtuosity. We encounter dark and mysterious spheres in the first half of the concert as well. In the music of Clara Iannotta and Chaya Czernowin moments of destabilization and insecurity are exploited to great effect: imagine the phenomenon of thinking that there should be a step somewhere, but your foot cannot find it?

09

Mon, Aug

10.00
On Demand

LECTURE

MARCO BLAAUW

18.00
Zoom

20 MINUTES

MARCO BLAAUW

19.30
Sporthalle
Lichtenbergschule

VOICE AFFAIRS

09

Mon, Aug

10.00, Online (On Demand)

LECTURE

MARCO BLAAUW: On the endeavor of a musical democracy.
The network of creative processes

In English

18.00, Online (Zoom)

20 MINUTES

WITH MARCO BLAAUW

Moderation: Michael Rebhahn
In English. Registration: 20minutes@darmstaedter-ferienkurse.de

19.30, Sporthalle Lichtenbergschule | Livestream

VOICE AFFAIRS

Raed Yassin: *A Short Biography of a Snake* (2020/21)
 Youmna Saba: *I covered the planet with a dried leaf* (2021)
 Aya Metwalli: *cabaret macabre* (2020/21)
 Cynthia Zaven: *Madrigal d'Essilio* (2020/21)
 Panos Aprahamian: *Assemblages* (2020/21)

Voice Affairs initiates and stages artistic dialogue: The project connects – in the version for the Darmstadt Summer Course – the Neue Vocalsolisten with musicians from Lebanon and Egypt. Sound Art, improvisation, avant-pop and electronic music meet in various ways the “voice”, which plays a special role in the music of the Mediterranean region. Panos Aprahamian connects these works through video sequences that oscillate between documentary film and science fiction and in which he explores the phenomenon of the voice. Between immediate expression and instrumental artistry, it stands paradigmatically for our relationship with our natural and technologically shaped environment. In a combination of concert performance and video installation, the project is a grand narrative about the diversity, contradictoriness, explosiveness and poetry of the Lebanese cultural space.

Funded by the German Federal Cultural Foundation

FESTIVAL

10
Tue, Aug

10.00
On Demand

LECTURE
GEORGE LEWIS

17.00
Different locations
in Darmstadt

MUSIC IN THE CITY

18.00
Zoom

20 MINUTES
GEORGE LEWIS

19.30 & 21.30
Orangerie

ASYMPTOTIC FREEDOM

22.00
Stream, Zoom

NEWPOLYPHONIES

10
Wed, Aug

10.00, Online (On Demand)

LECTURE

GEORGE LEWIS

In English

17.00, Different locations in Darmstadt

MUSIC IN THE CITY

Presentation of the workshop with Cathy Milliken and David Helbich (Composition), Christian Dierstein and Françoise Rivalland (Percussion), Krassimir Sterev (Accordion), Marcus Weiss (Saxophone)

With participants of the Darmstadt Summer Course

The title already reveals it: the location of musical action is not the concert hall or stage, but instead the city with its public spaces. The project determines a part of these public areas as a sonic space, picks up musically on characters and design characteristics of urban space, thereby blending urbanity and experimental music to help shape public areas. Composers and musicians of the Darmstadt Summer Course explore the city in an open-air laboratory, focusing on its sounds and acoustic impulses. This collaborative process creates ensemble pieces for concrete urban situations which are developed over the duration of the Summer Course.



Music in the City

10
Tue, Aug

18.00, Online (Zoom) 20 MINUTES

WITH GEORGE LEWIS

Moderation: Michael Rebhahn
In English. Registration: 20minutes@darmstaedter-ferienkurse.de

19.30 & 21.30, Orangerie | Livestream (19.30)

ASYMPTOTIC FREEDOM

Elena Rykova: *Asymptotic Freedom II* (2020/21) World Premiere / Commission of the Darmstadt Summer Course, La Muse en Circuit and Wittener Tage für neue Kammermusik

UFA Sextet (Participants of the Darmstadt Summer Course):

Giuseppe Mennuti (Electric Guitar)

Chris Moy (Electric Guitar)

Francesco Palmieri (Electric Guitar)

Ruben Mattia Santorsa (Electric Guitar)

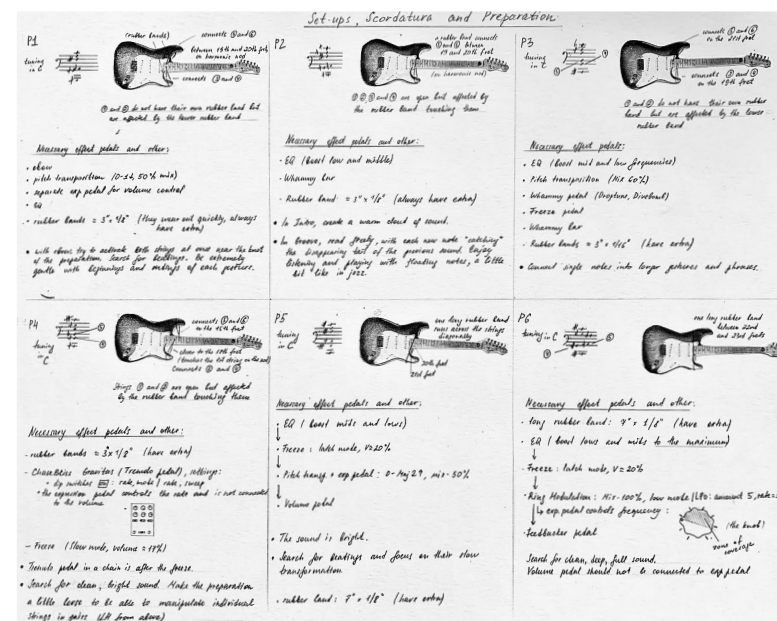
Alex Tentor (Electric Guitar)

