



ENGLISH

	<p><i>DARMSTADT SUMMER COURSE</i> <i>14 – 28 JULY 2018</i></p>	
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CONTENTS

<i>PREFACE</i>	<i>128–133</i>
<i>GREETINGS</i>	<i>134–135</i>
<i>COURSES</i>	<i>136–143</i>
<i>OPEN SPACE</i>	<i>144–145</i>
<i>AWARDS</i>	<i>146–147</i>
<i>DISCOURSE</i>	<i>148–151</i>
<i>DEFRAGMENTATION</i>	<i>152–165</i>
<i>FESTIVAL</i>	<i>166–235</i>
<i>TEXTS</i>	<i>236–247</i>
<i>TICKETS</i>	<i>248</i>
For credits and imprint, please see the German part. For more information on the events, please see the daily programs or visit darmstaedter-ferienkurse.de	

A TEMPORARY COMMUNITY

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

Tradition has it that Plato bought the olive grove Akademos around 387 BC and made it the first “philosophical garden”, a place to hold a discussion forum for his many pupils. Intuitively, one imagines such a philosophical garden as follows: scholars and pupils, experts and interested parties, connoisseurs and enthusiasts, universalists and specialists come together in a particular place for a particular length of time to exchange views, learn from one another, live and work together — this Platonic Academy must have been a very inspiring event. At the same time, this philosophical garden marked the birth of the academy in its entirely individual conception and self-conception beyond universities or other educational institutions. The academy — whether located in artistic or scientific fields — shaped a space of its own: it is a temporary construct that frees up space rather than simply occupying existing space. In a quite different context, Hans Ulrich Obrist, one of the most renowned curators of our time, accentuated precisely this element of free space in his lucid thoughts on the “non-conference”...

I imagine the origins of the academy seen through the eyes of today and observe that the core of the academy idea — not the core of academic thought — ties in with our own ideas in central areas, for example to understand the Darmstadt Summer Course also and especially, as precisely such an academy and to give it a multi-faceted form. Our campus at the Lichtenbergschule and the Akademie für Tonkunst may not quite be an idyllic olive grove, but it is certainly the vibrant center of the course: for two weeks, together with an artistic team of around 70 tutors, we wish to set up — in keeping with Obrist’s “non-conference” — a free space for over 400 composers, performers, artists, discussants, interested parties and guests, to connect interstices and build bridges in order to set something in motion.

This “something” is difficult to pin down, let alone plan, but can perhaps be hinted at in what we see as our central concern: to form a temporary community, to try to bring together a great variety of people with the most varied backgrounds and different types of prior knowledge, skills, expectations, experience and wishes for a very limited, yet also very intense space of time. We hope to foster mutual understanding at the same time as inviting people to engage in vigorous debate. We are keener than ever to pursue a discourse with an international community and discuss the music and art of our time. We see mutual courtesy and fair behavior towards one another as important, even fundamental preconditions for truly imbuing the spirit of such a temporary community with the necessary positive energy.

So how can one describe the Darmstadt academy of 2018? Perhaps this would come closest: in the daytime, the campus and various venues in Darmstadt — the Schader-Forum, Edith-Stein-Schule, 806qm, the Makerspace and several public spaces in the city — transform into a giant think tank, an impressive thinking and working space. Composition and interpretation studios as well as more than thirty workshops on such diverse topics as artistic research, collective composition, music in the public space (Nature Theater of Darmstadt, Street Music, Invisible Inaudible), composing with the archive (of the Darmstadt Summer Course), improvisation and discourse (Salim’s Salon), dance & music, notation, as well as various projects that deal with instrument-specific questions and the dialogue between performers and composers, will unfold a veritable cosmos of contemporary music-making and music-thinking.

The degree to which the aesthetic discourse on this dyad of production and reflection is native to Darmstadt has been amply demonstrated not least by the past seven decades and the important debates that have originated here. Today, this discourse is naturally an elemental building block of the Darmstadt academy. This year, with no less than ten independent projects and a variety of individual events, this discursive side will be more manifold and concentrated than ever. Several day-long conferences (“Deconstructing

the Avant-garde”, “Finding Democracy in Music”, “The Ethics of Critique”) will examine pressing questions both within and beyond music-specific discourses. An independent and prominent project within this year’s academy program will be “Defragmentation — Curating Contemporary Music”, which will take place over four days (17 to 20 July). The idea for this project, supported by the Federal Cultural Foundation, came about during the last Summer Course in 2016, when I invited Berno Odo Polzer (MaerzMusik), Lars Petter Hagen (then Ultima Festival Oslo) and Björn Gottstein (Donaueschingen Festival) to an exchange of ideas. We soon realized that we were preoccupied with similar questions and topics and would like to present these for discussion in a shared project beyond the individual institutions and festivals. “Defragmentation”, as we called our undertaking, sees itself quite explicitly as a research project (running since 2017) that first of all poses questions, also to us as festival-makers. One of the primary issues is how to enduringly establish the debates currently ongoing in many disciplines on gender & diversity, decolonization and technological change in institutions of New Music, as well as discussing curatorial practices in this area. We want to find out — together with artists, scholars and curators — whether and under what conditions structural change is possible in our field. The four-day “Defragmentation” program — with lectures, discussions, listening sessions and screenings — is extremely concentrated and we hope that, with almost 50 international guests, it will create a highly focused and stimulating situation in which we can learn from one another and open up a fruitful, wide-ranging dialogue. As was demonstrated by the development of the grassroots initiative GRID (Gender Research in Darmstadt) in 2016, we seek to encourage, incorporate, support, moderate and comment on initiatives.

Structural change — in a festival, an institution, a profession — cannot be achieved overnight, but should rather be conceived of in the middle and long term. For us it will accompany the planning of the next editions of the Summer Course. Nonetheless, we do not wish to overtax ourselves and “our” institution by feeling obliged to solve

all the problems we analyze simultaneously. Our fundamental commitment, in my understanding at least, is to show an attitude and to make a signal as a result of which change can be initiated on many different levels.

Naturally we want to bring the academy and the festival, the two pillars of our overall program, into close contact here, which is why this year’s festival program features many works by female composers, some of them new, evening-long pieces commissioned for the course. Christina Kubisch, who turns 70 this year and first attended the course in the 1970s, Celeste Oram, winner of the 2016 Kranichstein Music Prize, Jessie Marino, Juliana Hodkinson, Clara Iannotta and Susanne Kirchmayr (Electric Indigo) took up our invitation to write new works for the 2018 Darmstadt Summer Course. Éliane Radigue, the great French pioneer of electronic music, will gift us with a new piece from her extensive *OCCAM* series, excerpts from which will be presented by Dafne Vicente-Sandoval, Rhodri Davies, Robyn Hayward and Charles Curtis at the Church of St. Ludwig. We will experience the European premiere of Liza Lim’s new work *Atlas of the Sky* and the curator of this year’s Electronics Atelier, Susanne Kirchmayr, has invited three internationally-renowned female artists from the experimental electronics scene to Darmstadt: Antye Greier-Ripatti, Sky Deep and Ryoko Akama. The transgender musician Terre Thaemlitz will be appearing in Darmstadt for the first time, as will the Viennese performance collective God’s Entertainment, which, at the invitation of the Darmstadt Summer Course and Kampnagel Hamburg, will examine the ambiguous figure of Tarzan. God’s Entertainment, known for their uncompromisingly open and decidedly political shows, decolonize Tarzan, as it were, by taking the figure as “an exaggerated textbook example of white, heterosexual, imperial masculinity” at the same time as a “utopian, civilization-critical hybrid that unites and sublates the contradictions between nature and culture”. Thus strong artistic positions will reflect the diverse topics at the academy and open up new discursive spaces.

As with the four previous editions of the Summer Course since 2010 in which I have had the privilege of being

artistic director, I once again feel a very strong need to thank my teams for their wonderful, passionate work. Before I do so, however, I would like to express my special thanks to Sylvia Freydank, who, especially in this year's Summer Course edition, has "held the reins", as it were — whether as an integral figure in the artistic planning, as the person chiefly responsible for our new visual presentation (many thanks to the team of Basics09 in Berlin!), as editor of this program book or as a colleague who was available to everyone and at all times for help. I am sure that my fantastic IMD team, with Jens Engemann, Jürgen Krebber, Claudia Mayer-Haase and Regine Zettl, to whom I also extend my heartfelt thanks, will confirm this.

I am also deeply grateful to our "external teams": first of all our production office littlebit (with Lukas Becker, Angelika Maul, Eva Maria Müller and Martin Schmitz), which has accompanied the Summer Course for many years and played a central part in shaping it, the technical teams (MBM Musikproduktion with Olaf Mielke as well as Stefan Schöneberger [plugged audio] and David Peltzer [Audiluma]) and also Katja Heldt, who has been managing the "Defragmentation" project from the start, Nina Jozefowicz (public relations), Friedemann Dupelius and Gerardo Scheige (publications editing) and of course our entire team of tutors, who are ensuring that in 2018, the Darmstadt Summer Course will once again become an inspiring temporary community.

The Lord Mayor and Councilor for Cultural Affairs of the City of Darmstadt, Jochen Partsch, has now been following our work for seven years with both friendly criticism and empathetic support — I am very grateful to him for both. Such support cannot be taken for granted, especially in times of substantial municipal budget cuts and is eminently important as an outward signal. Receiving such essential support from the City of Darmstadt also spurs us on to play an emphatic part in shaping the city's cultural program, also in the future.

Without additional, at times decisive support from institutions like the Frankfurt RheinMain Culture Fund, the Art Mentor Foundation, Lucerne, the Federal Cultural Foundation (for the project "Defragmentation"), the State of Hesse

(which fortunately doubled its support for this edition of the Summer Course), the Jubilee Foundation of the Darmstadt Sparkasse, the Ernst von Siemens Music Foundation or the Federal Government Commissioner for Culture and the Media, such a wide-ranging academy and festival program would be unfeasible.

Although we will reflect and debate a great deal this summer in Darmstadt about curating in music and about curatorial strategies and practices, of course we see our academy and festival program mainly as a place where art and the artists themselves are the central focus. Only with them — with our tutors and our many international guest artists — can we populate the space that is freed up. And it is to this that I warmly invite us all.

ONE OF THE MOST IMPORTANT CULTURAL EVENTS IN DARMSTADT

Jochen Partsch
Lord Mayor of Darmstadt, City of Science

Since 1946, the Darmstadt Summer Course has been one of the most important cultural events in Darmstadt. Over the last 72 years, it has gained such a high standing in Germany, Europe and the world that they have become one of the central platforms for New Music as such. Music history has been written here on more than one occasion.

In 2018, the Darmstadt Summer Course will once again offer a wide-ranging, highly attractive program of public concerts, workshops, studios, discussions, lectures, think tanks and ateliers. 70 tutors will be teaching and accompanying some 400 participants from roughly 50 of the world's nations, engaging with new sounds and musical forms, discussing them and trying them out.

Just as New Music strives to expand the "traditional" forms of Central European music in sonic, harmonic, melodic and rhythmic ways, the Darmstadt Summer Course has also always been a place to open new doors and perspectives, new ways to take up the sound world of our time into music.

Darmstadt has been one of the leading centers of this musical debate for decades and every two years the host for an exceptional artistic laboratory in which new works of contemporary music are developed and presented.

We owe this great privilege to the International Music Institute, Darmstadt (IMD) under the directorship of Thomas Schäfer, for whom I would here like to express my highest esteem. It is an honor that for no less than the 49th time, our city will be the location for exciting and pioneering artistic concepts and contributions to the development of contemporary music.

I wish the Darmstadt Summer Course a high degree of creativity and many satisfied and inspired participants, as well as attention both within the musical world and beyond, which it has undoubtedly earned.

AN ARTISTIC LABORATORY

Dr. Boris Rhein
Minister for Science and Art, State of Hesse

Dear friends of the Darmstadt Summer Course for New Music, dear readers, every two years, with the Darmstadt Summer Course for New Music, an artistic laboratory comes into existence where new works are presented and developed. Here musicians from all over the world find a forum for exchange and experimentation.

This year, the concerts, performances, installations and lectures will once again attract numerous national and international guests and invite them to create contemporary art and debate the future of music. The public attention that the course now attracts is enormous—this is something I am especially happy about.

In over 70 years, the Darmstadt Summer Course for New Music has not only developed into an international hotspot of contemporary music; in addition, they have always made an important contribution to the living musical landscape of Hesse. They enable our citizens to experience tendencies and developments in contemporary music at the highest level.

A music event of such quality requires intensive preparations and naturally many helping hands; I would like to take this opportunity to extend my warmest thanks to the entire organizational team. I wish all of you a wonderful music event with excellent entertainment!

COURSES



ACCORDION

Studio Krassimir Sterev

ARTISTIC RESEARCH

as Compositional or Performance Practice

Workshop with Marko Ciciliani and Barbara Lüneburg

Please see: Wed, 25 July

BASSOON

Studio Dafne Vicente-Sandoval

BRASS ACADEMY

Studio with Marco Blaauw (Trumpet & Direction), Christine Chapman (Horn), Mike Svoboda (Trombone), Melvyn Poore (Tuba)

CELLO

Studio Lucas Fels

CHAMBER SESSIONS

With Marcus Weiss (Coordination), Gunnhildur Einarsdóttir, Uli Fussenegger, Graeme Jennings, Donatienne Michel-Dansac, Cathy Milliken, Ernesto Molinari, Dafne Vicente-Sandoval, Krassimir Sterev, Geneviève Strosser and others

Please see: Thu, 26 July

CLARINET

Studio Ernesto Molinari

COLLECTIVE COMPOSING

Workshop with Cathy Milliken

"... through the process of exchange, people may become aware of their own views and expand their understanding of another."
Richard Sennett, *Together*

"Participatory making" and "process" are the basis for this project. Both composers and performers are invited to take part in this series of three three-hour workshops devoted to making a performance piece together as well as examining the processes of participation and collaboration. The group will be composing and shaping a musical work (text, sound, music, movement) together, examine forms of leadership during participatory processes, discuss ways of incorpo-

rating participatory processes into their own artistic practices, challenge their own thought processes.

COMPOSER-PERFORMER

Workshop with David Helbich and Jennifer Walshe

Please see: Thu, 26 July

COMPOSING FOR ...

COMPOSING FOR ACCORDION
Workshop with Rebecca Saunders (Composition) and Krassimir Sterev (Accordion)

Please see: Sat, 21 July

COMPOSING FOR CELLO
Workshop with Younghi Pagh-Paan (Composition) and Lucas Fels (Cello)

COMPOSING FOR HARP
Workshop with Martin Iddon (Composition) and Gunnhildur Einarsdóttir (Harp)

Please see: Sat, 28 July

COMPOSING FOR OBOE AND VIOLIN
Workshop with Cathy Milliken (Oboe) and Graeme Jennings (Violin)

COMPOSING FOR PERCUSSION ENSEMBLE
Workshop with Milica Djordjević (Composition) and Christian Dierstein, Håkon Stene (Percussion)

COMPOSING FOR PIANO
Workshop with Brian Ferneyhough (Composition) and Nicolas Hodges (Piano)

COMPOSING FOR TUBA
Workshop with Martin Iddon (Composition) and Jack Adler-McKean (Tuba)

COMPOSING WITH THE ARCHIVE

Workshop with Kirsten Reese

Please see: Thu, 26 July

COMPOSITION

Studios, Seminars and Workshops with Pierluigi Billone, Marko Ciciliani, Milica Djordjević, Brian Ferneyhough, Ashley Fure, David Helbich, Wieland Hoban, Juliana Hodkinson (Visiting Composer), Martin Iddon, Johannes Kreidler, Christina Kubisch, George E. Lewis, Liza Lim, Michael Maierhof, Cathy Milliken, Isabel Mundry, Younghi Pagh-Paan, Stefan Prins, Kirsten Reese, Lucia Ronchetti, Rebecca Saunders, Martin Schüttler (Visiting Composer), Alexander Schubert (Visiting Composer), Simon Steen-Andersen, Jennifer Walshe

CURATORIAL EXPERIMENTS

The Context of Music

Seminar with Heloisa Amaral and Florian Malzacher

Please see: page 165

DANCE & MUSIC

Workshop with Daniel Linehan and Stefan Prins

Please see: Fri, 27 July

DISCONTINUITY

Workshop with Michael Maierhof

Please see: Thu, 26 July

Co-funded by the Creative Europe Program of the European Union
Supported by the Ulysses Network

DOUBLE BASS

Studio Uli Fussenegger

ELECTRONICS ATELIER

Workshop series with Ryoko Akama, Sky Deep, Cedrik Fermont, Antye Greie-Ripatti

Since 2010, the Electronics Atelier has been an integral part of the Darmstadt Summer Course. This year, the workshop and concert series was curated by Austrian electronic musician Susanne Kirchmayr (aka Electric Indigo). She presents four very different artistic positions of current experimental electronic music by Antye Greie-Ripatti (aka AGF, poemproducer), Sky Deep (aka Sky Dietrich), Ryoko Akama and Cedrik Fermont (aka C-dric, Kirdec, Syrphe). All four artists are offering workshops over several days, centering on questions of artistic production as well as on current political contexts of creation.

Please see: Thu, 19 / Sun, 22 / Wed, 25 & Sat, 28 July

ENCOUNTER-POINTS

Workshop with Yaron Deutsch (Guitar), Uli Fussenegger (Double bass) and Carlo Laurenzi (Sound design)

Please see: Tue, 24 July

ETUDES FOR ELECTRIC GUITAR

Project by Yaron Deutsch and his Guitar Studio

Please see: Wed, 25 July

FEEDBACK SESSIONS

Workshop with Heloisa Amaral

Being able to share knowledge and expertise with colleagues is essential for the development of an independent professional artist. In performance arts such as theater and dance, concrete methods and strategies for peer-to-peer feedback are widespread. Within contemporary music practice, however, the topic has not been given much formal attention. For her feedback workshop at the Darmstadt Summer Course Heloisa Amaral is adapting a method for actors and visual artists created by philosopher Karim Bennamar for the DasArts

School in Holland. In addition to teaching musicians specific skills on how to give and receive objective and constructive feedback, the workshop will allow participants to present works in progress to open-minded colleagues. In order to get a taste of the widest possible range of feedback strategies and techniques we recommend participants to take part in several sessions throughout the course.

Registration is kindly requested:
feedback@darmstaedter-ferienkurse.de

Co-funded by the Creative Europe Program of the European Union
Supported by the Ulysses Network

FLUTE

Studio Michael Schmid

GUITAR

Studio Yaron Deutsch

HARP

Studio Gunnhildur Einarsdóttir

INVISIBLE INAUDIBLE

THE HIDDEN CITY

Workshop with Christina Kubisch
Please see: Thu, 26 July

IRCAM IN DARMSTADT

The Paris-based IRCAM (Institut de Recherche et Coordination Acoustique/Musique) will be Studio-in-Residence at the Darmstadt Summer Course 2018 over the whole two weeks. IRCAM will have a particular focus on three topics: Live-coding, the web based application Cosima as well as the CataRT software developed by Diemo Schwarz and Norbert Schnell, which is especially interesting for performers. In addition, IRCAM will showcase some of their current projects and research.

Mon, 16 July:
OVERVIEW OF IRCAM

Tue, 17 – Sat, 21 July:
CATART WORKSHOP

Sun, 22 – Mon, 23 July:
MUSIC COMPUTING IN LIVE ELECTRONICS AND IMPROVISATION

Tue, 24 – Thu, 26 July:
WEB BASED MUSICAL APPLICATIONS FOR COLLECTIVE INTERACTION

Co-funded by the Creative Europe Program of the European Union
Supported by the Ulysses Network

METAPHYSIK UND KRITIK

Four-Day Seminar by Patrick Frank, Enno Rudolph, Yana Prinsloo and guests

Fri, 20 – Mon, 23 July

The seminar deals with the apparently self-evident truths of New Music and its (supposed) metaphysical residue. What effects does the latter have on current New Music? We examine this question with reference to three concepts: truth, purity and chasteness/physicality. What self-evident truths are there in New Music? Are accomplished works “true”? If so, which “truth” does this refer to? Why is sex barely thematized in New Music? Why were women, especially composers, under-represented in the New Music scene for decades? How are these questions connected to the metaphysical residue in New Music?