Samuel Toro Pérez (Electric Guitar)

When Yaron Deutsch had the idea of commissioning a volume containing 12 Studies for electric guitar for his guitar class at the Darmstadt Summer Course 2018, Elena Rykova was among the composers requested to submit a contribution. The piece entitled *Know-how to skyrocket your Stratocaster and zigzag to Callisto* (which can be heard again in Darmstadt on 4 August 2021 performed by the Kranichstein Music Prize winner for Interpretation 2018, Carlo Siega) formed the starting point for an intensive encounter with this instrument which has extended over several years. In collaboration with Yaron Deutsch, a concept emerged for a further larger-scale project with the guitar studio in Darmstadt. The Russian composer who is resident in the USA immediately began to work on a piece for six electric guitars in response to a commission issued jointly by the Darmstadt Summer Course, the centre La Muse en Circuit and the contemporary music festival Wittener Tagen für neue Kammermusik. The composition has grown over a series of stages: during a period of residence at La Muse en Circuit in Paris in February 2020, Rykova was able to experiment with initial ideas with the group and become acquainted with the various profiles and personalities of the performers. The months of lockdown began soon afterwards, but intensive communication and continuing research remained possible on both sides.

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For the twelve-minute version at the Wittener Tage, each individual part had to be recorded at different locations and then compiled by the composer like a piece of electronic music. Rykova however describes the process as her best collaboration to date, precisely due to the challenging circumstances: “The piece became a safe metaphysical location in which were able to meet and co-exist on a certain level with one another and play for each other.” In Darmstadt, we will experience the premiere of the approximately sixty-minute complete version of *Asymptotic Freedom*.



Asymptotic Freedom

10

Tue, Aug

22.00, Online (Stream)

NEWPOLYPHONIES

Myriam Van Imschoot & HYOID: *newpolyphonies* (2020)
World Premiere of the video version

Myriam Van Imschoot (Concept, composition & direction)

HYOID voices:

Fabienne Seveillac (Mezzo Soprano)

Andreas Halling (Tenor)

Els Mondelaers (Mezzo Soprano)

Gunther Vandeven (Baryton)

Manifold, meditative, monstrous, machinic, mimetic, mesmerizing, minuscule, mighty, methodical, momentary, mystical.

Myriam Van Imschoot and the Belgian vocal ensemble HYOID create an adaptation of their piece *newpolyphonies*: a video where the camera takes you inside the magnetic field of a live performance. The singers of HYOID and their guests invite you to this curious high mass about little differences with big impact. Inspired by insects, climate marches and airplane traffic coming to a halt, the leitmotif in this concert/performance is not the loud collective chant, but the experience that each individual – like a link in a chain – can set a vortex of sounds in motion.

After the stream there will be a discussion on Zoom with HYOID and Myriam Van Imschoot.

In English. Registration: newpolyphonies@darmstaedter-ferienkurse.de

Funded by the German Federal Cultural Foundation

Concept, composition and direction: Myriam Van Imschoot

Co-creation and performance: HYOID voices (Fabienne Seveillac, Andreas Halling, Els Mondelaers, Gunther Vandeven)

Sound design and electronic concept of speakers installation: Fabrice Moinet

Sound engineer: Wannes Gonnissen

Video: Kobe Wens

Electronics assistant: Matthieu Virot

Light design: Lucas Van Haesbroeck

Advice lay-out and costume design: Nadine Van Imschoot, Filip Eyckmans

Producer: Hiros

Delegated producer: La Muse en Circuit

Co-production: Muziekcentrum De Bijloke, Kunstenwerkplaats, Kunstencentrum BUDA (Kortrijk)

In collaboration with: Walpurgis

Supported by: the Flemish Government, Vlaamse Gemeenschapscommissie

Internship: Sophia Bauer

Thanks to: Emmanuel Desmyter, Jean-Manuel Candenot, all participants who joined us during the rehearsals, Marcus Bergner, Björn Schmelzer's seminars, Ismail Fayed and the lab of radical polyphony with the support of Sarma, Myriam Pruvot, the performers of What Nature Says, Bahae Eddin Rouas

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newpolyphonies

11

Wed, Aug

10.00
On Demand

LECTURE

DAVID HELBICH

18.00
Zoom

20 MINUTES

DAVID HELBICH

19.30
Sporthalle
Lichtenbergschule

DUST

11

10.00, Online (On Demand)

LECTURE

DAVID HELBICH: Echo-Ovations and the House of Ear. Some spaced out thoughts and memories about acoustic impression

"An echo is something that comes back to you, a reverb is something that leaves you." Echo-Ovations

In English

18.00, Online (Zoom)

20 MINUTES

WITH DAVID HELBICH

Moderation: Michael Rebhahn

In English. Registration: 20minutes@darmstaedter-ferienkurse.de

David Helbich

11

Wed, Aug

19.30, Sporthalle Lichtenbergschule

DUST

Rebecca Saunders: *Dust III* (2018-21) World Premiere of the version for several percussion players