In German. Registration required:
students@darmstaedter-ferienkurse.de

NATURE THEATER OF DARMSTADT

Workshop with Cathy Milliken, Lucia Ronchetti (Composition) and Christian Dierstein, Françoise Rivalland (Percussion)

Please see: Thu, 26 July

NEW MUSIC SINCE 1968: POLITICS AND AESTHETICS

Seminar with Martin Iddon

It is clear that the world of New Music has changed radically: young composers and performers are now concerned with questions of gender, race and ability; with placing the centrality of craft or value into question, seeing no obvious reason to avoid the “popular”, either musical or technological; with a reflexive practice which interrogates the activity of music making in the process of making it, including the impact of the technologies they use; with asking what connection what they do can have with a wider social sphere. They are surely less concerned with ideas of “high art” or autonomy or indeed with being labelled “composers” or “performers” in rigid ways at all. What is much less clear is how this situation arose, how New Music shifted from a world in which it was possible to believe that composers of New Music really were writing the music of the future, in which ideas of autonomy and purity seemed valuable, underpinned by a history which continued the tradition of the “great” composer to a contemporary in which such ideas seem problematic and fanciful at best and enabling and implicitly supportive of a wide range of reactionary values and discriminations at worst. In participant-led, tutor-guided daily meetings, this workshop, then, considers the New

Music of the past fifty years to ask how these musics lead toward the contemporary era.

In English. Registration required:
students@darmstaedter-ferienkurse.de

OBOE

Studio Cathy Milliken

PERCUSSION

Studio Christian Dierstein,
Françoise Rivalland, Håkon Stene

PIANO

Studio Nicolas Hodges

SALIM'S SALON

Workshop with Seth Ayyaz,
Cedrik Fermont, Jaqueline George,
Elsa M'Bala, Hannes Seidl

Mon, 16 – Wed, 18 July 2018

After the performance of Hannes Seidl's piece *Salim's Salon* the project will be moving to the Summer Course campus at Lichtenbergschule. For all participants with an interest in improvisation there will be a three-day workshop with discussions on the piece and practical work with the artists.

Registration required:
students@darmstaedter-ferienkurse.de

SAXOPHONE

Studio Marcus Weiss

STREET MUSIC

Workshop with Krassimir Sterev
(Accordion)

Please see: Thu, 26 July

TALKING ABOUT MUSIC

Seminar with Peter Meanwell and
Kate Molleson

A hands-on course that questions dominant narratives in contemporary cultural discourse. How can we write and talk about New Music in a way that is useful, vivid, profound and accessible? How do we make the best use of various media platforms to ensure that New Music remains vibrant and relevant in the public imagination? How to report on the politics, sociology and industry ecosystem around New Music as well as major genres, practitioners, current trends, new works and performances? How far do journalistic ethics cross over into less formal platforms, such as social media? What role does editorial responsibility play? Participants will be supported to generate engaged, flexible, fresh-thinking content, from written reviews and essays to radio interviews and features.

A daily radio show/podcast created by all participants together will accompany the Darmstadt Summer Course.

Co-funded by the Creative Europe Program of the European Union. Supported by the Ulysses Network and FAZIT Foundation

VIOLA

Studio Geneviève Strosser

VIOLINE

Studio Graeme Jennings

VOICE

Studio Donatienne Michel-Dansac

VOICE ELECTRIFICATION

Workshop with Julia Mihály

Please see: Tue, 24 July

OPEN SPACE



Sun, 15 – Sat, 28 July, Lichtenbergschule

OPEN SPACE

The OPEN SPACE project is a tool for self-motivated exchange and self-organized knowledge transfer which was initiated in 2010 and had lots of response since then.

Regardless of whether you are a course participant, tutor or visitor of the Summer Course: if you want to organize your own public meeting, discussion or talk, give a lecture, present a work or thought, play musical recordings, screen a film or propose other public events, the OPEN SPACE rooms at the Summer Course campus offer the framework to do so. OPEN SPACE is set up as an autonomous public zone, a platform for self-organized exchange complementary to the official curriculum of the Darmstadt Summer Course.

It is important to consider the “golden rules”: OPEN SPACE is non-institutional and self-organized, i. e. no “staff” is assigned to the rooms. Information and marginal help is provided by our team on site — however, the organization, announcement and implementation of activities is the sole responsibility of the respective initiators. The OPEN SPACE is public, i. e. all organized activities are announced publicly in a calendar system and are open to the public. The OPEN SPACE is non-hierarchical. This means that the hierarchy between teachers and learners is eliminated.

There are three simple rules for using the OPEN SPACE:

1. Leave no traces.
2. Enable others.
3. The doer decides.

Program:

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



Award Ceremony: Sat, 28 July, 16.00

KRANICHSTEIN MUSIC PRIZE

Jury: Joanna Bailie, Theresa Beyer, Peter Veale

Since its foundation in 1952, the Kranichstein Music Prize (Kranichsteiner Musikpreis) has been closely linked to the Darmstadt Summer Course. It has been awarded 36 times to a total of 179 laureates so far. For many of them the renowned prize has been an important milestone at the beginning of their career as musician, ensemble or composer.

The total endowment sum of the Kranichstein Music Prize in 2018 will be 6,000 EUR, consisting of 3,000 EUR for the interpretation prize (ensemble or soloist) and 3,000 EUR for composition. These two awards are complemented by a number of scholarships for the participation in the Darmstadt Summer Course 2020.

In 2016, Celeste Oram (NZ) was awarded the prize for composition and trombone player Weston Olencki (US) received the prize for interpretation.

Award Ceremony: Sun, 22 July, 10.30

REINHARD SCHULZ PRIZE

for Contemporary Music Journalism

Jury: Stefan Fricke (chair), Kristin Amme, Lydia Jeschke, Christine Lemke-Matwey, Elisabeth Schwind

Since 2013, the International Music Institute Darmstadt (IMD) has been coordinating call and awarding of the Reinhard Schulz Prize for Contemporary Music Journalism. This important prize for young music journalists in the field of New Music is dedicated to the memory of the music journalist and musicologist Reinhard Schulz (1950–2009) and has been awarded for the first time in 2012 in Graz. Laureates were Patrick Hahn (2012), Benedikt Leßmann (2014) and Theresa Beyer (2016). This year, the music journalist Leonie Reineke will receive the Reinhard Schulz Prize.

reinhardschulz-kritikerpreis.de

Kindly supported by the German Section of the ISCM and by the Friends of IMD



Tue, 17 / Thu, 19 / Tue, 24 & Fr 27 July

NOTATIONS

Four-Part Conference by Lucas Fels

Notation, according to the composer Earle Brown, is extremely incomplete and unsatisfactory. He glanced with a hint of envy at “painters who can deal directly with the existent reality of their own work without this indirect and imprecise ‘translation stage’”. In conversation I would ask them if they could imagine sitting down and writing out a set of directions so that someone else would be able to paint exactly what they themselves would paint in all details.”

The question of what is notated in music, how it is notated, for whom it is notated and how the whole thing can finally be made to sound, has preoccupied composers, musicians and music scholars daily for centuries and continues to do so. The Darmstadt Summer Course too has seen repeated discussions about it, for example in 1965, when there was a major congress revolving around notation. The presentations from the congress, published later in volume 9 of *Darmstädter Beiträge zur Neuen Musik*, are among the foundational texts on notation in the Western music of the 20th century.

The challenges which notation poses for performers and the strategies they employ to undertake a “translation” in keeping with the composition and to identify the information that becomes part of the composition for a performance, will be discussed in a series of four events at this year’s Summer

Course. With a particular focus on the performer’s perspective, the cellist Lucas Fels will invite tutors, participants and guests to think about notation at the following sessions: “Notation as Utopia” (17 July), “...as Result” (19 July), “...as Imperative” (24 July) and “Open Form” (27 July).

Tue, 17 / Sun, 22 / Wed, 25 & Fri, 27 July

RÜCKSPIEGEL

Four Concert-Lectures with Ulrich Mosch

Tue, 17 July:
Elisabeth Lutyens

Sun, 22 July:
Gillian Bibby

Wed, 25 July:
Norma Beecroft

Fri, 27 July:
Myriam Marbe

In the four concert-lectures entitled “Rückspiegel” (Retrospective), the musicologist Ulrich Mosch will present, in sound and words, four works by female composers that were performed during the first decades of the Darmstadt Summer Course. In addition to the works themselves and their connections to the respective questions of the time that were being discussed in Darmstadt and elsewhere, there will be a special focus on the different paths taken through life by these composers, who belong to different generations and come from different parts of the world. Each event will open and close with a complete performance of the work in question.

Sat, 21 July

EMBODYING MUSIC

One-Day Conference by
Ulrich Mosch

Please see: Sat, 21 July

Mon, 23 & Tue, 24 July

THE ETHICS OF CRITIQUE

Two-Day Conference by
Michael Rebhahn

Please see: Mon, 23 & Tue, 24 July

Sat, 21 July

DECONSTRUCTING THE AVANT-GARDE

One-Day Conference by
Christian Grüny and Georgina Born

Please see: Sat, 21 July

Wed, 25 – Fri, 27 July

LECTURES

Wed, 25 July:

10.00 Damien Ricketson

11.30 Hannes Seidl

13.00 Jennifer Walshe

Thu, 26 July:

10.00 Johannes Kreidler

11.30 Daniel Linehan & Stefan Prins

13.00 Anne-May Krüger

Sun, 22 July

FINDING DEMOCRACY IN MUSIC

One-Day Conference by
Robert Adlington and Liza Lim

Please see: Sun, 22 July

Fri, 27 July:

10.00 Kirsten Reese

11.30 Tarek Atoui

13.00 Wieland Hoban

Different dates

MORNING REVIEWS

Conversations on Summer Course
events, coordinated by
Heloisa Amaral

Co-funded by the Creative Europe Program
of the European Union
Supported by the Ulysses Network



DEFRAGMENTATION

FOUR-DAY CONVENTION ON CURATING CONTEMPORARY MUSIC

In English.

Free admission, registration is kindly requested:

defragmentation@darmstaedter-ferienkurse.de

Defragmentation — Curating Contemporary Music is a research project aimed at enduringly establishing the debates currently ongoing in many disciplines on gender & diversity, decolonization and technological change in institutions of New Music, as well as discussing curatorial practices in this field. Supported by the German Federal Cultural Foundation, the research is being jointly initiated by the Darmstadt Summer Course, Donaueschingen Festival and MaerzMusik — Festival für Zeitfragen and in cooperation with the Ultima Festival Oslo. A key goal is to accelerate structural and habitual change with respect to these interlinked thematic areas and develop better practices. Each of the festivals seeks to achieve this goal in its own way in collaboration with artists, researchers and curators from various fields and subsequently shares the results of the process adopted. On the basis of this (self-)critical yet generative approach the project seeks to act as a catalyst and, through its cooperation with four renowned international festivals, ensure continuity and a high profile.

In the four-day event with, among other things, thematic lectures, artistic interventions, workshops, think tanks, listening sessions, film screenings and open space events, an intensive atmosphere will emerge that allows new insights and the development of a broad discussion.

In collaboration with the Schader-Stiftung

Program: Heloisa Amaral, Camille C. Baker, Georgina Born, Björn Gottstein, Lars Petter Hagen, George E. Lewis, Tim Perkis, Berno Odo Polzer, Thomas Schäfer

Project Management: Katja Heldt

A project of the German Federal Cultural Foundation and the International Music Institute Darmstadt (IMD) / the Darmstadt Summer Course, the Donaueschinger Musiktage, of MaerzMusik — Festival for Time Issues and in cooperation with Ultima Festival Oslo

BASEMENT			2ND FLOOR			FOR DETAILS, PLEASE SEE: PAGES 156 – 165		
LECTURE HALL 17 – 20 July	10.00 – 12.30	MORNING LECTURES						
LECTURE HALL 17 – 20 July	14.00 – 17.00	CONVERSATIONS ON GENDER & DIVERSITY						
FOYER 17 – 20 July	14.00 – 17.00	CURATING DEGREE ZERO ARCHIVE						
ROOM 1 17 – 20 July	14.00 – 17.00	MUSIC & SCREENING GALLERY						
ROOM 2 19 & 20 July	14.00 – 17.00	CURAITOR						
LECTURE HALL 17 – 20 July	17.00 – 18.00	EVENING CONVERSATIONS						
RED SALON 18 – 20 July	13.00 – 17.00	WAYS OF LISTENING						
ROOM 1 18 & 19 July	14.00 – 17.00	WORKSHOPS TERRE THAEMMLITZ						
ROOM 2 17 – 20 July	14.00 – 17.00	SPEAKING WITH THE MINDLESS						
FOYER 17 – 20 July	14.00 – 15.00	THE ARTIST AS CURATOR						
FOYER 17 – 20 July	15.00 – 17.00	OPEN SPACE SATELLITE						
GALLERY 17 & 18 July	14.00 – 17.00	:BODY:SUIT:SCORE & NATIVE ALIEN						
15 – 28 July	10.00 – 18.00	CURATORIAL EXPERIMENTS						
15 – 27 July	10.00 – 18.00	MAKERS AND WRITERS EXPERIMENT LAB						

NOT PUBLIC

Tue, 17 July, 10.00–12.30, Schader-Forum (Basement: Lecture Hall)

OPENING: CURATORIAL PRACTICES IN THE ARTS

Welcome address by Thomas Schäfer

Key notes by and conversation with Corinne Diserens, Stefan Heidenreich, Florian Malzacher and Dorothee Richter

Moderation: Lars Petter Hagen and Berno Odo Polzer

The opening event of the four-day convention on Curating Contemporary Music, *Defragmentation*, will examine the state of curatorial practices in different artistic disciplines, represented by four guests: Dorothee Richter, Head of the Postgraduate Programme in Curating at the University of the Arts Zurich, Professor in Contemporary Curating at the University Of Reading, as well as Publisher of OnCurating.org; Corinne Diserens, art historian and curator of, amongst many other international projects, the Taipei Biennial 2016; the independent performing arts curator, dramaturge and writer Florian Malzacher; and Stefan Heidenreich, author, art and media scientist and currently lecturer for Art Theory at the University of Cologne. With their four ways of reflecting, teaching and curating in the fields of fine arts, theater and performance they will also discuss, together with Lars Petter Hagen and Berno Odo Polzer, about the adaption of the term “curating”, which is influential and inflationary alike, to music.

Wed, 18–Fri, 20 July, 10.00–12.30, Schader-Forum (Basement: Lecture Hall)

MORNING LECTURES

Wed, 18 July

- 10.00 LECTURE MARTIN TRÖNDLE:
The classical concert, situation and institution
- 10.40 LECTURE TIM PERKIS:
Speaking with the mindless
- 11.20 LECTURE SANDEEP BHAGWATI:
Curating painful paradoxes
- 12.00 LECTURE ROLANDO VÁZQUEZ:
The decolonial option and the practice of listening

Thu, 19 July

- 10.00 LECTURE DOROTHEE RICHTER:
Critical practices of curatorship
- 10.40 LECTURE FLORIAN MALZACHER:
Curating performance in the agonistic field
- 11.20 LECTURE ANKE CHARTON: *Default, Debug, Decolonize:*
Thoughts on intersectionality and New Music
- 12.00 LECTURE BJÖRN GOTTSTEIN:
The CurAltor

Fri, 20 July

- 10.00 CONVERSATION: *TECHNOLOGY IN MUSIC*
With Diann Bauer, Joanne Armitage and Freida Abtan
- 10.40 LECTURE SARAH KEMBER:
What can feminism still do?
- 11.20 LECTURE JÉRÔME GLICENSTEIN:
Forms of display
- 12.00 CONVERSATION: *DECOLONIZATION AS METHOD*
With Bonaventure Soh Bejeng Ndikung and Berno Odo Polzer

Tue, 17–Fri, 20 July, 14.00–17.00, Schader-Forum (Basement: Lecture Hall)

CONVERSATIONS ON GENDER & DIVERSITY

The aim of this series of conversations, complemented by a Music and Screening Gallery and several Morning Lectures, is to explore how the making of New Music — concert life, composition, performance, criticism, scholarship, pedagogy, influential canons and repertoire — become transformed as gender, race, class, sexuality and other aspects are brought into the foreground of our consciousness. For many younger artists and audiences, as the consistent absences of the same ethnic, racial and gendered voices from music histories and professional networks begins to be increasingly noticeable, the resulting impoverishment and devolution of the field produces a form of anxiety and even despair. To address this, particular emphasis is placed in these events on encounters with scholars and artists whose ideas and practices are currently severely underrepresented.

Tue, 17 July

14.00–15.15 CONVERSATION: REFLECTIONS ON MARYANNE AMACHER
With Amy Cimini and Bill Dietz

15.30–17.00 CONVERSATION: SOUND ACTS
With Terre Thaemlitz and Stellan Veloce
Moderation: Amy Cimini

Wed, 18 July

14.00–15.15 CONVERSATION: METHODOLOGIES OF DIVERSITY
With Bill Dietz, Hannah Kendall and Stellan Veloce

15.30–17.00 CONVERSATION: COMPOSERS AND COLOR
With Sofia Jernberg and Hannah Kendall
Moderation: George E. Lewis

Thu, 19 July

14.00–15.15 CONVERSATION: MULTI-DIASPORIC SOUND ART
With Raven Chacon and Miya Masoaka
Moderation: George E. Lewis

15.30–17.00 CONVERSATION: GENDER, AUDIENCE & AFFECT
With Amy Cimini, Bill Dietz and Christabel Stirling

Fri, 20 July

14.00–15.15 WORKSHOP: GENDER RELATIONS IN NEW MUSIC (GRINM)

15.30–17.00 CONVERSATION: ARCHITECTURES OF SOUND
With Sofia Jernberg, Miya Masoaka, Marina Rosenfeld
and Christabel Stirling

Tue, 17–Fri, 20 July, 14.00–17.00, Schader-Forum (Basement: Room 1)

MUSIC AND SCREENING GALLERY

Tue & Thu, 17 & 19 July
AFRICAN AMERICAN MUSIC AFTER 1960

A listening space, curated by George E. Lewis, for encountering concert music by Afrodiasporic composers active from 1960 to the present. The concept addresses the virtual erasures of work of these composers, even in present-day histories of contemporary and experimental music.

Wed, 18 & Fri, 20 July
MULTI-DIASPORIC SOUND ART

A listening space, curated by George E. Lewis and Bill Dietz, for understanding sound art as a decolonized socio-sonic location, with artists articulating diverse cultural backgrounds, aesthetics, technologies and practices.

Tue, 17–Fri, 20 July, 14.00–17.00, Schader-Forum (Basement: Foyer)

CURATING DEGREE ZERO ARCHIVE

Screening of interviews with several curators, realized by Dorothee Richter and Ronald Kolb as part of the project CURATING! politics of display; politics of site; politics of transfer and translation; politics of knowledge production.

Thu, 19 & Fri, 20 July, 14.00–17.00, Schader-Forum (Basement: Room 2)

CURAITOR

Can a machine curate a music festival? Following related work on automatic music generation, big audio database analysis for musicology and the automatic jury panel for a dubstep remix competition, Nick Collins of Durham University will program a learning machine that judges and ranks contemporary piano music.