Christian Dierstein (Percussion)

Dirk Rothbrust (Percussion)

Participants of the Darmstadt Percussion Studio

Dust by Rebecca Saunders is actually a solo work, but one of a very special kind. Saunders termed the first version of *Dust* created in 2017/18 as a “solo for two, each to their own”. This was a homage to Christian Dierstein and Dirk Rothbrust, with whom the composer had previously worked on her double concerto *void* (2013/14). On the basis of eight composed modules, each percussionist interprets his or her own version with their own selection of instruments and individual order of modules. Spatial and choreographic implementations are also part of the interpretive process. After Dirk Rothbrust has presented his solo version of *Dust* in a concert with Musikfabrik on 7 August, he will work with Christian Dierstein in collaboration with the percussion class of the Darmstadt Summer Course to produce a new ensemble version of the work with performers distributed across the concert venue. The composer will naturally also be accompanying this process before the piece is finally performed as the conclusion of this year’s Summer Course under the title *Dust III*. The version *Dust II* also exists: an entire written-out version created by Rebecca Saunders herself for two percussionists.

11



Dirk Rothbrust

SITUATIONS OF LEARNING

Tarek Atoui in conversation with Sylvia Freydank and Thomas Schäfer

Your artistic projects seem to be very much driven by the exchange with other people in different constellations. To get an idea of the different aspects of your artistic life, I would like to ask how you start your projects. Is there a first idea before you reach out for your collaborators? Or is it the other way round: You start a dialogue with someone and then create and work together on it?

TA After about thirteen or fourteen years of moving between the visual arts world and the music or the performing arts world, I realized that the situations and the projects that influenced and affected my practice and also my condition as a human being and my understanding of life, are the ones that started with situations. In an intuitive way, I put myself in situations of learning: learning from a specific community, learning from a specific culture or history. Situations in which I open my senses and mobilize my intellectual capacities, my knowledge of history, my education in Lebanon. A few examples to make it more concrete: going and working with deaf people to discover what sound could be outside the ears and this being transmitted through the air to the ears, or, for example, going to look at a collection of very old recordings of classical Arabic music and then working on this and learning from it and coming up with situations of concerts, performances and even records and instruments made out of ceramics. The situations are multiple: traveling to China and going to the Canton area for several years and looking at architecture, irrigation systems, agricultural ones, traditional music of strings, and coming out with ideas of instruments, of computer programs and Max/MSP patches, of processing pedals, samplers, sequencers, again, like also ceramic pieces and elements made out of traditional materials. These are the projects or some examples of projects that took me further.

All this year-long research, these different influences, different cultures, materials and impulses from other people: how is that put together? I remember that you once described your role as being an orchestrator who is driving the process. How important is it for you to create something together with others?

TA Actually, there is a balance, a balance of working collectively, collaboratively on the one hand and working individually on the other hand. In a creative practice like this one has to leave space for both. If it's all about collaboration and collective sharing, at some point you will run out of things to share. So the wisdom is to find the time for ideas to regenerate and to develop. The balance between moments of solitude and the collective, collaborative moments is quite complex. Of course, I like the idea of workshopping, like in *Within*, and learning from deaf people, or like last year, learning from kids in the kindergarten – or at least working with them. Everybody was learning from everybody. It was very inspiring in terms of

immediately finding new ideas, manipulating objects, playing together, finding techniques I wouldn't have thought of myself.

Do you see a difference between collaboration and cooperation?

TA Yes, there is one. Sometimes I feel I am collaborating and sometimes I feel I am cooperating. The idea of collaboration can be a bit misleading when we are not in an equal position of sharing. What I mean by that: it could be misleading to speak about collaboration when people are not aware of the overall picture or the overall trajectory that a project is following. When this happens I feel that by calling it collaboration, I'm instrumentalising people. Cooperation sometimes can be an ephemeral encounter like having a one shot workshop session or going on a field trip or a research trip together. That can be intense, that can be very instructive and inspiring and even life changing, but it's not a collaboration how I would describe it.

But as far as I know there is a large network of cooperators and a team of people that you already have a long working history with.

TA That's one of the things that I'm aspiring towards. You know, this is transmission and education as well. There is this short term level – the time of the workshop, the time of the symposium or the seminar – and there is a mid/long term duration of transmission, teaching and sharing. That's what I would like to pay more and more attention to, especially after having been a teacher in 2018 and 2019 at an art school and realizing that there is a limit to the model of education in art schools today. This is when I started asking myself the question: How can my practice create other alternatives? Alternatives for young artists, for students about to finish their studies, for people who are interested in the field of sound, and who could come from any discipline for field.

In my case, the projects that I like sometimes took up to seven or eight years. Being able to offer people such durations of apprenticeship and learning is something that I like and that I consider an ideal platform for those who work with me. That's how I've been looking at the idea of a team. For example, Alan Affichard, who will be in Darmstadt working with me on *The Tables of Contents* this summer, has become an important colleague and collaborator for me. He is an artist himself. And our relationship started with him being my student at an art school, but has developed and lead to a lot of things since then. For Darmstadt, Alan plays a fundamental role being one of the makers of *The Tables of Contents*, but also one of the performers with whom I've worked over the last couple of years, and also someone who knows very well how my works are installed and how they function. And this educational experience (Editor's note: Alan Affichard will be an instructor in the Darmstadt workshop with Tarek Atoui's *Tables of Contents*) is a step further in my relationship with Alan. That is something that I'm very happy to explore.