Wed, 18–Fri, 20 July, 13.00–17.00, Schader-Forum (2nd Floor: Red Salon)

WAYS OF LISTENING

Ways of Listening is a series of afternoon sessions that put centre-stage the capacity of listening as a political and politicized condition. The three four-hour gatherings eclectically interrelate practices of listening with questions of decolonization, aiming at reflecting the enclosures and exclusions of Western modernity (including their manifestation in so-called New Music), problematizing its underlying power matrix and considering non-Western narratives and genealogies. Sound and listening not only register the coloniality of power of our world, but actively co-produce it. At the same time, listening as a way of relating to the world—both as a metaphor and as a concrete, sound-specific practice—has much to offer when it comes to imagining and exercising a post-hegemonistic, post-centric present and future. Ways of Listening is the first in a “Defragmentation” series of experiments dedicated to decolonizing listening and will continue in 2019 in the context of MaerzMusik—Festival for Time Issues in Berlin.

Participants are kindly requested to stay for the whole four-hour session.
Registration required:
defragmentation@darmstaedter-ferienkurse.de

Wed, 18 July

LISTENING SESSION: Towards decolonial listening
Hosted by Rolando Vázquez and Berno Odo Polzer

Thu, 19 July

LISTENING SESSION: Unknown audio subjects
Hosted by Lendl Barcelos and Berno Odo Polzer

Fri, 20 July

LISTENING SESSION: Delivering ourselves from the tonal
Hosted by Bonaventure Ndikung and Berno Odo Polzer

Tue, 17–Fri, 20 July, 14.00–15.00, Schader-Forum (2nd Floor: Foyer)

THE ARTIST AS CURATOR PRESENTATION OF PRACTICES

How do artists work with context and develop new work in the creative field between production and presentation? In this series of presentations we will showcase different practises from artists, theorists and curators who include curatorial strategies in their work. From collaborative methods, interdisciplinarity, appropriation, staging archives and working with context as compositional parameter, to artist-driven spaces, concert-series and the development of alternative institutions.

Tue, 17 July

HELOISA AMARAL

Wed, 18 July

TIM RUTHERFORD-JOHNSON

Thu, 19 July

PATRICK FRANK

Fri, 20 July

TROND REINHOLDTSEN

Tue, 17–Fri, 20 July, 15.00–17.00, Schader-Forum (2nd Floor: Foyer)

OPEN SPACE SATELLITE

The Open Space Satellite is a self-curated format for exchange and discussion. Sign in on the wall calendar and online for slots of fifteen minutes to one hour in which you can present comments, ideas, concerns and proposals related to the topics of *Defragmentation*.

darmstaedter-ferienkurse.de/en/ferienkurse/open-space-form

Wed, 18 & Thu, 19 July, 14.00–17.00, Schader-Forum (2nd Floor: Room 1)

WORKSHOPS TERRE THAEMLITZ

Registration required:

defragmentation@darmstaedter-ferienkurse.de

Wed, 18 July

14.00–15.30 WORKSHOP 1: SECRECY WAVE MANIFESTO

15.30–17.00 WORKSHOP 2: SOULNESSLESS

Thu, 19 July

14.00–15.30 WORKSHOP 3: A COMPLETELY FABRICATED EVOLUTIONARY
TRAJECTORY (MINI-VERSION: EARLY YEARS)

15.30–17.00 WORKSHOP 4: DEPRODUCTION

Tue, 17–Fri, 20 July, 14.00–17.00, Schader-Forum (2nd Floor: Room 2)

SPEAKING WITH THE MINDLESS

As we encounter ever more electronic devices which can parse human speech and respond to it with speech of their own, we are all going to have to get comfortable with the idea of having conversations with non-organic entities. Now that we can have spoken conversations with our machines, can we design good conversation partners to join us while engaged in an artistic process? Can we move beyond having soul-less interactions with machines designed to follow our orders or collect data about us and find a way to brainstorm with entities without brains? The idea of thinking of these entities as creative partners may seem far-fetched, but we draw inspiration from non-thinking entities continually through art and life.

Tue, 17–Fri, 20 July

14.00–15.00 WORKSHOP SERIES A (OPEN TO ALL)

Four one-hour workshops interacting and conversing in the presence of a listening and speaking machine conversation partner.

Tue, 17 & Thu, 19 July

15.00–17.00 OPEN ACCESS

Wed, 18 & Fri, 20 July

15.00–17.00 WORKSHOP SERIES B (FOR PROGRAMMERS)

Two two-hour workshops focused on the technical aspects of the project and code development. These are open to those with basic programming skills in javascript and/or python.

Registration required:

defragmentation@darmstaedter-ferienkurse.de

Tue, 17 & Wed, 18 July, 14.00–17.00, Schader-Forum (Gallery across the street)

:BODY:SUIT:SCORE & NATIVE ALIEN

:body:suit:score (*:b:s:s*) is a four-year research-creation project by Sandeep Bhagwati and matralab that explores the technological, creative and aesthetic possibilities and applications of mobile music performance through the use of vibro-tactile score information. Whereas traditional music performance emphasizes carefully placed sound sources and stationary audiences, *:b:s:s* seeks to generate technological capabilities and aesthetic frameworks that enable composers to treat spatial disposition and movement as an additional musical parameter. The project's aim is to devise new compositions that can be played and experienced in motion.

14.00–14.30 PERFORMANCE OF THE PIECE SILENCE NOT ABSENCE
by Felix del Tredici and Elinor Frey (audience participation
by iPhone/Android app)

14.30–15.45 SIGN UP FOR 15 MIN SLOTS TO TRY OUT THE BODY:SUIT

16.00–16.30 PERFORMANCE OF THE PIECE NATIVE ALIEN
by Felix del Tredici and Joseph Browne

16.30–17.00 SIGN UP FOR 15 MIN SLOTS TO TRY OUT BOTH BODY:SUIT
AND NATIVE ALIEN

Tue, 17 – Fri, 20 July, 17.00 – 18.00, Schader-Forum (Basement: Lecture Hall)

EVENING CONVERSATIONS

Tue, 17 July

CONVERSATION ON TECHNOLOGY

With Diann Bauer, Raven Chacon, Julia Mihály and Alexander Schubert
Moderation: Camille C. Baker and Tim Perkis

This conversation will be made up of curious and knowledgeable artists, academics, composers and musicologists from a standpoint of inside knowledge/ or healthy appreciation of new and emerging technologies and their use within art and music, but also from the philosophical perspective, with critical concerns.

Wed, 18 July

CONVERSATION: THE CONCERT AS MEDIUM OF CRITIQUE

With Jérôme Glicenstein, Dorothee Richter and Martin Tröndle
Moderation: Björn Gottstein

Art historian Boris Groys once affirmed that by placing an object as mundane as an urinoir in a vitrine, Marcel Duchamp revealed “context” to the artworld. The notion has haunted artistic production and reception ever since, influencing markedly the work of Joseph Beuys, Marcel Broodthaers, Mauricio Kagel and later that of Andrea Fraser, Tino Sehgal and others. Differently than in the visual arts, the concert as format has only rarely been problematised by artists and musicians.

Thu, 19 July

CONVERSATION: CONVERSING CONTEXT

With Heloisa Amaral and Tim Rutherford-Johnson

Heloisa Amaral and Tim Rutherford-Johnson, author of *Music after the Fall*, discuss contemporary music against a backdrop of globalization, emphasizing musicians’ concern with context-specificity, new forms of collaboration and digitized communication. The purpose of this conversation is to connect issues of curatorship with recent initiatives in the field of contemporary music.

Fri, 20 July, 17.00, Schader-Forum (Japanese Garden across the street)

DRINKS & DISCUSSIONS

Sun, 15 – Fri, 27 July, 10.00 – 18.00, Darmstadt Makerspace & Lichtenbergschule

MAKERS AND WRITERS EXPERIMENT LAB

Experts are invited to explore concerns of the impact of technology on society and by extension new and contemporary music. The main topics that each team will address in their writing and making are of Critical Engineering, Post-Digital, AI (artificial intelligence) / neural nets / machine learning, Xenofeminism and Liveness & Locality and how they will affect daily life, composition, performance, music itself and the festivals presenting it. With Diann Bauer (US), Freida Abtan (Can) and Joanne Armitage (UK).

This workshop is limited to selected participants.

Sat, 14 – Sat, 28 July

CURATORIAL EXPERIMENTS: THE CONTEXT OF MUSIC

Seminar with Heloisa Amaral and Florian Malzacher

As concepts of curating from the visual and performing arts arrive in the field of contemporary music and sound art, a number of questions emerge: How to develop new forms of creation, collaboration and presentation in the musical field? How to integrate different modes of reception and alternative listening environments? How can a musical or acoustic context, in this case a festival for contemporary, experimental music, be explored as an agonistic field, i.e., as a field of diversity and adversity? How do contemporary music and sound-based art relate to society, politics and to the expanded field of culture? In brief: what is the context of music?

This seminar is limited to selected participants.

In cooperation with Goethe Institute

14
Sat, July

20.00, Lichtenbergschule (Große Sporthalle)

OPENING CONCERT

Bára Gísladóttir: *VAPE* (2016/17)

Sarah Nemtsov: *dropped.drowned* (2017)

Simon Steen-Andersen: *Piano Concerto* (2014)

Nicolas Hodges (Piano)

Frankfurt Radio Symphony

Baldur Brönnimann (Musical Direction)

A loud, insistent, challenging piece that is about silence. A piece of music that artistically addresses the sarin attack on the Tokyo subway in 1995. And a solo concerto in which a falling grand piano in slow-slow-motion takes up the dogma aesthetic of 1990s Danish cinema. The pieces for the opening concert of the 2018 Darmstadt Summer Course with the Frankfurt Radio Symphony headed by Baldur Brönnimann and soloist Nicolas Hodges could not be more different — and yet, despite their diverging tonal languages, we can still identify similarities between the young Icelandic composer Bára Gísladóttir, German Sarah Nemtsov and Dane Simon Steen-Andersen. Indeed, all three pieces work with complex, highly energetic moments of sound, with flowing, forwards-pressing structures in which time is sometimes put under the microscope, only to tower up into a sculpture again the next moment.



Simon Steen-Andersen: *Piano Concerto*

14

Sat, July

16.00
Lichtenbergschule
(Kleine Sporthalle)**ORCHESTRA ON A WIRE**17.00
Lichtenbergschule
(Kleine Sporthalle)**ORCHESTRA ON A WIRE**18.00
Lichtenbergschule
(Kleine Sporthalle)**ORCHESTRA ON A WIRE**19.00
Lichtenbergschule
(Kleine Sporthalle)**ORCHESTRA ON A WIRE**20.00
Lichtenbergschule
(Große Sporthalle)**OPENING CONCERT**

14

Sat, July

16.00, 17.00, 18.00 & 19.00, Lichtenbergschule (Kleine Sporthalle)

ORCHESTRA ON A WIRE

Christina Kubisch: *Orchestra On A Wire* (2018)
for orchestra, electric cables, induction headphones, electromagnetic fields
and string quartet World Premiere / Commission of the Darmstadt Summer Course

Frankfurt Radio Symphony (Recordings)
Quartetto Maurice (Live-Performance)
Eckehard Güther (Sound processing and audio engineering)

Normally we perceive an orchestra in its entirety, as a large instrumental body of sound that is still perceived as a unit but sounds different depending on its members, the venue and the music being performed. *Orchestra On A Wire* attempts to let the audience experience a different way of hearing this body of sound. Christina Kubisch has worked with electromagnetic induction since the early 1980s, a technique in which recorded or live sounds as well as inaudible electromagnetic signals are transmitted via electrical cables. Wearing special headsets developed by the artist, the members of the audience are able to hear different sounds in clearly defined areas and experience different combinations of musical events and instruments.

FURTHER PERFORMANCES:

Sun, 15 July, 12.00, 13.00

Supported by Musikfonds
The appearance of Quartetto Maurice in Darmstadt is supported by the Friends of IMD.

20.00, Lichtenbergschule (Große Sporthalle)

OPENING CONCERT

Bára Gísladóttir: *VAPE* (2016/17)
Sarah Nemtsov: *dropped.drowned* (2017)
Simon Steen-Andersen: *Piano Concerto* (2014)

Nicolas Hodges (Piano)
Frankfurt Radio Symphony
Baldur Brönnimann (Musical Direction)

Please see: page 167

15

Sun, July

10.00
Lichtenbergschule
(Große Sporthalle)**WELCOME FANFARE**

Welcome address

12.00
Lichtenbergschule
(Kleine Sporthalle)**ORCHESTRA ON A WIRE**13.00
Lichtenbergschule
(Kleine Sporthalle)**ORCHESTRA ON A WIRE**14.00
Orangerie**REAL ACCANTO**21.00
Justus-Liebig-Haus**SALIM'S SALON**22.30
Justus-Liebig-Haus**SALIM'S SALON**

15

Sun, July

10.00, Lichtenbergschule (Große Sporthalle)

WELCOME FANFAREWelcome address by Thomas Schäfer
(Artistic Director of the Darmstadt Summer Course)Jessie Marino: *Ritual I :: Commitment :: BiiM* (2011)
Katherine Young: *Puddles and Crumbs* (2014/15)
George E. Lewis: *Oraculum* (2016)

Weston Olencki (Trombone & Electronic Devices)

Kranichstein Music Prize Winner 2016, Chicago based trombonist and composer Weston Olencki is now returning to Darmstadt, framing the program with a solo performance at the beginning and a trombone duo concert on the last day of the Summer Course. On the pieces he's bringing with him, he writes:

"Throughout my time at the Darmstadt Summer Course, I'll be talking a lot about community. The kind of community that forms from sustained, personal investment in the people you wish to spend your creative life with. [...] Each of the three pieces I'll perform represent three stages in my personal relationships with people and with creative communities: George E. Lewis is unquestionably a formative individual for me, whose work and practice has been essential in determining my creative path and the paths of others like me. I was not involved in the creation of this piece, but through sustained attention and practice, I can come to a deeper knowledge of his own musical horizons. I also was not involved in creating Jessie Marino's piece, but through performing it, we became close friends, eventually ending up in [ensemble] Pamplemousse together, in a process that shifted from a composer-performer relationship to a friend whose regular presence and ideas I value immensely. And finally Katie Young was one of the first people I ever really worked with on something — I was an undergrad, amazed and inspired by her work as an improviser and bassoonist and asked if she would be interested in collaborating. This piece is the culmination, but not end, of years of friendship and sharing, where her generosity and knowledge led to my own sustained engagement with technology as a performer and later, technology's central presence in my own compositional work. It's an honor to use my platform here to present this work of those I find meaningful." Weston Olencki

12.00 & 13.00, Lichtenbergschule (Kleine Sporthalle)

ORCHESTRA ON A WIRE

Please also see: Sat, 14 July

15

Sun, July

14.00, Orangerie

REAL ACCANTOMartin Schüttler: *xerox* (2003/16/18)Yu Kuwabara: *In Between* (2018)Marco Momi: *VUOI CHE PERDUTI* (2018)Stefan Prins: *Mirror Box (Flesh + Prosthesis #3)* (2014)

Trio Accanto

Technological reproducibility changed art in the 20th century like almost no other invention. Questions regarding original and copy, forgery and genuineness, etc. had to be fundamentally raised once more, even more so in times of advancing digitization. The concert by Trio Accanto centers on compositions by Martin Schüttler and Stefan Prins that take different perspectives on this topic. Martin Schüttler's piece *xerox* explores the aspect of the non-authentic and non-genuine: the synthetic saxophone sound, the poor cell-phone recording of a piano, the immense digital post-processing of a drum loop. Stefan Prins asks how far the boundaries between original and copy have already blurred with his piece *Mirror Box*: The one-off "live" has become a permanent "re-live" — the digital copy as "fake reality" of the live performance.

21.00 & 22.30, Justus-Liebig-Haus

SALIM'S SALON

Salim's Salon is a staged concert with musicians from varied cultural contexts. What unites the four protagonists — ranging from Egypt, Cameroon, UK and the Democratic Republic of the Congo — is their experimental approach to sound and music, as well as their own encounters with Western-postcolonial aesthetic norms. *Salim's Salon* creates a place for these four individual positions to meet, while offering a space to reflect upon cultural attribution, the notion of the other and contemporaneity in music. Their playing together — in duos, trios or solos — is not only directed at the audience, but also towards each other. Central to the project is the confrontation between free improvised music and clock time of the chronometer and score. Ever-present in this space is the awareness of the "colonisation of time" through the clock, the history of which — as an important tool in conquering and modernizing the world — runs as a thematic thread throughout the evening.

With: AMET, Seth Ayyaz, Cedrik Fermont, Jacqueline George
Artistic Direction: Hannes Seidl

A production by Hannes Seidl in co-production with Alte Oper Frankfurt, Konzerthaus Berlin and Philharmonie Luxembourg. Funded by Musikfonds. In cooperation with Künstlerhaus Mousonturm Frankfurt and MaerzMusik — Festival for Time Issues

15

Sun, July

top: *Orchestra On A Wire*, bottom: *Salim's Salon*

16

Mon, July

10.00 – 12.00
Mornewegschule
(Mensa)

IRCAM: OVERVIEW

16.00
Lichtenbergschule
(Große Sporthalle)

FLUOROPHONE

19.30
Orangerie

BRIGHT DARKNESS

22.00
Centralstation
(Forecourt)

DJ SPRINKLES

16

Mon, July

10.00 – 12.00, Mornewegschule (Mensa)

IRCAM: OVERVIEW

As Studio-in-Residence at the Darmstadt Summer Course 2018, IRCAM will give an overview on their recent projects linking research and creation. Presentation of works by Grégoire Lorieux (IRCAM)

16.00, Lichtenbergschule (Große Sporthalle)

FLUOROPHONE

Juliana Hodkinson: *Thresh* (2017/18)

World Premiere / Commission of the Darmstadt Summer Course

Damien Ricketson: *Rendition Clinic* (2015)Eugene Ughetti: *Pyrite Gland* (2015)Juliana Hodkinson: *Lightness* (2015)Simon Løffler: *e* (2015)

Speak Percussion

Fluorophone, a project by Speak Percussion in close relationship with the involved composers, creates a kaleidoscopic sound world in which the central instruments radiate, flicker, glow and burn. Analogue and digital fluorescent lights, the naked flame, strobe lights and custom-built LED discs are combined with percussion to create a program in which the music and lighting design are one and the same. *Fluorophone* moves between noise, theatrical music and virtuosic instrumentalism, in a synesthetic display of light and sound. For the Darmstadt premiere of this project Juliana Hodkinson created a new piece as a commission of the Summer Course.

Supported by the Australian Government through the Australia Council their arts funding and advisory body, the Victorian Government through Creative Victoria, City of Melbourne and the Danish Arts Council

19.30, Orangerie

BRIGHT DARKNESS

Enno Poppe: *Fleisch* (2017)Ann Cleare: *the square of yellow light that is your window* (2013/14)Mark Barden: *witness.* (2012)Klaus Lang: *bright darkness* (2017) World Premiere

Ensemble Nikel

16

Mon, July

In its third guest performance in Darmstadt, Ensemble Nikel not only wanted to add something new to its program, but also sought to reflect the quartet's artistic development and aesthetic expansion. After all, the group, which likes to call itself a band, can meanwhile look back on over ten years of work and numerous pieces that were composed especially for it. In 2010, the four musicians attracted international attention with a concert in the Orangerie and since then Nikel has been very much in demand at many festivals. Now, eight years later, Nikel is back on the stage of the Orangerie. They are to begin with a new piece by Enno Poppe, which makes the most of the band's special aesthetics and familiar sound. This will be followed by processes of separation and expansion: With Ann Cleare the saxophone is effectively removed from the ensemble and the performance juxtaposed to a unified trio. Mark Barden explicitly incorporates the physical presence of the musicians and includes an "organic choreography" for each of the four in a single score. After the interval Nikel will move into the garden of the Orangerie for the premiere of a new piece by Austrian composer Klaus Lang, which entails it entering unfamiliar territory: sounds that are greatly removed from one another and extreme reduction. The piece *bright darkness* begins exactly one hour before sunset and ends with it, so that the audience, performers and music are slowly enveloped in darkness.

Supported by Ernst von Siemens Music Foundation

22.00, Centralstation (Forecourt)

DJ SPRINKLES

Her artistic works polarize, provoke and shake audiences in equal measure. At the same time, he is one of the most important house music producers and label managers at Comatonse Recordings. One also knows her as DJ Sprinkles and Miss Take, two of her various artistic identities. Terre Thaemlitz, born in Minnesota in 1968, is an award-winning multimedia producer, author, speaker, enlightener, remixer, DJane and label manager. He has participated as a speaker on questions of non-essentialist transgender research and Queer Theory at discussion forums all over Europe and in Japan, where he has lived and worked for almost twenty years. The enormous stylistic breadth of her work is reflected in the various forms in which his music is produced — as electroacoustic music, club-oriented deep house, digital jazz, ambient or glitch, as well as neo-expressionist piano music composed by computers. Graphic design, photographs, illustrations and video work — some of them fairly explicit — also play an important part in Terre Thaemlitz's activities. In 2017 she took part in documenta 14 and she has been a member of the Academy of the Arts of the World in Cologne since 2013. In 2018, Terre Thaemlitz is appearing at the Darmstadt Summer Course for the first time.

16

Mon, July



top: Fluorophone, bottom: DJ Sprinkles

17

Tue, July

10.00 – 18.00
Schader-Forum**DEFRAGMENTATION**10.00 – 13.00
Akademie für Tonkunst
(Großer Saal)**NOTATIONS 1: UTOPIA**14.00
Lichtenbergschule
(Kleine Sporthalle)**RÜCKSPIEGEL 1:
LUTYENS**15.00
Centralstation (Saal)**TAUTITOTITO
(DISPUTATION SONGS)**19.30
Centralstation (Halle)**NICE GUYS WIN TWICE**22.00
St. Ludwig**OCCAM**

17

Tue, July

10.00 – 18.00, Schader-Forum

DEFRAGMENTATIONFOUR-DAY CONVENTION ON CURATING CONTEMPORARY MUSIC
In English. For more details, please see: pages 152 – 165**BASEMENT**10.00 – 12.30
Lecture Hall**OPENING: CURATORIAL PRACTICES IN THE ARTS**
Keynotes by and conversation with Corinne Diserens,
Stefan Heidenreich, Florian Malzacher and Dorothee Richter
Moderation: Lars Petter Hagen and Berno Odo Polzer14.00 – 15.15
Lecture Hall**CONVERSATION: REFLECTIONS ON MARYANNE AMACHER**
With Amy Cimini and Bill Dietz14.00 – 17.00
Foyer**CURATING DEGREE ZERO ARCHIVE**
By Dorothee Richter14.00 – 17.00
Room 1**MUSIC AND SCREENING GALLERY:
AFRICAN AMERICAN MUSIC AFTER 1960**15.30 – 17.00
Lecture Hall**SOUND ACTS: A CONVERSATION**
With Terre Thaemlitz and Stellan Veloce
Moderation: Amy Cimini17.00 – 18.00
Lecture Hall**CONVERSATION ON TECHNOLOGY**
With Diann Bauer, Raven Chacon, Julia Mihály and
Alexander Schubert
Moderation: Camille C. Baker and Tim Perkis**2ND FLOOR**14.00 – 15.00
Foyer**THE ARTIST AS CURATOR: PRESENTATION OF PRACTICES**
With Heloisa Amaral14.00 – 17.00
Room 2**SPEAKING WITH THE MINDLESS**15.00 – 17.00
Foyer**OPEN SPACE SATELLITE****GALLERY**

14.00 – 17.00

:BODY:SUIT:SCORE & NATIVE ALIEN
By Sandeep Bhagwati and matralab

17

Tue, July

10.00–13.00, Akademie für Tonkunst (Großer Saal)

NOTATIONS 1: UTOPIA**NOTATION AS UTOPIA**On Brian Ferneyhough: *In Nomine after Christopher Tye* (2017) for solo cello

First part of the four-part conversation series by Lucas Fels with Summer Course guests and musical examples
Moderation: Dörte Schmidt and Lucas Fels

In English. Free admission

Please also see: page 149

14.00, Lichtenbergschule (Kleine Sporthalle)

RÜCKSPIEGEL 1: LUTYENS

Two performances & lecture in English

Elisabeth Lutyens: *Sonate Nr. 4* op. 5 (1938)

Performed at the Darmstadt Summer Course 1950

Geneviève Strosser (Viola)

Ulrich Mosch (Lecture)

The English composer Elisabeth Lutyens (1906–1983) adopted Arnold Schönberg's "method of composition with twelve notes related only to one another" early on and used this as the foundation for her own musical language. Alongside an extensive and diverse body of concert music, she also composed for numerous theater and film productions.

15.00, Centralstation (Saal)

**TAUTITOTITO
(DISPUTATION SONGS)**Celeste Oram: *Tautitotito (Disputation Songs)*:*Another Genealogy of Aotearoa New Zealand Music* (2018)

World Premiere / Commission of the Darmstadt Summer Course

A piece by Celeste Oram in collaboration with Alex Taylor, Rob Thorne, Keir GoGwilt and Madison Greenstone; and featuring Nina Guo, Caroline Miller, Barbara Byers, Kyle Motl, Luc Werner, Sebastian Gwilt, Ine Vanoeveren and Weston Olencki

17

Tue, July

Celeste Oram, Kranichstein Music Prize Winner for Composition in 2016, imagines in a poetic, critical and yet humorous way an unauthorized musical history for her home country of New Zealand:

"Tautitotito: *to compose music, to compose poetry, to compose stories. To speak and sing in response to the stories told by others. In the spirit of waiata tautitotito — disputation songs — this long-form music-theatre work re-enacts, re-constructs and re-imagines Aotearoa New Zealand's musical histories as a way of laying down a challenge to the habitual myths of colonial history and nationhood. Tautitotito is the result of over two years of research, collaboration and creative exchange involving artists from Aotearoa and the United States. It is a multilingual, polystylistic cabaret show, tracing spirals through time to weave experimental amateur radio broadcasts, anarchist serialism, a hardcore postwar lecture-recital, folk song, taonga pūoro, 18th-century Singspiel and sonic landscapes of nonhuman creatures into a musical genealogy which acknowledges the past, honours the present and dreams futures into resounding life.*" Celeste Oram

FURTHER PERFORMANCE:

Wed, 18 July, 17.30

19.30, Centralstation (Halle)

NICE GUYS WIN TWICEJessie Marino: *Nice Guys Win Twice* (2018)

World Premiere / Commission of the Darmstadt Summer Course, La Muse en Circuit, G((o))ng Tomorrow, Borealis, Transit Festival Leuven and hcmf//huddersfield contemporary music festival

Ensemble Scenatet

Constantin Basica (Video)

In her new full-length piece *Nice Guys Win Twice*, American composer and performer Jessie Marino reinterprets political discourse in an artistic-poetic manner. *Nice Guys Win Twice* is based on the phenomenon of so-called "fake news" and poses the question as to how "alternative facts" influence our everyday reality. The musicians of the experimental Danish ensemble Scenatet become performers in a different "narrative" of reality, one based on the interplay between language, gestures, objects and symbols, film and music. Jessie Marino and Romanian video artist Constantin Basica create an accompanying setting in which "narratives" disconcertingly alternate between reality, an incorrectly conveyed world and dream.

FURTHER PERFORMANCE:

Wed, 18 July, 16.00

17

Tue, July

22.00, St. Ludwig

OCCAMÉliane Radigue: *OCCAM* (since 2011)

Occam XIII (for bassoon), *Occam XI* (for tuba), *Occam River XII* (for cello and harp), *Occam River XI* (for bassoon and cello), *Occam V* (for cello), *Occam Delta XVI* (for tuba, bassoon and harp) World Premiere, *Occam Delta VII* (for tuba, bassoon, cello and harp)

Dafne Vicente-Sandoval (Bassoon)

Robin Hayward (Tuba)

Rhodri Davies (Harp)

Charles Curtis (Cello)

The great French electronic music pioneer Éliane Radigue devoted much of her artistic work to translating synthesizer feedbacks into highly exquisite astral sounds. Her celebrated works often lasted several hours — formidable, expansive pieces that very gradually unfolded with slow, monumental gracefulness. Sometime around the turn of the millennium she decided to stop composing for the computer. Instead, her ultra-slow music was to be played on acoustic instruments. Radigue is working on a cycle of solo and shorter ensemble pieces called *OCCAM* in line with the theory of philosopher William von Ockham, which states that the simplest option is always the best one. The personal relationship between composer and interpreters and close collaboration are elementary for Radigue's work process. She writes for very specific people she knows, whose musical ethos she holds in high regard. There are no musical scores, only verbal instructions — and this is how Dafne Vicente-Sandoval (bassoon), Robin Hayward (tuba), Rhodri Davies (harp) and Charles Curtis (cello) will immerse themselves in Radigue's sound cosmos and create a very special acoustic atmosphere in the expansive sound space of Church St. Ludwig.

On the following evening, we will present Éliane Radigue's latest extensive electronic composition at the Darmstadt Summer Course: *L'île re-sonante*.

FESTIVAL



Tautitotito

18

Wed, July

10.00 – 18.00
Schader-Forum

DEFRAGMENTATION

16.00
Centralstation (Halle)

NICE GUYS WIN TWICE

17.30
Centralstation (Saal)TAUTITOTITO
(DISPUTATION SONGS)22.00
Centralstation (Halle)

L'ÎLE RE-SONANTE

18

Wed, July

10.00 – 18.00, Schader-Forum

DEFRAGMENTATION

FOUR-DAY CONVENTION ON CURATING CONTEMPORARY MUSIC
In English. For more details, please see: pages 152 – 165

BASEMENT

10.00 – 12.30
Lecture Hall10.00 LECTURE MARTIN TRÖNDLE
10.40 LECTURE TIM PERKIS
11.20 LECTURE SANDEEP BHAGWATI
12.00 LECTURE ROLANDO VÁZQUEZ14.00 – 15.15
Lecture HallCONVERSATION: METHODOLOGIES OF DIVERSITY
With Bill Dietz, Hannah Kendall and Stellan Veloce14.00 – 17.00
FoyerCURATING DEGREE ZERO ARCHIVE
By Dorothee Richter14.00 – 17.00
Room 1MUSIC AND SCREENING GALLERY:
MULTI-DIASPORIC SOUND ART15.30 – 17.00
Lecture HallCONVERSATION: COMPOSERS AND COLOR
With Sofia Jernberg and Hannah Kendall
Moderation: George E. Lewis17.00 – 18.00
Lecture HallCONVERSATION: THE CONCERT AS MEDIUM OF CRITIQUE
With Jérôme Glicenstein, Dorothee Richter and Martin Tröndle
Moderation: Björn Gottstein

2ND FLOOR

13.00 – 17.00
Red SalonWAYS OF LISTENING
With Rolando Vázquez and Berno Odo Polzer14.00 – 15.00
FoyerTHE ARTIST AS CURATOR: PRESENTATION OF PRACTICES
With Tim Rutherford-Johnson14.00 – 17.00
Room 1

WORKSHOPS TERRE THAEMLITZ

14.00 – 17.00
Room 2

SPEAKING WITH THE MINDLESS

15.00 – 17.00
Foyer

OPEN SPACE SATELLITE

GALLERY

14.00 – 17.00

:BODY:SUIT:SCORE & NATIVE ALIEN
By Sandeep Bhagwati und matralab

FESTIVAL

18

Wed, July

16.00, Centralstation (Halle)

NICE GUYS WIN TWICE

Please see: Tue, 17 July

17.30, Centralstation (Saal)

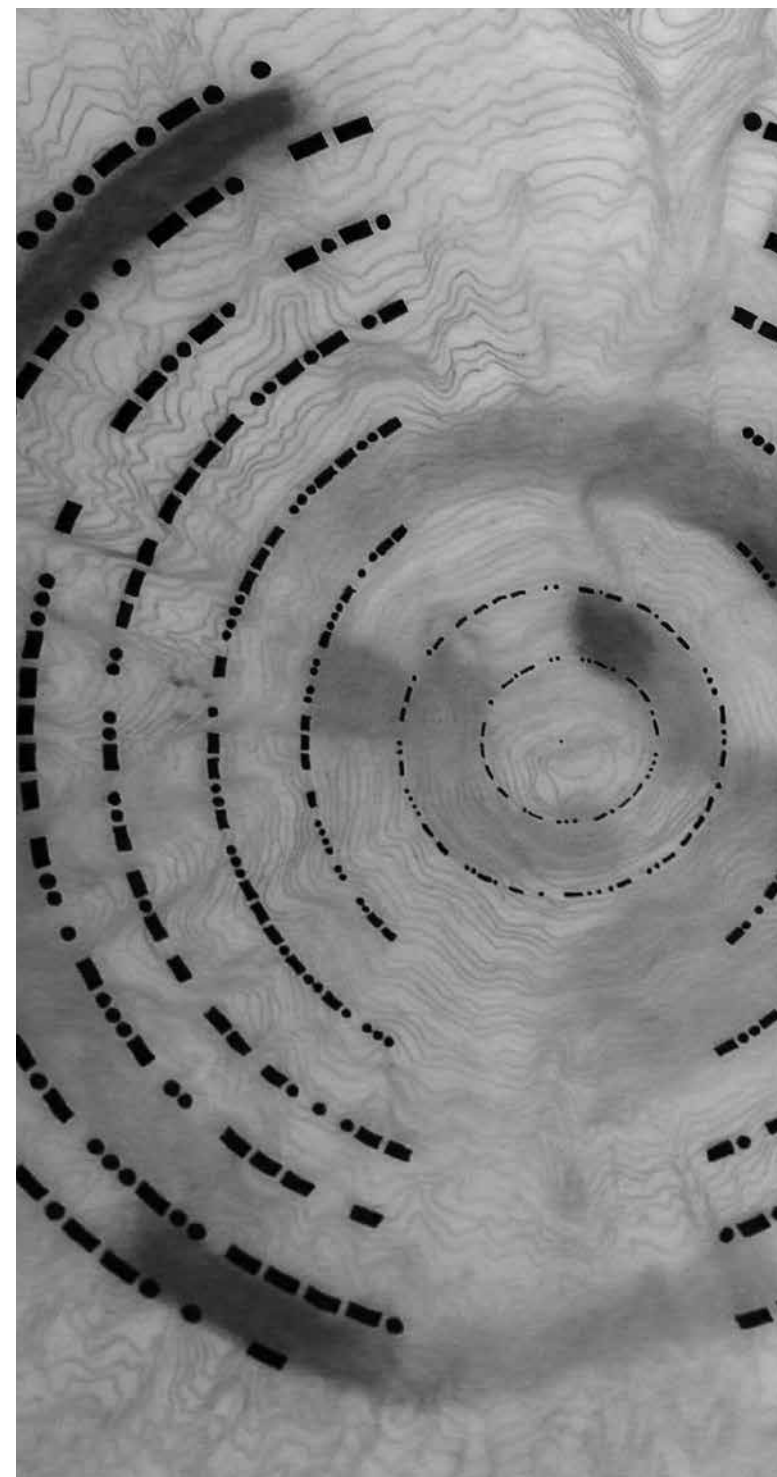
TAUTITOTITO

Please see: Tue, 17 July

22.00, Centralstation (Halle)

L'ÎLE RE-SONANTEÉliane Radigue: *L'île re-sonante* (2000)

Éliane Radigue, born in Paris in 1932, is undoubtedly one of the great pioneers of electronic music. Since the 1950s she has occupied herself intensively with Musique concrète, first as an assistant to Pierre Henry (d. 2017) and a student of Pierre Schaeffer. But she ultimately found her own musical path to develop her unmistakable sonic language: a music that is at once poetic, iridescent, meditative, minimalistic and with its own unique beauty. With the 55-minute *L'île re-sonante*, Radigue created her final electronic work in 2000 and was awarded the prestigious Golden Nica of the Prix Ars Electronica for it in 2006. Since then she has been working with a variety of musicians on her large-scale instrumental cycle *OCCAM* (concert on 17 July at 10 pm, at the Church of St. Ludwig), gradually approaching her ideal of a flowing, enigmatic, almost infinite music...



Tautitotito

19

Thu, July

10.00 – 18.00
Schader-Forum**DEFRAGMENTATION**10.00 – 13.00
Akademie für Tonkunst
(Großer Saal)**NOTATIONS 2: RESULT**18.00
Mornewegschule
(Mensa)**IRCAM: CATART**19.30
Lichtenbergschule
(Große Sporthalle)**ATLAS OF THE SKY**22.00
Centralstation (Halle)**ELECTRONICS ATELIER I**

19

Thu, July

10.00 – 18.00, Schader-Forum

DEFRAGMENTATIONFOUR-DAY CONVENTION ON CURATING CONTEMPORARY MUSIC
In English. For more details, please see: pages 152 – 165**BASEMENT**10.00 – 12.30
Lecture Hall10.00 LECTURE DOROTHEE RICHTER
10.40 LECTURE FLORIAN MALZACHER
11.20 LECTURE ANKE CHARTON
12.00 LECTURE BJÖRN GOTTSTEIN14.00 – 15.15
Lecture HallCONVERSATION: MULTI-DIASPORIC SOUND ART
With Raven Chacon and Miya Masoaka
Moderation: George E. Lewis14.00 – 17.00
FoyerCURATING DEGREE ZERO ARCHIVE
By Dorothee Richter14.00 – 17.00
Room 1MUSIC AND SCREENING GALLERY:
AFRICAN AMERICAN MUSIC AFTER 196014.00 – 17.00
Room 2

CURAITOR

15.30 – 17.00
Lecture HallCONVERSATION: GENDER, AUDIENCE & AFFECT
With Amy Cimini, Bill Dietz and Christabel Stirling17.00 – 18.00
Lecture HallCONVERSATION: CONVERSING CONTEXT
With Heloisa Amaral and Tim Rutherford-Johnson**2ND FLOOR**13.00 – 17.00
Red SalonWAYS OF LISTENING
With Lendl Barcelos and Berno Odo Polzer14.00 – 15.00
FoyerTHE ARTIST AS CURATOR: PRESENTATION OF PRACTICES
With Patrick Frank14.00 – 17.00
Room 1

WORKSHOPS TERRE THAEMLITZ

14.00 – 17.00
Room 2

SPEAKING WITH THE MINDLESS

15.00 – 17.00
Foyer

OPEN SPACE SATELLITE

FESTIVAL

19

Thu, July

10.00–13.00, Akademie für Tonkunst (Großer Saal)

NOTATIONS 2: RESULT

NOTATION AS RESULT

On Pierre Boulez: *Livre pour quatuor* (1948/49)

Second part of the four-part conversation series by Lucas Fels with Summer Course guests and musical examples
Moderation: Leonie Reineke and Lucas Fels

In English. Free admission
Please also see: page 149

18.00, Mornewegschule (Mensa)

IRCAM: CATART

Concert with Alexis Baskind & Diemo Schwarz
as part of IRCAM's *CataRT* Workshop

19.30, Lichtenbergschule (Große Sporthalle)

ATLAS OF THE SKYLiza Lim: *Atlas of the Sky* (2018) European Premiere

Jessica Aszodi (Soprano)
Speak Percussion
Participants of the Darmstadt Summer Course (Crowd)

Astronomer Carl Sagan said that “we are made of starstuff”. Countless poets have sung of stars and love and longing and movies such as *Star Trek*, *Star Wars*, *Interstellar*, *2001: A Space Odyssey*, set their adventures amongst the stars. There is this human desire to exist in relationship with the stars, mapping stories and first myths, intuitions, destinies and the finest feelings to these unimaginably distant points of light. Crowds too can be rather like the stars in the sense of a myriad form made up of collections of life-stories that map lines and points of influence and energy. Drawing upon Elias Canetti's book *Crowds and Power* and poetry by Eliot Weinberger and by exiled contemporary Chinese poet Bei Dao, *Atlas of the Sky* by Australian composer Liza Lim is a ritual journey across a range of emotions and states connected to crowds, mobs, protest and communion.

Supported by Ernst von Siemens Music Foundation
Atlas of the Sky was assisted by the Australian Government through the Australia Council, its arts funding and advisory body and the Victorian Government through Creative Victoria.