As you are talking about The Tables of Contents: They can be seen as beautiful objects and they can of course be seen and played as instruments. You are

researching, constructing and building instruments together with other people, you are presenting new means and new worlds of creating sound. What is your idea of an instrument? And how would you describe that interplay of research, instrument building, performance and unfolding of the composition in the space?

TA You summarized my whole practice in a few keywords. But the thing is, it is always a combination of these keywords: from body movement to instrument and sound making or from sound to instrument to body movement or from space to sound to instrumentarium – the translations have been multiple. Working with kindergarten kids made me ask myself fundamental questions: what do I have to share and say after all these years? And how can I find simple ways of explaining it to people? The instrument or the idea of resonance or sounding objects are key components. With what is it played, by whom, for whom? What is it heard through and how is it perceived? What are the human and physical conditions under which it is happening? Is it in frozen water, for example? Is it taking place through somebody who is moving, is it mechanized or automatized...? In my case, these questions are constantly rearranged, revisited and restructured.

You have been working on most of your projects over many years. Is a work or a project ever finished?

TA I think it's a question of humility in some cases, you know: sometimes you open doors or you tap into things and discover that they are much wider than you initially thought and you are humbled by how deep and rich they are. Let's take classical Arabic music as an example. I did a project on this music. It has lasted for several years. And I've spent a lot of time investigating and looking at the great collection of music records of the Amar Foundation in Lebanon. But I am far from being an expert, and the more expertise you get, the more you realize that it is something super profound. It's the same thing with sound and deafness. You cannot have the pretension of saying: I did a project on it and now I understand it and then I build instruments and that's the result. Such projects and a few others are in constant motion, and became for me fields of study for life.

THERE'S ALWAYS A PILOT TO EACH PIECE...

Ensemble Pamplemousse in conversation with Peter Meanwell

Since the summer of 2020, we at IMD have been publishing a series of audio podcasts on music and related topics under the title "Darmstadt On Air". For this podcast, Peter Meanwell interviewed Ensemble Pamplemousse (Natacha Diels, Bryan Jacobs, Andrew Greenwald, David Broome and Weston Olencki) when they were together in Philadelphia, preparing their project for the Darmstadt Summer Course 2021. You can listen to the full one hour podcast right before the day of the streamed Pamplemousse concert on 4 August. Here are some transcribed excerpts from the conversation:

There are quite a lot of definitions of you on your website. It is both juicy and sweet and tender and tart, like the eponymous grapefruit of your name, but also aggregating sonic possibilities into shapes of resonance, clusters of glitz, skitters of hyper action and masses of absurdity. I just want to talk about this aggregation of sonic possibilities and how the mechanics of collaboration work in your ensemble. But I'd like to start by asking you what makes Pamplemousse special to be in as a group?

BJ I feel it's a group that leaves a lot of room for all of us to try new things all the time. And that's always really encouraged. We're not expected to come with a type of music making that we've done in the past. And it has a lot of flexibility in terms of scoring, in terms of how rehearsals look, in terms of what we've done beforehand and what we come up with on the fly when we all get together. We all take different approaches every time. Sometimes we might have what looks like a more traditionally composed score. And we show up and we work through it as musicians do when they are working with the score. And sometimes we come with a few ideas. And it might be based on individual personalities here, since we've worked together for so long. And we may think: OK, I have an idea for what I want a keyboard or a situation to be like. But it's Dave playing it and I know the things Dave likes to do and I know what he does better than I would do by myself at home. For me, it's a unique space for that sort of collaboration and kind of the pacing of the creative process in relation to what traditional composition is.

ND We are working on that particular project [for Darmstadt] with three people from TAK Ensemble: Laura Cox, Marina Kifferstein and Charlotte Mundy. And they were saying that they really appreciated the ability to provide creative input on the compositions rather than their typical way of working in a chamber ensemble where there is a fixed idea of what the piece should sound like and how do we, as best as possible, achieve that perfect idea. I don't think we've ever worked that way. It's more like figuring out what it is that we're trying to achieve and making it better as a group and fleshing out those ideas as a group.

Because you're all composers and performers, is that right?

DB I think that's a big part of the context for this group. You have the composer there and you're playing with the composer and then you can complain about the piece because you're friends with the person too. So there's a certain intimacy that you can have with this feedback situation. When you're griping about something or when you really enjoy something – I feel that all members take that feedback and work with it.

Do the pieces come to the group fully formed or do they emerge throughout a kind of collective compositional process? What's the dynamic?

DB It's different with each piece. I would say Andrew usually has a completed score and then we may edit that completed score. A lot of times Brian will have instruments that he has made [by himself] but then has no score at all. And he watches us play with the instruments and then finds a few things that he likes and then organizes it over a few rehearsals, a score that he creates based on how he sees us interacting with the instruments.