19

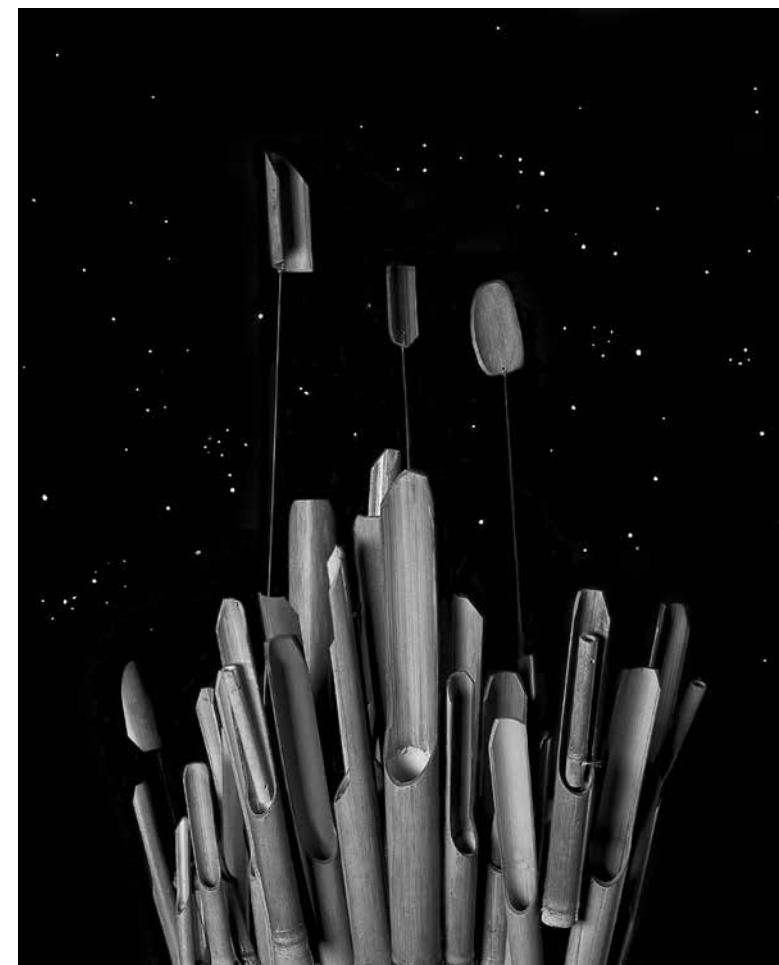
Thu, July

22.00, Centralstation (Halle)

ELECTRONICS ATELIER I

Presentation of the Workshop with Antye Greie-Ripatti

In this showcase, Antye Greie-Ripatti will present the artistic results of her workshop “Sonic-social ex10sion” — a remote collaboration with artists from non-western countries. The artists involved are working on questions like: what is sonic justice? How can we undertake an effort to decolonize sound, audio spaces and technology? How can we consider gender justice and decode white supremacy within sound culture? How do we participate, comply and navigate in the competition of the global listening space, who is listened to?

*Atlas of the Sky*

20
Fri, July

10.00 – 18.00
Schader-Forum

DEFRAGMENTATION

16.00 & 19.30
Edith-Stein-Schule

HEARING METAL AND NYLON

19.30 & 21.00
Centralstation (Saal)

FOUND FOOTAGE

20
Fri, July

10.00 – 18.00, Schader-Forum

DEFRAGMENTATION

FOUR-DAY CONVENTION ON CURATING CONTEMPORARY MUSIC
In English. For more details, please see: pages 152 – 165

BASEMENT

- 10.00 – 12.30
Lecture Hall
- 10.00 CONVERSATION: TECHNOLOGY IN MUSIC
With Diann Bauer, Joanne Armitage and Freida Abtan
- 10.40 LECTURE SARAH KEMBER
- 11.20 LECTURE JÉRÔME GLICENSTEIN
- 12.00 CONVERSATION: DECOLONIZATION AS METHOD
With Bonaventure Soh Bejeng Ndikung and Berno Odo Polzer
- 14.00 – 15.15
Lecture Hall
- 14.00 – 17.00
Foyer
- 14.00 – 17.00
Room 1
- 14.00 – 17.00
Room 2
- 15.30 – 17.00
Lecture Hall
- WORKSHOP: GENDER RELATIONS IN NEW MUSIC (GRINM)
- CURATING DEGREE ZERO ARCHIVE
By Dorothee Richter
- MUSIC AND SCREENING GALLERY:
MULTI-DIASPORIC SOUND ART
- CURATOR
- CONVERSATION: ARCHITECTURES OF SOUND
With Sofia Jernberg, Miya Masoaka, Marina Rosenfeld
and Christabel Stirling

2ND FLOOR

- 13.00 – 17.00
Red Salon
- 14.00 – 15.00
Foyer
- 14.00 – 17.00
Room 2
- 15.00 – 17.00
Foyer
- WAYS OF LISTENING
With Bonaventure Soh Bejeng Ndikung and Berno Odo Polzer
- THE ARTIST AS CURATOR: PRESENTATION OF PRACTICES
With Trond Reinholdtsen
- SPEAKING WITH THE MINDLESS
- OPEN SPACE SATELLITE

JAPANESE GARDEN (across the street)

17.00 DRINKS & DISCUSSIONS

FESTIVAL

20
Fri, July

16.00 & 19.30, Edith-Stein-Schule

HEARING METAL AND NYLON

Thomas Meadowcroft: *Cradles* (2013)
Michael Pisaro: *Hearing Metal 3 (after Brancusi's Prometheus bronze of 1911)* (2010)
Michael Maierhof: *ZONEN 4.3* (2018)
Carola Bauckholt: *Hirn & Ei* (2010/11)
Yiran Zhao: *SHH 1. Solo for a head* (2015)
Cathy van Eck: *De Beweging* (2017)
Elena Rykova: *The Mirror of Galadriel* (2012)
Atli Ingólfsson: *SULPHUR PULSE* (2003)

Participants of the Percussion Studio of Christian Dierstein and Håkon Stene

Discovering the timbres of objects. Establishing tactile relationships with the objects — with analogue music devices (Meadowcroft), geothermal power plants (Atli), nylon strings and plastic cups (Maierhof), cymbals (Pisaro), pine cones and table tennis tables (Rykova), jackets (Bauckholt) and heads (Zhao). These elements appear in the special selection of pieces with which the participants in the Percussion Studio of Christian Dierstein and Håkon Stene will present themselves. This concert will feature works by composers who can largely dispense with conventional percussion instruments, focusing instead on movement, performance and the percussive use of objects.

19.30 & 21.00, Centralstation (Saal)

FOUND FOOTAGE

Live Music for Peter Tscherkassky's *Cinemascope Trilogy*:
L'Arrivée (1997/98)
Outer Space (1999), Music: Clara Iannotta
World Premiere / Commission of the Darmstadt Summer Course
Dream Work (2001), Music: Simon Løffler
World Premiere / Commission of the Darmstadt Summer Course

Ensemble Nikel

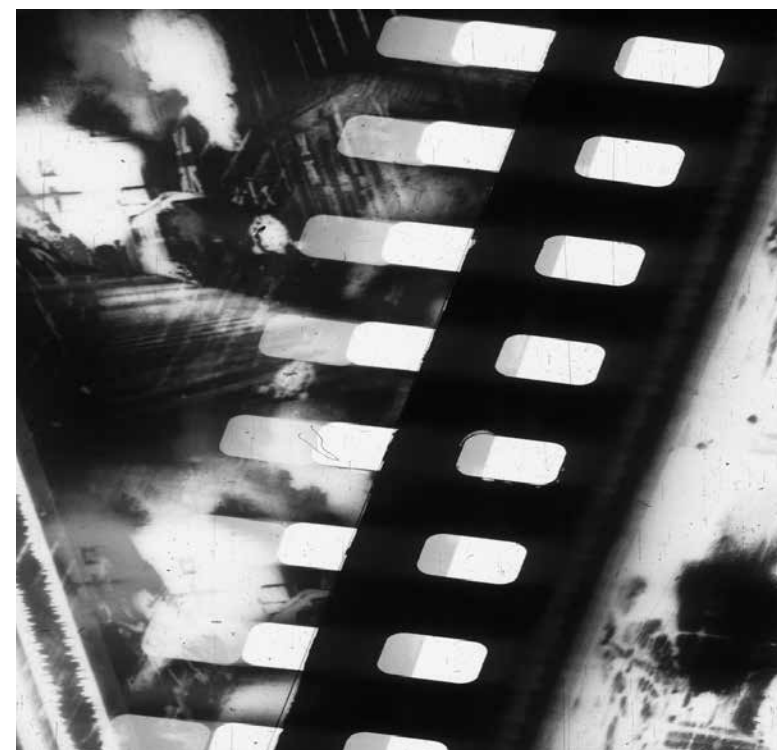
It can be said that in his films, Austrian-born Peter Tscherkassky (*1958) dives into the subconscious of cinema, bringing its hidden structural layers to light — both in a material and a psychological sense. In doing so, he subjects found footage to an analog, multi-stage process of copying and exposure. Frame by frame he copies it by hand onto unexposed film material in the darkroom, fragmenting and reassembling it in the process and in turn superimposing something else onto it. Tscherkassky thus turns the medium itself into the film's subject matter. What he is concerned with

20
Fri, July

is creating a cinematic experience that “may be physically felt and triggers a new kind of active looking”. In all of this he explicitly draws on the notions of displacement and condensation as described in Freud's *Interpretation of Dreams*: “The re-interpretation in terms of content of the filmic source material occurs through its being ‘displaced’ from its original context, while at the same time being ‘condensed’ by way of frequent multiple exposure”, says Tscherkassky.

On the suggestion of Graz's impuls festival, several of the Ulysses network partners have commissioned music relating to Peter Tscherkassky's *Cinemascope Trilogy*: the Darmstadt Summer Course (Clara Iannotta, Simon Løffler), IRCAM (Javier Elípe Gimeno, Ariadna Alsina), Gaudeamus Muziekweek (Boris Bezemer, Mikołaj Laskowski), impuls (Mirela Ivičević, Julien Malaussena). All compositions are being created for the Israeli-Swiss ensemble Nikel, with the first two pieces for the films *Outer Space* (1999) and *Dream Work* (2001) now being performed live in Darmstadt. In addition, we have launched a call for new electronic pieces for the two-minute film *L'Arrivée*.

Co-funded by the Creative Europe Program of the European Union
Supported by the Ulysses Network



Peter Tscherkassky: *L'Arrivée*

21

Sat, July

10.00–17.30
Lichtenbergschule
(Mensa)**DECONSTRUCTING
THE AVANT-GARDE**10.00–17.00
Akademie für Tonkunst
(Großer Saal)**EMBODYING MUSIC**16.00
Lichtenbergschule
(Kleine Sporthalle)**COMPOSING
FOR ACCORDION**19.30
Lichtenbergschule
(Große Sporthalle)**ARDITTI 1: LIVRE**22.00
Centralstation (Halle)**[TRIGGER ME]**

21

Sat, July

10.00–17.30, Lichtenbergschule (Mensa)

**DECONSTRUCTING
THE AVANT-GARDE**One-Day Conference by Christian Grüny and Georgina Born
In English. Free admission

Is the concept of an Avant-garde still central to New Music's sense of self? Or has it shriveled up and died or been thrown out as the baby with the bathwater of modernity? From its roots as entertainment for the aristocratic class, through the bloated image of white, male Romantic genius, to an Adornian advocacy based on hierarchical distance from the culture industry, classical music and its contemporary descendants have inherited a complex relationship to elitism. Was this sense of exceptionalism an essential component of Darmstadt's international impact in the late 20th century? Does it still haunt the New Music scene? Is one necessary move to deconstruct Adorno on the culture industry so as to prise open New Music's collective mind to the aesthetic and social potentials of 'popular musics' and of new hybrid genres? How has the Avant-garde been conceptualised, from Situationism through Peter Bürger, Hal Foster or Peter Osborne to Adam Harper and why does it have such resilience today in the work of Gregory Sholette on collectivism, Ray Brassier on noise, Elizabeth Harney on the Senegalese Avant-garde or music's 'new conceptualism'? What can be learned by distinguishing between formalist and socially- and institutionally-oriented tendencies in the Avant-garde and do they have contemporary purchase? Can an awareness of the inheritances and counter-reactions that can structure the rhythms between generations of the Avant-garde (Foster) help to foresee a future for the concept? What happens when the Avant-garde is massified and becomes a normal paradigm? The lectures and discussions will focus on these questions, as well as on the tension between the continuing seductions of avant-gardism and the need to claim New Music's cultural relevance as we advocate for public and private funding and investment and as we seek more-than-minor audiences. But we also reflect on Darmstadt's own historical complicity with the concept, questioning who has been served by the term and enquiring into why it was so gendered and raced and whether it must continue to be. Unpacking the construct of an Avant-garde, we intend to question and revise the very model of history and of futurity, that it has embodied.

10.00 INTRODUCTION: CHRISTIAN GRÜNY (AND GEORGINA BORN)

10.15 LECTURE ESTHER LESLIE:

The particulars of the Avant-garde: Between aesthetic experience and insult, experiment and insularity

10.45 RESPONDENT: RAVEN CHACON

11.00 DISCUSSION

Break

21

Sat, July

11.45 LECTURE MARTIN IDDON:
Still modern
12.15 RESPONDENT: HANNES SEIDL
12.30 DISCUSSION

Break

14.15 LECTURE BENJAMIN D. PIEKUT:
The vernacular Avant-garde
14.45 RESPONDENT: G DOUGLAS BARRETT
15.00 DISCUSSION

Break

16.00 5 MINUTE INTERVENTIONS
17.00 FINAL DISCUSSION & WRAP

10.00–17.00, Akademie für Tonkunst (Großer Saal)

EMBODYING MUSIC

One-Day Conference by Ulrich Mosch

With Guillemette Bolens, Claudia Jeschke, Ulrich Mosch, Marcus Weiss and participants of the Darmstadt Summer Course

No one would deny that the musician's body tone plays a decisive part in the act of performance. Any attempt to specify the exact nature of this part, however, leads us into a largely unexplored field. All that is clear is that the body tone is connected to the sonic aspect of music-making and the articulation of the music's course in time and also with the physical appearance of the performer. This study day will approach the phenomenon from different perspectives: four lectures will illuminate the different aspects of tone, its role in the physical appearance of artists, in the perceptions of a performing musician and finally in music-making itself. The afternoon will be devoted to a workshop for instrumentalists in which the role of body tone is explored with reference to different pieces of music.

21

Sat, July

16.00, Lichtenbergschule (Kleine Sporthalle)

COMPOSING FOR ACCORDION

Exceptional interpreters have ensured that the repertoire of New Music for the accordion has developed rapidly in recent years. The instrument, which was previously employed in popular music almost without exception, fascinates composers first and foremost for its spectrum of timbres and registers. Thanks to its great potential in terms of different playing techniques — using bellows, glissando techniques or percussive effects — the accordion has become a source of inspiration for new works time and again. Berlin-based composer Rebecca Saunders has likewise been employing the instrument in her ensemble pieces and solos since 1998. Together with Bulgarian accordionist Krassimir Sterev, she will be leading the five-day workshop bringing together composers and accordionists at the 2018 Darmstadt Summer Course. Miniatures for the accordion will be created by participants working closely together, before being presented at this workshop concert.

19.30, Lichtenbergschule (Große Sporthalle)

ARDITTI 1: LIVRE

Pierre Boulez: *Livre pour quatuor* (1948/49, 2017)

Reconstruction of the 4th movement by Philippe Manoury and Jean-Louis Leleu

Julius Eastman: *Evil Nigger* (1979)

Arrangement for string quartet by Tomasz J. Opalka

Arditti Quartet

The history of the Arditti Quartet is closely bound up with that of the Darmstadt Summer Course. Ever since the quartet opened the 1982 Summer Course with works by Luigi Nono, Brian Ferneyhough, Peter Michael Braun, Sylvano Bussotti and Vic Hoyland, it has guested in Darmstadt to this day — with the exception of a single year, 1998. The list of premieres and performances of works and composers from widely diverging contexts is long. In 2018 too the quartet will return to Darmstadt — with a residency encompassing three concerts during the middle weekend of the festival. The programs present the wide aesthetic and interpretational spectrum of the Arditti Quartet. The residency will kick off with a piece presented as recently as the beginning of this year, the six-movement version of Pierre Boulez' *Livre pour quatuor* in the completed version by Philippe Manoury and Jean-Louis Leleu. With music by Peter Ruzicka, Isabel Mundry, Younghi Pagh-Paan, Ashley Fure (Kranichstein Music Prize Winner 2014), two solos by Hans Thomalla (for Irvine Arditti) and Brian Ferneyhough (for Lucas Fels) and a premiere by James Clarke, the ensemble will finally venture into unexpected terrain with a quartet version of Julius Eastman's *Evil Nigger*.

21
Sat, July

22.00, Centralstation (Halle)

[TRIGGER ME]

Julia Mihály: *The Counting Sisters* (2017)

Miika Hyytiäinen: *Seeing Voices* (2018) World Premiere

Felix Leuschner: *leftovers 3* (2017/18)

Huihui Cheng: *Me Du Ça* (2016)

Minas Borboudakis: εδιζησ[Α]μην εμε[Ω]υτόν (2012)

Martin Schüttler: *schöner leben 1 (music for K.C.)* (2008/18) New version

Julia Mihály (Voice)

One particular focus of Julia Mihály's artistic work lies in the combination of voice and (live) electronics. Based in Frankfurt, the composer, performer and vocal artist will hold a workshop on this topic for composers and singers at this year's Darmstadt Summer Course. In her solo program too, electronics will function like a chamber orchestra that both communicates and interacts with her voice. Entirely different aesthetic approaches are required when composing this kind of music. In terms of sound the scope ranges from real-time modulations of the voice to analog modulation techniques. In several pieces the performing body is important as a projection surface, for example when roles are assigned in unconventional ways or are warped in connection with voice distortion.



Arditti Quartet



[trigger me]

22

Sun, July

10.00–16.30
Lichtenbergschule
(Mensa)*FINDING DEMOCRACY
IN MUSIC*10.30
Lichtenbergschule
(Große Sporthalle)*REINHARD SCHULZ
PRIZE*11.00
Lichtenbergschule
(Große Sporthalle)*ARDITTI 2: LINES*14.00
Lichtenbergschule
(Kleine Sporthalle)*RÜCKSPIEGEL 2: BIBBY*16.00
Akademie für Tonkunst
(GroßerSaal)*ONE*19.30
Lichtenbergschule
(Große Sporthalle)*ARDITTI 3: HORIZON*22.00
Centralstation (Saal)*ELECTRONICS ATELIER II*

FESTIVAL

22

Sun, July

10.00–16.30, Lichtenbergschule (Mensa)

*FINDING DEMOCRACY IN MUSIC**PAST PRACTICES, PRESENT TRAUMAS, POSSIBLE FUTURES*One-Day Conference by Robert Adlington and Liza Lim
In English. Free admission

Traditionally seen as a mechanism for the consensual negotiation of disagreement, democracy has itself become the subject of increasingly polarized debate. On the one hand, it dominates political discourse as an absolute value — a proxy for ‘the voice of the people’ — intended to provide unanswerable justification for a particular platform or policy. On the other, it is vigorously critiqued as a bulwark for hegemonic global capitalism, affording no effective means of dissent from an economic system that fosters growing inequality and exclusion. Democracy’s own fundamental conditions are being placed under unprecedented pressure: from migration and the refugee crisis, which pose profound questions about enfranchisement and citizenship; and from the polemics over real and fake news, which throw doubt on the idea of evidence as a basis for debate.