AG There are the individual scores and how they come together in rehearsals. But when we end up thinking about projects and putting together a concert, the scores become a smaller part of thinking about the larger, evening-length experience. And they become one meta score. There is the point of putting the pieces together, when we have to think through how we create one long evening of musical adventure, which actually takes each of the individual performers and composers to have to step back from thinking about their own pieces and think about how the pieces themselves all connect to create a consistent experience. In a weird way that ends up then circling back and influencing the way, at least for me, where I compose for Pamplemousse specifically. I don't worry about how my piece is going to be successful or not successful. I think about how my piece is going to contribute to connecting to any of the multiple pieces or connective points that we might come up with together. It's just a different way of envisioning the artistic process. That's a lot more collectively communicative, a lot less about me as a composer and a lot more about me as a member of this micro community.

ND I do feel very differently about the way that I write for Pamplemousse versus other groups. It's always such an amazing space that we end up in, where we can all contribute to the kind of generative thoughts of these pieces. I'm really interested in that we build together. For another ensemble, I would come with a very fixed and completed score.

When you look at a Pamplemousse concert program, there are still pieces by composers. So there's no loss of agency?

BJ That depends on the presenting. Usually the pieces are played straight through and there's no indication. It's not always clear where one stops and another one starts. And it's normal after concerts for audience members to ask us which piece we composed. I think we've always been interested in smearing it all together as a way of acknowledging that we've all contributed so much to all of these compositions and the whole project of Pamplemousse.

When I first met Pamplemousse I was impressed by this kind of holistic vision of the concert experience, that somehow the musical creation, the programming, the staging was all composed collectively. You all bring up an individual personality to the table. It gets absorbed within that kind of meta structure of the group that then outputs a concert, this composed experience for the audience. And if anyone has seen your video album from a few years ago, there's a very clear visual and kind of personality-driven idea behind that. And I'm just wondering what role does chemistry play in Pamplemousse between your personalities? How does that affect, drive, impede the creative process?

DB I definitely think that we're trying to make some art that tickles the others. We're trying to make something that's like little winks across the room, where we've got this little dialogue going on and maybe I have it with Andrew for this one moment or with this video element. I'm always trying to perform for you guys in a way when I bring up a piece. I create it, bring it and then try to get you to play tennis with me in a way.

So there's not that kind of eye-rolling of the musicians towards the composer?

BJ There is, it is just very vocal and not passive aggressive. We say it and then we often try to fix it. – Ok, occasionally, we'd say: Well..., live with it. This is the part you're going to hate and that's going to be the piece. But usually we do something to get a better solution.

Does that ever go wrong in a sense? It sounds like this is on the whole a positive process of refining or uplifting the music or the creation. But is there ever a risk that it flattens out wild tendencies or somehow the group then becomes a moderating influence rather than the freeing influence?

BJ It always makes it wackier, which I think is positive for a lot of our music. I think what we're trying to do is to help each other to find new angles for a kind of music making that is stretching a bit.

AG I was thinking about this recently after I had read about theorizing ways for organizations to keep growing, not necessarily capitalistic growing, but the idea of growth. The sort of wisdom that seems to be most prevalent is that at the point at which the organization becomes distinctly about the personalities within, the only way for it to keep "growing" is to either take some of the personalities out. So, in other words, change leadership and

change our personnel. And I was thinking about that when I was getting ready to go to do these Pamplemousse rehearsals. Does that mean that actually we're this stagnant, boring thing because our organization is by default and fundamentally about the personalities within. And so there is this danger of a hermeticism when you're making music where literally you're trying not to impress each other, but to get each other to smile while doing the thing. And then precisely at that moment where I thought about the idea of getting each other to smile, doing the thing actually because it's about that smile, I think it allows for a type of presentation to an audience that isn't going to be hermetic. In other words, people will not necessarily understand the things that we're getting off and on in performing this music because of how we understand each other. But hopefully they'll see that we're having a really, really good time.

And because we're having a really good time and we're doing it precisely because we keep having a really good time. To me it gives an OK to a situation where it is distinctly about ourselves enjoying what we do within our micro community. And this can be a hallucination for me. But I do genuinely think that it usurps a lot of the worry that I have, because somehow it does make sense that an organization needs to change, to grow. But in this case: Is growth about changing or getting better? Or is growth actually about really doubling down on who we are as a micro community and just showing that to the world and enjoying it? Is that enough? Is it enough just to be joyful?

Joy as the overriding principle isn't something you read about in many new music ensembles or groups. If you read the history of collaborative ensembles, like Scratch Orchestra or AMM or Musica Elettronica Viva, they all have rules. Are there any rules within Pamplemousse, apart from the joy?

ND There's a lot of unspoken rules within the rehearsal process that I'm not sure that we could really articulate, but on a more practical or like shallower level. We do often come up with rules for our concerts or like ways of trying to slim down our tech set up or something. And maybe the rule that always comes out of that is that we never follow those rules that we set up, which isn't really that sounds very cheesy, but it's not really like that. It's just like we end up coming up with these other ideas and following those ideas, regardless of the initial thing that we set up. And that comes back to your other question about whether working in a collaborative place can dilute things. And I think the reason that it doesn't do that is because of what you have said before. We're all very strong personalities. And if people say stuff that whoever is piloting the piece doesn't agree with, that's taken into consideration. There's still always a pilot to each piece. And I think that's how we continue to make stuff that we feel happy about.

I like this phrase to pilot a piece rather than to compose it. That somehow decenters the leadership or the creative ownership.

[...]

How isolated is that solo working process before you meet as a group and refine the works, develop the works?