What can contemporary musical practice have to offer in response to the current traumas of democracy? Answering this question involves surveying the recent histories of attempts to think music ‘democratically’ and opening new areas of enquiry that relate very much to the present. What comprises ‘truth-telling’ in music? What are the borders of a musical ‘citizenry’ and in what ways do the actions of this citizenry affect others? What stance should music take in relation to different kinds of participatory process, with their variables regarding uniformity and differentiation, liberty and co-option, hierarchy and group intelligence? How can music-making move beyond creating models of democratic process that remain confined to the rehearsal or performance space, to contribute to new futures for democracy itself?

10.30 *WELCOME | LECTURE ROBERT ADLINGTON:**Imagining democracy in music: lessons from the past*11.00 *LECTURE CATHY MILLIKEN: Are democratic processes in musical practice realistic? Successes and pitfalls from the field*11.30 *TWO RESPONDENTS: DAVID HELBICH, BARBARA LÜNEBURG*11.50 *DISCUSSION*

Break

13.30 *LECTURE NORIKO MANABE: We gon’ be alright?
The sounds of street protests in Japan and the U.S.*14.00 *RESPONDENT: LIZA LIM*14.10 *DISCUSSION*

Break

22

Sun, July

15.00 LECTURE GEORGINA BORN:

*Imagining new musical democracies — renewing audiencing*15.30 SHORT INTERVENTIONS AND RESPONSES arising from an Open
Call to all Summer Course participants or from the previous days

16.00 DISCUSSION & WRAP

Co-produced by CeReNeM, the Centre for Research in New Music at the University of Huddersfield

10.30, Lichtenbergschule (Große Sporthalle)

REINHARD SCHULZ PRIZE

Leonie Reineke will be awarded the Reinhard Schulz Prize 2018
for contemporary music journalism

Award Ceremony by Thomas Schäfer (Director of IMD)

Laudatio in German by Stefan Fricke (Jury Chairman)

Kindly supported by the German Section of the ISCM and by the Friends of IMD

11.00, Lichtenbergschule (Große Sporthalle)

ARDITTI 2: LINES

Hans Thomalla: *Air for violin solo* (2018)

World Premiere / Commission of the Darmstadt Summer Course

Peter Ruzicka: "... POSSIBLE-À-CHAQUE-INSTANT"—7th string quartet (2017)

Isabel Mundry: *Linien, Zeichnungen* (1999/2004)

Irvine Arditti (Violin)

Arditti Quartet

Please also see: Sat, 21 July

22

Sun, July

14.00, Lichtenbergschule (Kleine Sporthalle)

RÜCKSPIEGEL 2: BIBBY

Two performances & lecture in English

Gillian Bibby: *Anacrococosmos* (1971/72)

Premiered at the Darmstadt Summer Course 1974

Ulrich Mosch (Lecture)

After gaining her first musical training in her home country, the New Zealand composer and pianist Gillian Bibby (*1945) continued her studies in Berlin and Cologne, where her teachers included Karlheinz Stockhausen. The trio *Anacrococosmos*, which she wrote during her time in Berlin, foregrounds the visual side of music-making, incorporating elements from instrumental theater.

16.00, Akademie für Tonkunst (Großer Saal)

ONE

Rebecca Saunders: *flesh* (2018) World Premiere

Krassimir Sterev (Accordion)

Marko Ciciliani: *Formula minus One* (2014)

Barbara Lüneburg (Electric violin)

Lucia Ronchetti: *Forward and downward, turning neither to the left nor to the right. Action concert piece after Plutarch and Károly Kerényi* (2017)

Michele Marco Rossi (Cello)

Heinz Holliger: *Lied* (1971)Georges Aperghis: *Cadenza for Kurt Schwitters' "Ursonate"* (2011)Georges Aperghis: *Extrait de Lunapark pour flûte basse* (2011)

Michael Schmid (Flute)

The specific attributes of individual instruments — their playing techniques, their repertoire and how to compose for them — are always a particular focus at the Darmstadt Summer Course. Accordingly, this concert will feature solo compositions that show how diversely composers deal with this question and performers realize it on stage: Rebecca Saunders, who will be offering a workshop on composing for accordion together with Krassimir Sterev, for whom she has written a highly nuanced new work. Lucia Ronchetti's cello solo from 2017 works with a music-theatrical concept; the piece forms part of her series *Action Concert Pieces* or *Drammaturgie*, in which the instrumentalists adopt different roles. Here different characters are represented by instrumental voices, as well as the movements and vocal utterances of the cellist.

22

Sun, July

Heinz Holliger's flute solo *Lied*, composed in 1971, is a milestone in the use of expanded techniques for the flute, featuring circular breathing, inhaling while playing or blowing techniques adopted from brass instruments. As in many solo pieces of its time, it takes the physicality of instrumental performance to an extreme, almost violently pushing the player and the instrument to their limits. Finally, Marko Ciciliani's piece *Formula minus One*, premiered at the 2014 Darmstadt Summer Course, uses sensors, live electronics and live video to expand an electric violin into a multimedia solo instrument.

19.30, Lichtenbergschule (Große Sporthalle)

ARDITTI 3: HORIZON

Brian Ferneyhough: *In Nomine after Christopher Tye* (2017) for solo cello
World Premiere of the complete version

Younghi Pagh-Paan: *Horizont auf hoher See* (2017)

James Clarke: *String Quartet No. 4* (2017)

World Premiere / Commission of the Darmstadt Summer Course and Wigmore Hall London

Ashley Fure: *Anima* (2016/17)

Lucas Fels (Cello)

Arditti Quartet

IRCAM

Please also see: Sat, 21 July

22.00, Centralstation (Saal)

ELECTRONICS ATELIER II

Presentation of the workshops with Cedrik Fermont

Cedrik Fermont's workshop about electroacoustic composition, sound creation and processing deals basically with the question of how and why to create a sound bank. Artistic originality and personal approach are much more important to Cedrik than sampling sounds excessively. Accordingly, this workshop concert will most likely present unconventional approaches to electronic and electroacoustic music.



top: Electronics Atelier, bottom: One

23

Mon, July

10.00 – 17.00
Lichtenbergschule
(Mensa)*THE ETHICS OF
CRITIQUE*From 14.00 different
locations & 19.30
Centralstation (Halle)*OUREARS*19.30
Orangerie*TARZAN*22.00
Centralstation (Saal)*FULL ZERO*

FESTIVAL

23

Mon, July

10.00 – 17.00, Lichtenbergschule (Mensa)

THE ETHICS OF CRITIQUE

Two-Day conference by Michael Rebhahn

In English or German with English subtitles. Free admission

According to its definition, critique is an act of distinction: between the successful and the failed, the true and the false. This results in an enormous task that must be fulfilled with responsibility, care and impartiality. The inflation of critical practice as well as its fragmentation towards a narcissistically exaggerated hyper-critique increasingly undermine these categories, however. Not least against the background of an informal join-in culture in social media, the conditions and varieties of critical practice have undergone a decisive change: authorities have been shifted, professionalism eroded — now anyone can pose as a critic by claiming public space for their opinion. In the setting of an unfettered ‘mouthing off’, argumentation and style deteriorate; explanation is replaced by assertion and instead of nuanced knowledge, one encounters ignorance that purports to be informed.

The Ethics of Critique is a two-day contemplation of the forms, means and gestures of critique, its conditions, possibilities, aims and boundaries. The composer Johannes Kreidler will defend himself against applause as an instrument of power, the music journalist Robert Barry will explain the changes in the basic conditions of critique in the age of algorithmic opinion-forming and the poet Nora-Eugenie Gomringer will ask where the demarcations lie between artistic freedom, public access and censorship. In addition, the effect and practice of critique will be discussed in two panels. The first is ‘How to deal with It?’ and asks: what does critique trigger — intellectually and emotionally? How does it influence individual working processes? The second is ‘How to Do It?’: what are legitimate and what are unacceptable means of critique? How does social media change the quality and language of critical acts?

10.00 *OPENING LECTURE MICHAEL REBHAHN: All bark and no bite?*
On certain tendencies in current criticism

11.00 *LECTURE-PERFORMANCE JOHANNES KREIDLER: Against applause*

Break

13.30 *LECTURE ROBERT BARRY: Criticism as hyperstition*

14.30 *CONVERSATION: How to deal with it?*
With: Björn Gottstein, Barbara Lüneburg, Hannes Seidl, Jennifer Walshe
Moderation: Michael Rebhahn

16.00 *DISCUSSION (OPTIONAL)*

Co-funded by the Creative Europe Program of the European Union
Supported by the Ulysses Network

23

Mon, July

From 14.00, different locations & 19.30, Centralstation (Halle)

OUREARS

Private concerts in the afternoon:

Natacha Diels: *"I love myself deeply and unconditionally."* (2018)

(In collaboration with Sam Scranton)

Vladimir Gorlinsky: *Rosenhöhe. Apollo* (2018)

Martin Schüttler: *free Darmstadt* (2018)

Cathy van Eck: *Music Stands Outside* (2018)

19.30 Centralstation:

Stefan Prins: *FITTINGinSIDE* (2007)

Louis d'Heudieres: *Laughter Studies 7* (2017)

Abbas Kiarostami: *The Chorus* (Film: 1982, Iran)

Joanna Bailie: *Analogue* (2011)

Nadar Ensemble (supported by Nemø Ensemble)

Many of Darmstadt's residents still vividly remember the four hot air balloons on Georg-Büchner-Platz. In 2014 the Belgian ensemble collective Nadar performed the multimedia piece *DEAD SERIOUS* in front of 3,000 viewers. This year, Nadar is focusing on the personal experience of music with the project *OurEars*. The hosts from Darmstadt and their international Summer Course guests are invited to experience intimate listening situations in a shared apartment, an artist's studio, a doctor's house and an alternative cultural center. Four composers (Natacha Diels, Vladimir Gorlinsky, Cathy van Eck, Martin Schüttler) will be curating site-specific music for each of these spaces. On two of the performance days (23 and 24 July) several performances will take place at the same time in the afternoons, each for just a few listeners. In the evening all of the musicians and visitors will come together for a final concert held at Centralstation, where pieces by Stefan Prins, Joanna Bailie and Louis d'Heudieres will address the transitions between urban and concert space, inside and outside, listening and seeing as well as the translation of something heard into language. Following the concert there will be an opportunity to talk about the various listening experiences over a drink and get to know the musicians on the Centralstation forecourt.

Please note: The private concerts are for a limited audience only, a reservation (ourears@darmstaedter-ferienkurse.de) is required. The audience will receive an invitation detailing how to get to the respective concert location. There will be a meeting point at Centralstation, located directly next to the Luisenplatz transport hub.

Supported by Merck's Society for Art and Science

23

Mon, July

19.30, Orangerie

TARZAN

Premiere of the new Music Theater Performance with God's Entertainment

The figure of Tarzan, created by Edgar Rice Burroughs in 1912, has since its conception asserted itself in dozens of novels, movies, comic books, TV series and musicals as a miracle of adaptation and protagonist of its respective age right up to the present day. As such, God's Entertainment considers the figure of Tarzan to be a phenomenon that lends itself to a performative analysis owing to its persistence in the collective Pop-cultural memory. Tarzan is conceived such that one can identify with him, but it remains open with what exactly one identifies. The ambivalence of the character, which can be read equally as an exaggerated classic example of white, heterosexual, imperial masculinity and a utopian hybrid that is critical of civilization and unites and cancels out the contradictions of nature and culture in his person, is broken down and laid out by means of interlacing media. In associative situations and varying settings, God's Entertainment is set to create, at the Darmstadt Orangerie, a site-specific and discursive terrain in which the spectators can work on their own misunderstandings and fantasies.

A Production by God's Entertainment in coproduction with the Darmstadt Summer Course and Kampnagel Hamburg

22.00, Centralstation (Saal)

FULL ZERO

Ulf Langheinrich: *Full Zero* (2016)

The essential artistic starting point of Ulf Langheinrich's audiovisual live performance *Full Zero* is a performance of Chinese Dancer and Choreographer Luo Yuebing. Thanks to her uninhibited, deep performance the image is disturbing in its contradiction between the apparent vulnerability and intimacy of her facial expressions and a scanning camera that continuously and unashamed captures all. This constitutes a bewildering voyeuristic situation for the audience, further emphasized rather than tamed by distinct micro editing interventions. Ulf Langheinrich's sound of *Full Zero* is partly oriented towards elements of hard minimal Techno as well as Deep Trance. He creates an almost physical experience with a peculiar sense of seductive aggression.

24

Tue, July

10.00–17.00
Lichtenbergschule
(Mensa)

THE ETHICS OF CRITIQUE

10.00–13.00
Lichtenbergschule
(Kleine Sporthalle)

NOTATIONS 3: IMPERATIVE

14.00
Lichtenbergschule
(Große Sporthalle)

ENCOUNTERPOINTS

16.00
Akademie für Tonkunst
(Großer Saal)

VOICE ELECTRIFICATION

From 14.00 different
locations & 19.30
Centralstation (Halle)

OUREARS

19.30
Orangerie

TARZAN

22.00
Centralstation (Saal)

SÉRIE ROSE

24

Tue, July

10.00–17.00, Lichtenbergschule (Mensa)

THE ETHICS OF CRITIQUE

Two-Day conference by Michael Rebhahn

In English or German with English subtitles. Free admission

Please also see: Mon, 23 July

10.00 *STATEMENTS & REACTIONS:*
In cooperation with the seminar Talking About Music

Break

13.30 *LECTURE NORA-EUGENIE GOMRINGER: Poetry — not so boring
after all. Wie und warum Eugen Gomringers Gedicht “avenidas”
von einer Hauswand verschwand*

14.30 *CONVERSATION: How to do it?*
With: Theresa Beyer, Peter Meanwell, Kate Molleson, Leonie Reineke
Moderation: Michael Rebhahn

16.00 *DISCUSSION (OPTIONAL)*

10.00–13.00, Lichtenbergschule (Kleine Sporthalle)

NOTATIONS 3: IMPERATIVE

NOTATION AS IMPERATIVE

On Helmut Lachenmann

Third part of the four-part conversation series by Lucas Fels with
Summer Course guests and musical examples
Moderation: Michel Roth and Lucas Fels

In English. Free admission

Please also see: page 149

24

Tue, July

14.00, Lichtenbergschule (Große Sporthalle)

ENCOUNTERPOINTS

World Premieres by Asia Ahmetjanova, Yulan Yu, Sylvain Marty and Joan Gómez Alemany

With participants of the Darmstadt Summer Course
Carlo Laurenzi (Sound design)

For the 2018 Darmstadt Summer Course, the guitar (Yaron Deutsch) and double bass (Uli Fussenegger) studios have joined forces to explore the sonic potential of the mixture of these seemingly “distant” instruments. Four new works were written for the project by composers attending the Summer Course, all with electronics and an additional performer (viola, clarinet, accordion). The four composers have worked on their pieces in Darmstadt together with the instrumentalists, tutors and sound designer Carlo Laurenzi and present the world premieres in this workshop concert.

16.00, Akademie für Tonkunst (Großer Saal)

VOICE ELECTRIFICATION

Presentation of the workshop with Julia Mihály
With participants of the Darmstadt Summer Course
Dominik Kleinknecht (Sound design)

In her workshop for composers, classical vocalists and vocal performers Julia Mihály's special focus is the process of joint experimenting and the exploration of own artistic expression in this particular field. Compositions for voice and live-electronics are to be developed that can be presented in a final workshop concert.

Realized in cooperation with the Studio for electronic music and acoustics (SELMA) at Hochschule für Musik und Darstellende Kunst Frankfurt/Main

From 14.00, different locations & 19.30, Centralstation (Halle)

OUREARS

Please see: Mon, 23 July

19.30, Orangerie

TARZAN

Please see: Mon, 23 July

24

Tue, July

22.00, Centralstation (Saal)

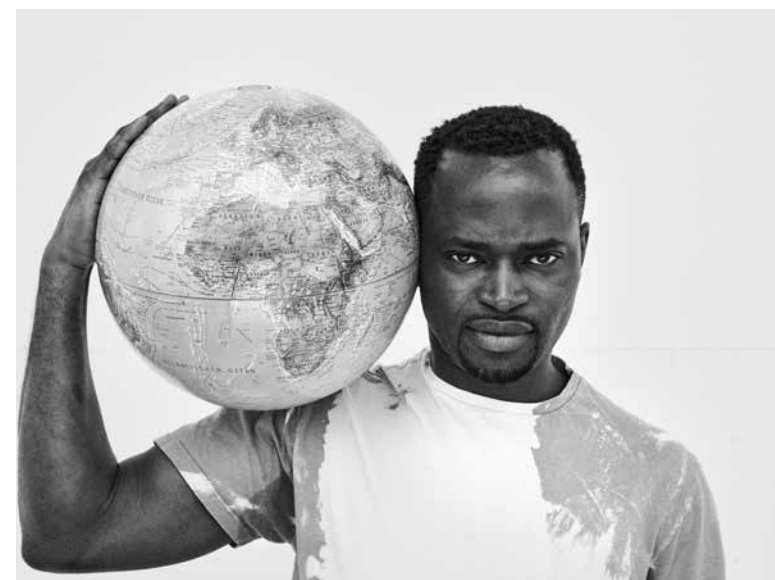
SÉRIE ROSE

Jennifer Walshe: *(your name here)* (2005)
Brigitta Muntendorf: *Public Privacy #5 ARIA* (2016)
Johannes Kreidler: *Film 3* (2018) Commission of the Darmstadt Summer Course
Pierre Jodlowski: *Série Rose* (2012)
Juliana Hodkinson & Niels Rønsholdt: *X&X* (2017/18) New version

Frauke Aulbert (Voice)
Małgorzata Walentynowicz (Piano, Keyboard)
Monika Pasiecznik (Concept & Program)

The erotic saturation of popular music and culture as well as licentious experiments in film, theater and the visual arts abolished all sexual taboos in the public domain in the 20th century. Compared with other arts, however, the New Music scene has tackled sexuality with far less frequency, either from the political or private point of view.

The *Série Rose* concert sheds light on this aspect of New Music, one that is usually in the shadow of its abstract intellectual form. Being part of a larger project consisting of works directly relating to sex, love, pornography and feminism, it invites one to listen to New Music beyond its aesthetic and technical discourse, in order to discover what the Avant-garde might suppress or repress.



Tarzan

25

Wed, July

10.00 – 14.00
Lichtenbergschule
(Mensa)

LECTURES

DAMIEN RICKETSON, HANNES SEIDL,
JENNIFER WALSH11.00
Akademie für Tonkunst
(Großer Saal)ETUDES FOR ELECTRIC
GUITAR14.00
Lichtenbergschule
(Kleine Sporthalle)RÜCKSPIEGEL 3:
BEECROFT15.00
Lichtenbergschule
(Mensa)HELMUT LACHENMANN
IN CONVERSATION16.00
Bessunger Knaben-
schule

ARTISTIC RESEARCH

19.30
Lichtenbergschule
(Große Sporthalle)

CEPROMUSIC

22.00
Centralstation (Saal)ELECTRONICS
ATELIER III

25

Wed, July

10.00 – 14.00, Lichtenbergschule (Mensa)

LECTURES

In English. Free admission

10.00 LECTURE DAMIEN RICKETSON: *Trauma and the voice:
terror, opera and feminism* with The Howling Girls

The Howling Girls is a wordless opera exploring the female voice and challenging our conceptions of hysteria. Co-created by director Adena Jacobs and composer Damien Ricketson, the work was inspired by an anecdote that emerged in the wake of 9/11 terror attacks in which five teenage girls presented separately to hospitals unable to swallow believing some debris or body-parts from the destruction had lodged in their throats. The doctor who examined them found no physical obstruction. The haunting image has been read as a collective expression of trauma and hysteria. Jacobs' and Ricketson's sensory non-verbal creative response forges a visceral protolanguage that seeks to communicate directly with the body and reconstitute the voice anew.

11.30 LECTURE HANNES SEIDL:
Different each time

Hannes Seidl will give a brief overview of his works from the last few years and their different aesthetic positions, also referring to works by other artists and composers. The approach of this overview is to show the pieces in their differences and mutual contradictions. The specifics of how to approach the concrete situation lead to the most varied formats. Whether concert music, music for (solitary) listening at home, for galleries or outdoors. Whether music for specialist ensembles, amateur groups or music as a result of other activities, whether expressive-subjective or coolly structural: it is no longer to develop a sound of one's own but rather, on the contrary, to become an "embedded artist" and develop solutions for situations that can make those situations become precarious and collapse.

13.00 LECTURE JENNIFER WALSH:
Ghosts of the hidden layer

At what point does text produced by neural networks become language? How does it feel to sing with a synthesized version of your own voice? Composer and performer Jennifer Walshe's talk will deal with the voice, language and artificial intelligence.

25

Wed, July

11.00, Akademie für Tonkunst (Großer Saal)

ETUDES FOR ELECTRIC GUITAR

World Premieres by Avshalom Ariel, Pierluigi Billone, Chaya Czernowin, Andreas Dohmen, Clemens Gadenstätter, Mathew Grouse, Patricia Martínez, Elena Rykova, José María Sánchez-Verdú, Rebecca Saunders, Oliver Thurley, Christopher Trapani

With participants of the Darmstadt Summer Course

As one of the flagship projects of his 2018 Guitar Studio in Darmstadt, Yaron Deutsch has commissioned a cycle of 12 etudes for electric guitar, referencing Heitor Villa-Lobos' iconic 12 etudes for guitar written 90 years ago for Andrés Segovia. These new etudes will be premiered by participants in Darmstadt. In addition to the eight commissioned works by Pierluigi Billone, Chaya Czernowin, Andreas Dohmen, Clemens Gadenstätter, Elena Rykova, José María Sánchez-Verdú, Rebecca Saunders and Christopher Trapani, Yaron Deutsch has chosen four Darmstadt Summer Course participants from a call to complete the cycle: Avshalom Ariel, Matthew Grouse, Patricia Martínez and Oliver Thurley.

14.00, Lichtenbergschule (Kleine Sporthalle)

RÜCKSPIEGEL 3: BEECROFT

Two performances & lecture in English

Norma Beecroft: *Contrasts* (1962)
German Premiere at the Darmstadt Summer Course 1963

Ulrich Mosch (Lecture)

During her musical training, the Canadian composer and radio producer Norma Beecroft (*1934) established contact with a large variety of composers in Canada, Europe and the USA. She is considered one of the pioneers of electronic music in Canada. The instrumental work *Contrasts* was written during her time in Rome, when she was studying composition with Goffredo Petrassi and the flute (in private lessons) with Severino Gazzelloni.

15.00, Lichtenbergschule (Mensa)

**HELMUT LACHENMANN
IN CONVERSATION**

25

Wed, July

16.00, Bessunger Knabenschule

ARTISTIC RESEARCH

Presentation of the workshop with Marko Ciciliani and Barbara Lüneburg
With participants of the Darmstadt Summer Course

Artistic research is a young discipline which has stirred up not only academic but also artistic discourse. It is based on the notion that knowledge is inherent in aesthetic experience and practice. This knowledge is not necessarily directly accessible through reason; it often evades the logic of language and can therefore not be approached through regular research methods alone. Its practitioners typically work across scholarly and artistic disciplines, drawing from methodologies of other domains while adding an inside perspective specific to their individual artistic practice. The workshop by Marko Ciciliani and Barbara Lüneburg is about various forms of artistic research and practices, methodologies, research goals and forms of presentation. Participants are assisted during the development of their own artistic project that can be presented as a work-in-progress at the end.

19.30, Lichtenbergschule (Große Sporthalle)

CEPROMUSIC

María Misael Gauchat: *Azimut* (2015)
Julio Estrada: *Yuunohui* (1983/1990/2012)
Marisol Jiménez: *Migración* (2008)
Marcelo Toledo: *Tetexcahuliztli* (2017)

Ensamble Cepromusic

For some time now there has been an extremely agile New Music scene operating between the US and Central America — Mexico has been much more than an insider's tip there for a long time. However, the country has not been given a great deal of attention by most central European audiences. Ensamble Cepromusic is now the first ensemble from Mexico City to make a guest appearance at the Darmstadt Summer Course. With pieces by Julio Estrada, María Misael Gauchat, Marisol Jiménez and Marcelo Toledo, the city's arguably best ensemble will be presenting a program that plays to its strengths: music from Central and South America. Pieces by Julio Estrada and Marcelo Toledo — familiar names in Europe, too — will be framing those by their colleagues Marisol Jiménez and María Misael Gauchat. The latter is a young Argentinian composer whom many in Europe will not have encountered yet. Ensamble Cepromusic's first guest performance in Germany promises to be a real treat.

25

Wed, July

22.00, Centralstation (Saal)

ELECTRONICS ATELIER III

Presentation of the workshop with Sky Deep

The Berlin-based American artist Sky Deep has been working with her workshop participants on how to develop a framework for jamming, how to create instruments and effects clusters for individual signature sounds. It will be exciting to listen to how all participants found their ways of designing their own "band in a box" for spontaneous jamming without following classical training habits.



Centralstation

25

Wed, July



Electronics Atelier

26

Thu, July

10.00 – 14.00
Lichtenbergschule
(Mensa)

LECTURES

JOHANNES KREIDLER, STEFAN PRINS &
DANIEL LINEHAN, ANNE-MAY KRÜGER11.00
Lichtenbergschule
(Kleine Sporthalle)

CHAMBER SESSIONS

14.00
Akademie für Tonkunst
(Großer Saal)COMPOSING WITH
THE ARCHIVE16.00
Different locations
in Darmstadt

STREET MUSIC

16.00
Different locations
in DarmstadtNATURE THEATER
OF DARMSTADTFrom 18.00
Kunsthalle

DISCONTINUITY

From 18.00
Kunsthalle

INVISIBLE INAUDIBLE

22.00
Justus-Liebig-HausCOMPOSER-
PERFORMER

26

Thu, July

10.00 – 14.00, Lichtenbergschule (Mensa)

LECTURES

In English or German with English subtitles. Free admission

10.00 LECTURE JOHANNES KREIDLER:
Music or Media Art?

In recent years, the use of multimedia in the field of New Music has greatly increased: video, performance, concept, social interaction, installation setups, etc. These practices question the concept of “music” as a primarily sonic development in time along with the institutions based on it, which, despite the expansion since atonality, nevertheless exist in separate genres. But is the concept of music really expanding beyond institutions now or does it actually dissolve completely into “media art”? Then the compositional categories would be time, space, sound, semantics, participation, etc. Referring to the composer’s own works from recent years, such categories are considered as compositional practice.

11.30 LECTURE STEFAN PRINS & DANIEL LINEHAN:
A Third Space — a transdisciplinary collaboration

After a creation process of about three years, choreographer/dancer Daniel Linehan and composer Stefan Prins premiered their transdisciplinary project *Third Space* (for seven dancers, ten musicians, conductor, live-electronics and live-video) at the Münchener Biennale für Neues Musiktheater in June 2018. In this presentation they will shed some light on the collaborative creation process, its central concepts (intimacy, privacy, mediation, ...) and how these informed dance, music, dramaturgy and staging, while looking for a non-binary, hybrid performance space.

13.00 LECTURE ANNE-MAY KRÜGER:
Giro del letto

Performing historical works for live performers and tape today poses fundamental problems for those involved. In Luigi Nono’s *La fabbrica illuminata* a particularly important factor is the identity of the live voice and the pre-recorded voice, which originally belonged to Carla Henius, the work’s first performer. What implications result from the fact that the live and tape voices today no longer belong to the same singer? On the one hand, the project “Giro del letto”, part of Anne-May Krüger’s larger project “Music for Voices: On the Role of Singer Personalities for the Development of New Vocal Music”, is concerned with a musicologically-underpinned realization of *La fabbrica illuminata* with the original tape. On the other hand, Krüger has carried out an exemplary updating of part of the tape in the context of a “laboratory version”, with some of the vocal material recorded by a new performer. What insights does this attempt to retrace processes of production offer?

26

Thu, July

11.00, Lichtenbergschule (Kleine Sporthalle)

CHAMBER SESSIONS

With participants of the Darmstadt Summer Course

The Darmstadt Summer Course is about many things: getting to know other artists, their music, their ways of working and aesthetics, different techniques and repertoires, building an international network. But the most important thing remains making music together. In the Chamber Sessions, instrumentalists form small ad-hoc ensembles in order to work on the latest compositions by participants as well as repertoire pieces together with a tutor. Some of the results will be presented in this workshop concert.

14.00, Akademie für Tonkunst (Großer Saal)

COMPOSING WITH THE ARCHIVE

Presentations from the workshop with Kirsten Reese
With participants of the Darmstadt Summer Course

The workshop led by Kirsten Reese at this year's Darmstadt Summer Course will look at which forms an artistic approach to archives and archive materials may take and how historical material may be made artistically productive today in current, relevant works. Among other things, one specific starting point here is IMD's newly digitized archive, in particular the contributions by composers on the history of the Summer Course, reflections on diversity and historical reception. Audio documents "speak" in a special way. To what extent are different forms of understanding and knowledge conveyed via music and sound? Alongside looking at specific compositional strategies, the focus will be placed on asking which artistic formats — instrumental, media-based, performative, installation-based — the analysis may ultimately take and how the research process may be incorporated into this. In conclusion, the projects developed in the workshop will be showcased in a presentation that reflects the collective approach to the topic as well as the different strategies in terms of media.

26

Thu, July

16.00, Different locations in Darmstadt

STREET MUSIC

A Project of the Accordion Studio by Krassimir Sterev
With participants of the Darmstadt Summer Course

The name says it all: performances will not be held in a concert hall or on stage, but on the street. In this way, music becomes a part of the public soundscape; it shapes it and influences the people moving about in it. During the 2018 Darmstadt Summer Course the *Street Music* project will be presenting a broad range of musical performances in the public sphere. Whether performed in a pedestrian zone, in a park or at a railway station, the works by the course participants will each be composed and conceived for the location in question. Silent or loud sculptures, a fascinating sound that people in the neighborhood will remember for a long time or a remarkable stroll. Musical vestiges, impressions, points of contact waiting to be discovered across the city.

16.00, Different locations in Darmstadt

NATURE THEATER OF DARMSTADT

Presentation of the workshop with Cathy Milliken, Lucia Ronchetti (Composition) and Christian Dierstein, Françoise Rivalland (Percussion)
With participants of the Darmstadt Summer Course

Playing in urban spaces and making these tangible through sensory impressions. Connecting flexible musical spaces and putting them in new contexts. These are some of the themes currently being addressed by those working in music. Composers and percussionists, including the tutors Christian Dierstein, Françoise Rivalland, Cathy Milliken and Lucia Ronchetti, will be exploring soundscapes and acoustic impulses in the form of a large open-air laboratory held at the 2018 Darmstadt Summer Course.

The Nature Theater of Darmstadt — named in reference to Kafka's unfinished novel *The Man Who Disappeared*, which includes the text fragment *Nature Theater of Oklahoma* — will be taking a closer look at the constant background noise of life. Tones and sounds of building sites, biotopes and cement all flow into the pieces' formative process. Everything and anything can be turned into an instrument, a sound or a performance venue.

26

Thu, July

From 18.00, Kunsthalle

DISCONTINUITY

Presentation of the workshop with Michael Maierhof
With participants of the Darmstadt Summer Course

Michael Maierhof's composition laboratory uses different strategies to approach the concept of discontinuity: with and without sound, compositionally, in installations. It deals with discontinuity as a gap, as a blind spot, as a leap between media, as a construction of musical form and as an alternative to false causalities. In this context, discontinuity can also be seen as a risk in relation to tried-and-tested forms and formats. In his call, Maierhof addressed artists interested in topics like the current inhomogeneous realities and forms of social division. The resulting works will be exhibited at the Darmstadt Kunsthalle in a shared presentation with Christina Kubisch's workshop.

Co-funded by the Creative Europe Program of the European Union
Supported by the Ulysses Network

From 18.00, Kunsthalle

INVISIBLE INAUDIBLE*THE HIDDEN CITY*

Presentation of the workshop with Christina Kubisch
With participants of the Darmstadt Summer Course

Nothing looks the way it sounds. And nothing sounds the way it looks. Since the end of the 1970s composer, flutist and sound artist Christina Kubisch has been exploring hidden sounds of the public space and revealing them, for example in her work series *Electrical Walks*. Her workshop at this year's Darmstadt Summer Course is based on this experience and is dealing with sounds which we normally cannot hear: electromagnetic waves, underwater sounds, solar frequencies, radio waves and others. Participants are invited to explore and record soundscapes and signals in and around Darmstadt and to transform and transcribe them into a work which will be presented at the end at Kunsthalle Darmstadt. We are curious to see whether this acoustic research will result in installations, compositions, sound sculptures, performances or other.

26

Thu, July

22.00, Justus-Liebig-Haus

COMPOSER-PERFORMER

Presentation of the workshop with David Helbich and Jennifer Walshe
With participants of the Darmstadt Summer Course

For the third time Jennifer Walshe and David Helbich are leading a Composer-Performer workshop at the Darmstadt Summer Course. The focus is on composition which is deeply inspired by the history and state of sound and music as well as by the outcomes of many years of performance art, theater, dance and much more. Workshop participants are exploring the physicality of sound and music, the body on stage, the relation to audience(s), observation and self-performativity: Physicality and theater as compositional elements. In a performance night, participants will show their works-in-progress.



Composer-Performer

27
Fri, July

10.00–14.00
Lichtenbergschule
(Mensa)

LECTURES

KIRSTEN REESE, TAREK ATOUI, WIELAND HOBAN

10.00–13.00
Akademie für Tonkunst
(Kleiner Saal)

NOTATIONS 4: OPEN FORM

11.00
Akademie für Tonkunst
(Großer Saal)

PIANO STUDIO

14.00
Lichtenbergschule
(Kleine Sporthalle)

RÜCKSPIEGEL 4: MARBE

16.00
Akademie für Tonkunst
(Großer Saal)

SAXOPHONE STUDIO

19.30
Lichtenbergschule
(Große Sporthalle)

DANCE & MUSIC

22.00
Centralstation (Halle)

SYNTHETIC SKIN

27
Fri, July

10.00–14.00, Lichtenbergschule (Mensa)

LECTURES

In English. Free admission

10.00 LECTURE KIRSTEN REESE:
Beyond aura — narratives of memory and appropriation

Finding the present in the past and maybe projecting into the future — the lecture will point to strategies of dealing with historic and archival material in selected works in the field of performance, theater and composition. It will be discussed how — through embodiment and re-enactment, documentary and processed sound, musical interpretation and spatial installation — references are made and meaning is constructed. “Understanding” these works is not so much a question of explanations as of irritation and bewonderment.

11.30 LECTURE TAREK ATOUI

As artist composer navigating between visual arts and music, Tarek Atoui will present his understanding of the act of composition today. He will take examples from his project *WITHIN* to show how he composes with research, education, performance and production as much as he does with people, instruments, sounds and situations.

13.00 LECTURE WIELAND HOBAN:
Working from the inside: Parametric approaches to composition

With such a strong focus on discursive and conceptual elements in New Music today, it is easy to lose sight of questions relating to the details of instruments and their workings. While pure instrumental music seems outdated to many in the younger generation, working with and potentially recombining the separate parameters that characterize each instrument and its techniques can open up sonic and performative possibilities that keep alive the potential for highly individual and contemporary musical formulations.

10.00–13.00, Akademie für Tonkunst (Kleiner Saal)

NOTATIONS 4: OPEN FORM

Fourth part of the four-part conversation series by Lucas Fels with Summer Course guests and musical examples
Moderation: Stefan Fricke and Lucas Fels

In English. Free admission
Please also see: page 149

27

Fri, July

11.00, Akademie für Tonkunst (Großer Saal)

PIANO STUDIO

Presentation of the Piano Studio with Nicolas Hodges
With participants of the Darmstadt Summer Course

14.00, Lichtenbergschule (Kleine Sporthalle)

RÜCKSPIEGEL 4: MARBE

Two performances & lecture in English

Myriam Marbe: *Jocus secundus* (1969)
German Premiere at the Darmstadt Summer Course 1972

Ulrich Mosch (Lecture)

Despite difficult conditions in her home country, the Romanian composer, filmmaker and music critic Myriam Marbe (1931–1997) developed her personal musical handwriting through a direct engagement with the western Avant-garde. The work *Jocus secundus* was written at the end of a period of political opening in which she was able, for a certain time, to acquaint herself with the latest developments at western festivals and courses.

16.00, Akademie für Tonkunst (Großer Saal)

SAXOPHONE STUDIO

Presentation of the Piano Studio with Marcus Weiss
With participants of the Darmstadt Summer Course

19.30, Lichtenbergschule (Große Sporthalle)

DANCE & MUSIC

Presentation of the workshop with Stefan Prins and Daniel Linehan
With participants of the Darmstadt Summer Course

In their workshop at the Darmstadt Summer Course, choreographer and dancer Daniel Linehan and composer Stefan Prins are sharing their experience with transdisciplinary collaboration between dance, performance, composition and musical performance (see the lecture on 26 July). Small groups of dancers, musicians, performers and composers are developing projects together which will take shape concretely during the workshop,

27

Fri, July

working through conceptual approaches and practical strategies. A special focus is on collaborations in which each of the different media inspires and generates a different approach for the other through close collaboration and experimentation. The focus is on the working process, rather than the finished product. In this public showing, results of these collaborations will be presented as works-in-progress.

22.00, Centralstation (Halle)

SYNTHETIC SKIN

Gerald Preinfalk (Saxophone)
Yaron Deutsch (Electric guitar)
Andreas Lindenbaum (Cello)
Uli Fussenegger (Double bass)

Synthetic Skin—an elastic collision of acoustic playing and tape music. The quartet Gerald Preinfalk (saxophone), Yaron Deutsch (electric guitar), Andreas Lindenbaum (cello) and Uli Fussenegger (double bass) encounters tape pieces by Jérôme Noetinger and Electric Indigo, while the piece flexibly moves between three levels and playing styles: pure tape music, composed and improvised instrumental passages, which in turn reference the tape music and, being inspired by it, evolve.



Dance & Music

28

Sat, July

6.00
Waldkunstpfad**STIMMUNG**11.00
Akademie für Tonkunst
(Großer Saal)**COMPOSING FOR HARP**16.00
Lichtenbergschule
(Große Sporthalle)**RAGE THORMBONES**

AND KRANICHSTEIN PRIZE CEREMONY 2018

19.30
Centralstation (Halle)**TAREK ATOUI LIVE**21.00
St. Ludwig**STIMMUNG**22.30
Centralstation (Saal)**ELECTRONICS
ATELIER IV**

28

Sat, July

6.00, Waldkunstpfad

STIMMUNGKarlheinz Stockhausen: *Stimmung* (1968) "Paris Version"ChorWerk Ruhr
Julia Mihály (Musical Direction)*"Time is suspended. One listens to the inner self of the sound, the inner self of the harmonic spectrum, the inner self of a vowel, the inner self. The subtlest oscillations — barely a ripple — all the senses are alert and restful. In the beauty of things sensual shines the beauty of things eternal."*Karlheinz Stockhausen on *Stimmung*

Karlheinz Stockhausen's vocal piece *Stimmung* sets the focus for the final day of the 2018 Darmstadt Summer Course. In the early morning we will walk along a special section of the Darmstadt Forest Art Path to experience the 70-minute composition performed by the contemporary ensemble ChorWerk Ruhr at sunrise. It consists of a single chord repeatedly "modulated" through the articulation of different vowels and thus changed timbres and overtones. The lyrics consist on the one hand of so-called "magic names" of gods of various world religions and on the other of erotic, witty verse that Stockhausen penned especially for this composition. At sunset the piece composed in 1968 will be repeated by the six vocalists in St. Ludwig's Church.

Please note: We advise visitors to bring along small seats or blankets for the morning performance in the forest, as the ground might still be damp and alternative seating will not be available. If it rains the performance will unfortunately have to be cancelled. We will advise you the evening before whether the performance will be able to take place.