WO It's always different for different things, maybe more these days. It's a particular combination – I've been with the group for over five years now. I'm speaking from my personal experience. I can't always have to run by and say: Hey, can you do this thing on the drums? OK, and who's more comfortable with movement? Who would be more game for certain things than other people? And rather than having to ask every single person and clarify everything, you make some assumptions around the group. I usually get stuck playing notes a lot. So it's a thing of saying sometimes: This thing is in progress. What do you think? But very often in other times it's very flexible. This project in particular looks like this: We have this and we started doing this with some things, I like the preparation period where we rehearse and then have weeks or in this case months in between the actual performance or recording or tour or whatever. And then it gives you time for much more unfinished materials or just kind of an intention or clarifying idea. And then time to process what the rehearsal period was like, make other changes, talk in that period, and then show up and start to do things like discussed. But how do we get through a concert? This question will sometimes happen, even after soundcheck...

One of the driving forces of ensembles with collective identities has also been a social political one. If you think of, let's say, Anthony Braxton's Sonic Genome Project, it also has this almost utopian model for an ideal democracy in terms of how it's established and in terms of the relationships of the musicians to each other. Is there any sense of an anti-hierarchical or a political agenda within the way that you work or even why you established Pamplemousse?

BG From that basic thing that we have inherited, we've taken those approaches – the anti-hierarchical ones. As for some of us, probably for a lot of us, our reactions to having gone through academia and the way things are structured there, but also from traditions that we inherited from artists you have mentioned, some of them have been our teachers and some of them are just from our musical background. And that's been the vibe and a certain amount of music making. I think we've all appreciated that approach – also because we have been in different institutional, more classical, traditional music settings. And I think all of us have complicated feelings about that: the traditional approach to classical music.

ND I think there's a lot of things to the "hierarchy conversation" that we can talk about. One aspect of that is the composer-performer hierarchy. And I think that the reason why we don't do the thing where the composer has the last or the ultimate say over the creation of the pieces, is because we all come from different backgrounds and we like that method of creation that is more fluid.

So in part it's a reaction to the kind of experience of being a performer and being told what to do. And then in part, as you said, Bryan, it's also the complex emotions around the hierarchies of classical music as an institution.

BG I think that's a big, big deal for us and why we do this all. Most of us have found a strong affinity to free jazz communities. The history therein has inspired our sound world so much.

WO Actually a big part of that is coming from a very rigorous performance education, through a conservative classical system, that this just feels like people making music together and not like making music in a chamber ensemble. It's not trying to constantly self-define itself. You play in a band with people and you just play and you like to make stuff together. And it's not more defined than this. It's actually maybe less defined, there's less self-importance.

[...]

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DISMANTLING THE MASTER'S TOOLS

EXPERIMENTAL MUSIC FROM THE GLOBAL SOUTH

By Ksenija Stevanović

Issues of gentrification and ecology, female trauma, working conditions and neo-colonial practices that feed into artistic practice cannot be separated. The pandemic made political convictions and activism as a driving force for artistic creation a central theme for artists in the field of experimental electronic, improvised and contemporary music. The need to integrate new voices, narratives and experiences into the Western cultural paradigm that had previously gone mostly unheard is as urgent as it is challenging. As Afro-Caribbean poet and author Aimé Césaire notes in his influential text *Discourse on Colonialism* (1950/55), employment of the old (colonial, Western) languages as tools for developing new means of expression could dismantle “burdensome, overused forms” that stifle creativity and detox the experience from the historical layers of globalizing and colonizing forces.

The residence program at the Darmstadt Summer Course 2021 “Sonic Writing and Soundings” aims to open up the existing experimental music space with its focus on female musicians from the Global South. I think

that it is about time to reflect upon experimental music making in the sphere of the world known as “Global South”, an umbrella term with several connotations. The first one is related to the idea of the “Third World”, as well as to the “non-aligned” movement (NAM). The second one is a way “to address spaces and peoples negatively impacted by contemporary capitalist globalisation”, as Ann Garland Mahler, defines it.¹ From the perspective of the North, “the South represents an internal periphery and subaltern relational position.”² Under this term one can gather culturally and historically vastly different places and countries, even whole continents from South America, via Africa to Asia, all the way to economically the least developed parts of Europe, especially those countries that are situated on the fringe of European Union itself.

To this general background is added my experience as an organizer and curator in the field of music, both on and off the radio. I am always interested in how the new, the other, the feminine, the foreign, the queer and the other can be presented in the context of experimental music without sounding condescending, overwhelming or burdened with overt understanding or feelings of explicit and “larmoy” guilt. My hometown, Belgrade, as the urban centre of Serbia, has always been stuck between worlds – after all, the Western Balkans are still considered an “underrepresented” area in the middle of the geographical area of Europe, bringing with it a special kind of confusion and reluctant inclusion, encumbered by many stereotypes and misconceptions.

The Importance of Seeing the Other

I first learned how much two different “subaltern” experiences, those of the Balkans and the Global South, provide new and unexpected insights at a concert of “Jerusalem in my Heart” at Radio Belgrade’s historic Studio 6. The audience was deeply moved without understanding all the specifics of the words and the music itself. Radwan Ghazi Moumneh’s voice and the way he used the golden microphones meant a lot to us: We recognized the public fixation on popular singers, the idea of “emotional devotion” that exists in the music of Bosnia, Serbia, Macedonia, Bulgaria, Albania, Greece, we understood the layers that connect us to our Ottoman past and Middle Eastern influences. And we understood – as expected for an urban audience – the high level of detachment, even irony, hidden in such a deliberate combination of ornamental Arabic vocals and experimental electronics on the edge of noise. We connected it to our own affective selves and in this way even addressed our questionable relationship with Islam, which is one of the cornerstones of nationalist fiction in the Balkans.

¹ Ann Garland Mahler: <https://global-southstudies.as.virginia.edu/what-is-global-south> (abgerufen am 21. Juni 2021). Please see: Ann Garland Mahler: *From the Tricontinental to the Global South: Race, Radicalism, and Transnational Solidarity*. Durham: Duke University Press 2018.

² Ibid.

It is important to comprehend how the other creative and artistic communities exist or understand themselves and how they present themselves in relation to the developed Other – the Global North. This recognition is based primarily on the exchange of knowledge and expertise, but also on recognition that the other half of the world has every right to reflect back to us its own trauma, longing and historical injustice, in a theater of reversal and restorative justice.

The “Sonic Writing and Soundings” residence program at 50th Darmstadt Summer Course aims to be this kind of platform of recognition and reversal with six female artists: Asma Ghanem (Palestine), Lindatumune Nyono Mudimba (Zimbabwe), the duo Sarana (Indonesia), PHER (Iran) and [M O N R H E A] (Kenya) participate in an online residence program to present to their work, ideas, as well as to create new pieces. It should be a start to the conversation on how different sonic identities work alongside each other. It is interesting to notice that Darmstadt, hub of Western, European and American, avant-garde, for its 50th edition, has decided to feature in significant manner, artists and collectives that are re-examining the Western dominance in music according to post-colonial thought and other critical paradigms, such as the African Pungwe collective, dedicated to collective reexamination of the archives of African sound, or the “Sonic Writing and Soundings” residence program dedicated to experimental music from the Global South.

The fact that the “Sonic Writing” program brings enough consideration, expertise and knowledge to adequately take into account the specificities of non-Western music making is due to the two curators who, as internationally active artists, have extensive experience in the field of feminist music practices and music making in the Global South. German-born, Finnish-based conceptual sound and media artist Antye Greie-Ripatti (AGF, Poemproducer) is known for her outstanding and radical synergy of spoken word and electronics, questioning the relationship between voice, body and their technological externalisation. Congolese-born Cedrik Fermont (C-drík, Kirdec), among their various musical and theoretical activities, founded “The African and Asian alternative database”, which can be found on their online platform and music label “Syrphe”. Together, Greie-Ripatti and Fermont have invited female artists from the parts of the musical Global South that are still underrepresented in the field of electronic music – Africa, the Middle East and South Asia.

Emancipatory Potential of Experimental Music

Since the “Sonic Writing and Soundings” program is dedicated to electronic and experimental music, I should note that in this field the “purely Western” line is not so clear-cut historically. Many non-Western musical forms, types, scales, rhythms or instrumental ensembles had an immense influence on the emergence of new music and its derivatives. The most famous one is Indonesian gamelan ensemble from Java and Bali, that has inspired a number of contemporary avant-garde composers, among others John Cage

who emulated his prepared piano pieces the complex timbres of gamelan or Lou Harrison who made “American gamelan” and in his pieces used many characteristics of this music genre such as the pentatonic scale “slendro”. Although the origins of certain practices can often be traced back to European or American soil, both historical and contemporary output in this field tends to be autonomous and diverse, especially in terms of the different, innovative ways in which the available instruments and technologies are used.

These tools could be, as the Black American writer, poet and feminist Audre Lorde states in her famous text “The Master’s Tools Will Never Dismantle The Master’s House”, understood as those that have to be forsaken and made anew in order to be able to destroy the foundation of the primary exploitation, but also they could be reclaimed as the stolen tools, which master has appropriated for himself and taken from us.

In our digital times, this taking into our own hands the tools for production of electronic and experimental music is of utmost importance. This is why these tools vary a great deal – from very sophisticated digital software setups to DIY, LoFi aesthetics based on field recordings and simple microphone manipulations. These characteristics are to be found also in the electronic music of the Global South, combined with certain freedom to experiment both with new, mostly Western, technology and with its own musical traditions, procedures and tropes. For example, artists in the program’s workshop – the group Sarana from Indonesia or Asma Ghanem from Palestine, use the chimeric, uncanny, combination of human voice samples and LoFi noise in tracks such as “Asma, off to the space” or “SARANA x Wendra Live at Tatap Berswara” to emphasize the strong connection with their own cultures, experiences and subjectivities.

The paradigm of experimental music allows such music from the Global South to be liberated from expectations of how it should sound and present itself as we could find in even today in descriptions of new albums on “world music” sites where we could read things like “soothing choral responses that evoke the feeling of sitting around a shared campfire” (*Ilanga the Sun* by Africa Mamas). In other words, experimental music from the Global South attempts to break free from supposed geographical predestination, either by creating expressive, vital communities or by connecting with other like-minded people around the world to overcome the rigid musical paradigms of the West and the unspecified South or East.

In my experience, the Global South is producing its own voices, exuberant and powerful, in the field of experimental music. Yet, the representation of Southern artistic voices related to experimental electronic sound is still less prominent on the international level. We have to give a little caveat at this point. Electronic experimental music is a niche everywhere, compared to more commercial forms of electronica, pop music, even some aspects of conventional classical music. So one is dealing with objectively small numbers of artists everywhere. Of course, support for experimental electronic music – be it venues, promoters, institutions, projects is on the rise

on Global North, where the most successful artists can make a living out of it, while on the Global South it is usually a combination of getting the right gigs and having enough social network support to be able to produce this type of music and travel abroad. Bandcamp, Soundcloud, Discogs, and other platforms on which artists can promote and sell their music without mediation, increase the opportunity to get acquainted with different scenes and countries.

Thus, every Global South artist today has to function as any other artist within the globalized music sphere, i.e. being prepared to use all possibilities of digital streaming, presentation as well as the power of social networks, websites and blogs. However, all of this production aimed for “the outside” is usually combined with internal struggles, on the level of means, access to tools, venues, distribution or relying on the small circle of fellow artists, supporters and friends. Usually, these scenes survive on a combination of radical enchantment with new, different, artistic, on being in love with technology and experimentation, with an enlarged dose of enthusiasm. With regard to Cedrik Fermont’s label “Syrphe”, it can be noted that – in contrast to the participants in Darmstadt – a large number of artists from the Global South are also emigrants. They mostly live in the EU, Canada or the USA, where the chances of practicing their art are higher. There are also those who are on the run. For example, many artists from war-torn Syria are currently commuting back and forth between Europe, Lebanon and Turkey.

Taking into account all the data that could be found and all the material conditions that could be perceived on Global South music it is interesting that journalists usually choose the attribute “vibrant” to describe some very active cities and enclaves of experimental music that are away from the center. For me, this term always has a kind of exotic, even clueless undertone: somewhere you don’t expect much, there is actually something to see. We should steer clear of such attributes, sharpen our categorical tools and keep in mind all the differences between countries and continents that are subsumed under the term Global South.

Interdependence of Mutual Difference

During the residence and workshop of “Sonic Writing and Soundings”, these poetic and cultural differences will be represented by versatile and diverse artists, who will try to create a fruitful dialogue with each other and with the bigger context of the Darmstadt community.

One of them Asma Ghanem hails from Ramallah, creating strong, impactful experimental music based on sampling and sound superpositions connected to everyday life in the context of the violence and political conflicts of nowadays Palestine. Zimbabwean born Lindatumune Nyono Mudimba in her artistic practice is directed towards the public representation of Tonga people, their culture and language. Mostly working in the field of real time storytelling, spoken word radio and archival recordings, Mudimba gives us

a thoughtful insight into the specific cultural experience of a minority West African ethnicity. Sarana is a dark ambient group from Indonesia, formed by Annisa Maharani, Istanara Julia Saputri and Sabrina Eka Felisiana. In their performance, they create phantasmagoric sound worlds, where electronic and acoustic music sources overlap, enlarged by spoken word excerpts and hypnotic, techno rhythms.

It is interesting to note that most of the artists’s biographies are based on existing popular music genres. Perhaps categorizing oneself in the digital landscape of metadata labels is a strategy to be better understood, but in my experience it is always better to listen and then understand whether these labels are helpful or creatively destabilize the genre tropes as a whole. PHER is a Iranian sound artist from Tehran. Born Farzaneh Nouri, she specialized in Sonology at the Royal Conservatory in The Hague. PHER works with complex textures and rhythms with the help of sound design, coding and algorithmic composition, creating a forceful and original, abstract electronic sound world. [M O N R H E A] (Maureen Nguire) is a young producer and DJ active in the experimental underground club music scene in Kenya. She operates her own label, “Rhealistic Records”, and is currently working on her debut EP, fusing club music with gritty sounds and polymetric beats. According to her own statement, she is inspired by Kenyan ambient musician KMRU.

The Darmstadt encounter with female experimental music from the Global South promises insights into different musical backgrounds, vocabularies, procedures and poetics as well as into their lived subjectivities, which in turn are shaped by structural norms such as gender and its representation in their everyday lives or the resistance to them. It can train our ears to better and more accurately perceive the double otherness of being a woman and belonging to the subaltern part of the globalized world as seen from a Western perspective. The encounter invites us to see how the tools of the “masters”, or as Césaire puts it, the “languages”, have already been co-opted and re-used by others and for the others. A practice that recalls Audre Lorde’s concept of the “interdependence of mutual difference”. She writes that therein lies precisely “that security which enables us to descend into the chaos of knowing and return with true visions of our future, along with the accompanying power to effect the changes that can bring that future into being. Difference is that raw and powerful connection from which our personal power is forged”.

This interdependence means opening our ears and our affective selves to give back space and recognition to the so-called South in all its complexity and difference, the space for a future accessible and equal to all.

TICKETS

Information on tickets can be found in the description of each event in the online calendar:

www.internationales-musikinstitut.de/ferienkurse/festival/programm

AS 21,60€; EBO 20€ / 15€ reduced

AS: Advance sale (online or at all ztix booking offices)

EBO: Evening box office

The box office opens ca. one hour before the concert begins. Only cash is accepted at the box office.

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Reduced tickets are sold to students and handicapped people with valid identification as well as to pensioners or owners of the Darmstadt Teilhabecard.

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