The route to the venue will be signposted from the public transport stops "Marienhospital" and "Böllenfalltor".

Presented in collaboration with the International Forest Art Path 2018

11.00, Akademie für Tonkunst (Großer Saal)

COMPOSING FOR HARP

Presentation of the workshop with Gunnhildur Einarsdóttir and Martin Iddon
With participants of the Darmstadt Summer Course

28
Sat, July

16.00, Lichtenbergschule (Große Sporthalle) **RAGE THORMBONES**

Ceremony: Kranichstein Music Prize 2018

Laura Steenberge: *Morpheus Laughs, Orpheus Wakes* (2018) World Premiere

Sam Pluta: *Matrix (for George E. Lewis)* (2017)

Lester St. Louis: *Proxy Medium* (2018) World Premiere

RAGE THORMBONES: *Piece for two trombones* (2018)

Michelle Lou: *untitled three-part construction* (2014/17)

RAGE THORMBONES:

Matt Barbier and Weston Olencki (Trombones)

Madison Greenstone (Guest: Objects)

"Formed during a chance encounter at the 2014 Summer Course, a developed over four years of close friendship, RAGE THORMBONES is a collaboration between trombonist/composers Matt Barbier and Weston Olencki. Our program consists of four works by Sam Pluta, Lester St. Louis, Laura Steenberge and Michelle Lou; each are a friend and colleague with a rigorous, but multi-faceted voice engaged with multiple creative practices; all are individuals who have a sustained commitment to the ethos of American experimental art as composers, performers, improvisers, presenters and work in many other roles to facilitate continued sonic exploration. Through our collaboration with these artists, we hope to expand the creative and sonic potentials of low brass instruments and pursue the outer reaches of composed, improvised and electronic practices." Weston Olencki

19.30, Centralstation (Halle)

TAREK ATOUI LIVE

For his solo performance within the final festival day of Darmstadt 2018 the Lebanese artist Tarek Atoui will revisit the electronic instruments and software he developed on different of his projects — such as *Un-drum* and *The Metastable Circuit*. Those will control tens of polyphonic samplers that trigger sounds at fluctuating speeds, allowing Tarek Atoui to improvise with recordings and footage he collected on projects such as *Dahlem* and the *Reverse Sessions*, *Re-visiting Tarab*, *I/E* and *WITHIN*. People who have experienced Tarek Atoui's performances, will know that we may expect a strong and energetic solo show.

28
Sat, July

21.00, St. Ludwig **STIMMUNG**

Please see: Sat, 28 July, 6.00

22.30, Centralstation (Saal)

ELECTRONICS ATELIER IV

Presentation of the workshop with Ryoko Akama

Ryoko Akama's fascinating anti-adrenalin approach to compositional and improvisational performance will close the Darmstadt 2018 Electronics Atelier. The workshop is about exploring diverse levels of experiencing music that directly and indirectly relate to how we participate in the world as individual human beings. How can mundane objects be hacked and animated by motors or other methods or simply be used as sound sources? How can we disentangle the definitions of "stage" and "audience"? *Small and significant* is the title of Ryoko Akama's hands-on workshop: an uncommon, very delicate artistic setting.



Waldkunstpfad

PROTEIN AND PEROTIN

Conversation on „Artistic Research” with Michael Kunkel

“It is a rather trivial notion of ‘academic’ science as rational self-aggrandize-ment that one finds reappearing in the current debate on ‘artistic research’, but now as the image of an enemy: the artistic-creative, preferably anarchic subject is offered as a morally-valuable alternative to the cold logic of science. As if creativity were not also a part of scientific practice or as if logic had no artistic relevance! The polarity of ‘creative/irrational’ versus ‘objective/rational’ is predicated on simplifications that scarcely do justice to either ‘camp.’”

For the full text (in German), please see pages 99–107.

PROPOSITIONS ON CURATING OR HOW MUCH CURATING IS INVOLVED IN SOCIAL CHANGE

By Dorothee Richter

In the following, I will sharpen our¹ approach to curating:

I. In our programs, we understand curating or the curatorial, not as a philo-sophical concept, but as a practice that is deeply involved in politics of dis-play, politics of site, politics of transfer and translation and regimes of vis-ibility. It is based on a concept of critical research that takes as its starting point the investigation of what is often the overly simplistic understanding of the curator as a new agent in the fields of art and culture. The program understands the curatorial as a multi-authored approach to the production of meaning, which is intrinsically linked to transformations of contemporary societies, the reorganization of labor, cultural policies, politics of inclusion/ exclusion and issues posed by points of intersection.

The problematic of the notion of “the curatorial” is a nobilitation of this complex production and therefore it is in danger of becoming nebulous. Also, the idea of insisting on just another way of authorship has its prob-lems; curating can become a driving force exactly in the moment, when it leaves the pattern of single authorship and becomes a project of shared interests. This was also the approach of Connecting Space Hong Kong, in which the process of working together became crucial.²

II. Curating exists at the interface between the spatial, the theoretical and the visual. Curating produces meaning in the manner analyzed in Roland Barthes’s *Mythologies* (1957) for complex sign systems. This meaning is produced in a specific historical moment in relation to the arts, to a political situation, to a cultural context, to a social situation.

III. Curating produces subjects in the sense that each instance of curating consists of a media conglomerate representing an invocation. Subjects can be overpowered by intense and emotional environments or be positioned in an overview situation; above all, they can be entertained. It is not easy to attain true participation; this is only possible when both the content and the form are taken into careful consideration, whether by an artist or by curators.

¹ Dorothee Richter is Managing Director of the Postgraduate Program in Curating at the School of Art and Design Zurich (HGKZ).

² Connecting Spaces Hong Kong-Zurich is a young transdisciplinary arts space initiated by the Zurich University of the Arts (ZHdK), op-erated by Bootes Ltd. Launched in 2014, the two experimental art labs of Connecting Spaces—in

Zurich and Hong Kong respectively—have dedicated in the exploration of the perspectives and opportunities for mutual exchange between Europe and Asia on the level of concrete cultural practices, at the same time considering the future of arts universities in the globalized twenty-first century. Further information: www.connectingspaces.ch

IV. Curating is a discursive formation as sketched by Michel Foucault; it produces inclusions and exclusions, it rules over right or wrong (“good” art or “bad” art), it produces constellations such as discourse societies and institutions, as well as material conditions (production, budgets, etc.). In this sense, curating is knowledge production and truth production (if this is conceived of as historically produced, with very specific effects). From the structural perspective, curating, as a product of Western cultural art production, comprises racist, sexist and sociological — i.e. class-oriented — exclusion mechanisms. To curate means to be aware of this and to also be aware that culture is produced continuously. “What people call transculture is culture as it happens. Culture alive is its own counter-example. Transculturation is not something special and different. It is a moment in a taxonomy of the normality of what is called culture. To assign oneself the special task of cultural translation or plotting cultural translation has therefore to be put within a political context.”³ Along this line of argument, Connecting Spaces understands transculturality not so much as a dialogue between “Asia” and “Europe”, as the implied understanding of “culture” tends to either stay abstract or have an identitarian effect. But cultures (in the plural) are understood as constantly migrating, in flux and leading to hybridizations on a societal and on a personal level, not limited to geographical fixity or civic identity, but also including disciplinary provenance, gender or social backgrounds and the power structures involved.

V. Curating takes place with artworks (which themselves often already represent complex situations), but also without: the act of curating a panel discussion, an archive, a social situation, a website, etc. is an act of meaning production through the selection and combination of cultural artefacts in space and time. In relation to art, curating is a subordinate system (within the framework provided by the art system, an institution, a city, a nation, a tourism strategy, etc.). This is emphasized by Magda Tyzlik-Carver: “So what is a curatorial system? Firstly, we need to identify various elements that are part of this system. Curating is one of them, but also online platforms, networked tools, software and a public as users/producers/immaterial laborers. However, the notion of a curatorial system also recognizes the interactivity among all the elements, the relations generated and forms of production mobilized within the system.”⁴

VI. Curating means to negotiate. To have access to a space of representation always also means to work in a contested space. Envy ensues, various groups and players strive to exert influence. Every curator has to work in

3 Gayatri Chakravorty Spivak, “More Thoughts on Cultural Translation”, eipcp, 2008, eipcp.net/transversal/0608/spivak/en, accessed 8 March 2016.

4 See Magda Tyzlik-Carver, “Interfacing the Commons. Curatorial System as a Form of Production on the Edge”, www.aprja.net/1037/?pdf=1037, accessed 18 June 2018.

5 Felix Ensslin, “The Subject of Curating — Notes on the Path towards a Cultural Clinic of the Present”, in Dorothee Richter / Barnaby Drabble (eds.), “Curating Degree Zero Archive: Curatorial Research”, OnCurating No. 26, 2015, www.on-curating.org/issue-26-reader/the-subject-of-curating-notes-on-the-path-towards-a-cultural-clinic-of-the-present.html#.WvW3Xy_5zOQ, accessed 25 July 2017.

a sphere of intersecting and contradictory demands and limitations. To be aware of this and to test the limits, is what Felix Ensslin means when he examines curating within the context of the hysteria discourse and the university discourse.⁵ Therefore Connecting Spaces itself has to deal with the tensions between the affirmation of the institution that is its commissioner and an institutional critique as well as between different forms of knowledge and its practices. It may act as a space that opens up the opportunity to leave the university for some time — and to come back to it with new questions and desires.

VII. Curating is not to be reduced to a form of administration, as is implied by various study and further training programs. These courses provide their participants with a number of organization and management tools, for example, knowledge of loan contracts, condition reports, insurance, transport, cooperation with business enterprises, etc. While it is true that this can all be part of curatorial work, art handling as such is just one organizational part of curating.

VIII. Like everything in the art field, curating is always and unavoidably linked with the art market. There is no such thing as “outside the discourse” or “outside the market”. For curators and artists alike, what is crucial is the decision as to how one positions oneself within and in relation to the discourse/market.

IX. As with any cultural utterance, curating is only able to interfere in an instance of social change as an active player, if this meaning producing activity will cooperate with other social urgencies and demands. Chantal Mouffe and Ernesto Laclau have called this forming a chain of equivalence. Therefore, we are back again at the “Curating and Social Change” workshop. Curating can offer a space of representation, a space of discussion, a meeting space, a space for reflection, a space to learn from one another. Art, curating and political action are not the same, but culture is a space in which to create consent or dissent relative to political systems. Therefore, our programs have been developed in the context of cultural analysis, theories of power and theories of communities based on feminist, queer, postcolonial, ecological, post-Marxist and other political and emancipatory positions. Many of these positions emerge out of political struggles or social movements. We see curatorial knowledge production as a space for the negotiation of social, political, cultural and economic conflicts. Therefore we understand curating as agency from which new constellations emerge.

“WHAT WOULD IT SOUND LIKE?”

HOW TO APPROACH GENDER AND DIVERSITY IN CONTEMPORARY MUSIC

Georgina Born and George E. Lewis
in conversation with Leonie Reineke

Having a conversation about current issues related to “Gender” and “Diversity” in contemporary music, we should clarify first what these terms mean to you and your work — especially as the term “Diversity” often remains rather vague and undefined.

GL Indeed, the word is not very focused and can be understood in different ways. I’ll give you an example of how I think about diversity: at the Darmstadt Summer Course in 2016, a couple of people set up an initiative called GRID (Gender Research in Darmstadt). They found out that almost ninety-three percent of the compositions performed there from 1946 to 2014 had been written by male composers. This tremendous disparity was shown in a piechart at the GRID panel discussion. Seeing this big area of the chart with compositions by men and then this tiny sliver of pieces by women, indicated to me that women have not even been a subject for the discourse of New Music. And you can imagine that it’s much worse if we’re talking about race and ethnicity. So, a big part of the problem is that only certain people are considered “members of the tribe”. Even though things are about to change little by little, the numbers are still very bad. That is what we would call “a bad outcome” if we were in the medical field.

Basically I am thinking about a genre, loosely termed “New Music”. And within that area, certain people consistently appear and others consistently disappear. So bringing those people back, not just after they are dead, but perhaps right now, could be one part of what we call diversity. And I personally think about it in terms of subjectivities and ideas about the identity of New Music. So I would like to see the subject being addressed not only in terms of diversity of individuals, but also as a diversity of histories, methodologies and perhaps genres.

GB I totally agree with that. There are a few things that I would add. I think that there is too much focus on identity and too little focus on structural histories or how these things happen cumulatively over time: how do exclusions happen? What are the mechanisms and how can those things be changed? In my book about IRCAM, written in the early 1990s, I give such an analysis — of how this particular shape of institution, built on certain aesthetic and ideological commitments and with its highly gendered population, could come into being (*Rationalizing Culture: IRCAM, Boulez,*

and the Institutionalization of the Musical Avant-Garde, Berkeley, 1995). It doesn’t have to involve large-scale scholarship of this kind, but we do need to become conscious of and analyze the historical interrelations between these factors. I think that is where our joint project on curating contemporary music “Defragmentation” (see pages 152–165) comes in, as it is a focus on one influential kind of music institution: a festival. The curation of that has always been one of the means for reproduction of these exclusions we are talking about. So we developed “Defragmentation” in order to discuss how to change these things. At the heart of this initiative are four major festivals for New Music: “Darmstädter Ferienkurse”, “Donaueschinger Musiktage”, “MaerzMusik” and “Ultima Festival Oslo”.

I guess my own particular view is that, however problematic it may be, we still do need to talk about categories — the categories of gender, race, ethnicity, religion, nationality, class, etc. Of course, these categories always get tangled up and are never separate; indeed, there are always multiple vectors of disadvantage, marginalization or exclusion and they all play a role in this picture and have to be considered systematically. I do not think that our future vision is of some kind of steady and perfect progress towards all of those vectors of disadvantage being simply overturned. We are always working imperfectly to moderate these powerful tendencies. And you have to work in different ways. For instance, I did some research in the UK on the way the higher education system is making obvious and reproducing interesting divisions along lines of gender, class and race in the way music degrees are structured.

Could you, Georgina, give a short overview of that particular project?

GB Sure: it was done with Kyle Devine and published in 2015 (“Music Technology, Gender and Class: Digitization, Educational and Social Change in Britain”, *Twentieth-Century Music*, Vol. 12, 2, Cambridge, 2015, pp. 135–172). Basically, the last twenty years have seen the growth of a new kind of music degree in the UK. We call them “music technology” degrees, but actually this label encompasses a whole range of currents including sonic arts, sound art, electroacoustic and computer music and so on. And we were able to study the demographics of students going into those degrees and compare them with the demographics of students going into orthodox established music degrees, the focus of which is the history of Western classical music from broadly the seventeenth to the early twentieth century. And we found this very interesting division, which is that the students going into those new music technology degrees did not have traditional music literacy. Most of them were not trained in classical performance and therefore could not have got into orthodox music degrees, since in the UK you have to have a fairly high level of classical performance skills and literacy to enter those established degrees.

It seems these new music technology degrees are speaking to young people who have a passion for music but who are generally autodidact and have probably been using electronic or digital means to produce their music. So they have a different set of skills and a different spectrum of musical experience, a different repertoire. But also the contents of the music tech-

nology degrees themselves — the curriculum and the repertoire — are entirely different. They mostly address late twentieth-century and twenty-first century electronic musics and they also offer some science and psycho-acoustics as well as some computer programming. In a way they attempt to re-work the boundaries between the Avant-garde end of electronic popular music and the history of contemporary art music in the late twentieth century. In light of this new branch of music education in the UK, it is interesting to consider what this could mean for the future of music.

On the other hand we noticed that the demographics both of the orthodox music degrees and the music technology degrees tend to be remarkably different: traditional music degrees draw students with a higher social class profile than the British national averages for all university degrees, while their gender profile matches the wider student population (in binary terms: 55% women to 45% men). Music technology degrees, by contrast, are overwhelmingly male (90% of students are men) and lower in terms of social class profile. And that is very interesting, as there are different categories interlocking; class, as we show, is still a huge factor in the UK. And of course, we want to see all of these things addressed. I personally think that if we make some progress on one front, for example on gender, it does not mean that we are purposefully avoiding progress on other fronts or making that more difficult. But in the end, we need to make progress on all these fronts. And disadvantage and exclusion on all these fronts are reflected in how the contemporary music world is structured.

Mentioning structural issues, let us talk about hierarchies within institutions or festivals for contemporary music and their traditions. To me it seems that long-term established hierarchical structures can play a crucial part when it comes to imitating and amplifying models of including and excluding certain groups of people. What do you think about that? Is curation a field where the same power relations are constantly being repeated?

GL I think a big issue is the consistent non-interruption of the same kinds of discourses, with the same kind of people being in charge of the institutions, in order to maintain some kind of “identity”. Because identity is the basis on which structures are being produced and reproduced all the time.

An example: I myself was involved in music curation from 1980 to 1982 at “The Kitchen” in New York City, which is a venue for different kinds of contemporary art and music. It was founded in 1971 and is still pretty well known. And when I got this job, for some reason it was important enough to be featured in The New York Times — although I was not a famous person. The odd thing about it was that this seemed to make the news because I was black. What’s going to happen when the “black guy” takes the reins? What was that going to do to the identity of the place? The entire city and perhaps beyond was being warned that things could change in some unspoken way.

And telling you this story, I feel reminded of something that came up recently, when Helen Molesworth, a rather famous curator at the Museum of Contemporary Art in Los Angeles, was fired. She had been involved in restructuring a lot of the shows and she said an important thing, which

was: “Basically we need to make changes and to open up the art world. And that means that some white men won’t get shows.”

And that was also the big fear at The Kitchen back then, I think: that suddenly a lot of the people that had got the shows would not be getting them anymore. And reading different articles in newspapers and magazines it became obvious to me that a lot of people were thinking that The Kitchen would now become some sort of jazz club. So what that told me was that I was not really a member of “the tribe”. I was an outsider, which I only found out by reading the newspaper. That was the idea, I think — an outsider coming in. And sometimes outsiders bring in new ideas.

Do you have in mind any particular strategies for reforming structures actively? How should these issues be dealt with and how to take action explicitly?

GL I think the first thing is to at least be aware that the situation needs to be changed. You could start with asking a very simple question, like “Where are the women?” for instance. So you need to always ask, “What can we do to address these issues and adjust them to a kind of a wideband way?”. Otherwise you end up putting on hold the struggle on one front in favor of the struggle on another front. And for instance, I see the race struggle being postponed to attend to a lot of other things over decades on this planet ... So at a certain point, I think, it’s about establishing a wideband strategy for effecting change. And you can do that if you reconceive your projects to tell a different vision of what New Music is. As the head of composition at Columbia University in New York City I see this happening all the time. And luckily, I am not by myself. There are a lot of people who are also thinking these things through. And I am hoping that this is a part of what “Defragmentation” can offer, too.

GB The wideband idea is a really good one, since the articulation of race, class, gender and so on is going to be different in different places at different times. And one of the nuances that we have not yet started to discuss is of course that there is, on the one hand, Europe, Britain or the U.S., each with their own internal histories of the interrelations between race, class and gender in music and the arts, but then there are also additional pressing questions about the relationship between the global south and the global north — in other words, questions about global inequalities. These two dimensions can be summed up in what the critical anthropologists and historians call “internal colonialism”, on the one hand and older and present-day forms of colonialism, on the other. This issue comes centrally to our theme of decolonization in the “Defragmentation” project: we need to be aware that we are dealing with both kinds of colonization and their interrelations are complex — nowhere more than in music and the arts. And these are thinking tools that we have to be very conscious of in order to be able to make progress on a number of fronts.

To make progress on multiple fronts it might be helpful to work in a group of people instead of having one single curator for example.

GB Exactly. The curator is at the core of a system and is a gatekeeper. So personally, I am strongly in favor of experimenting with new models of curation that are about distribution and de-centering or the creation of collaborative structures, that will enable us to overcome some of these narrow bandwidths. We have to think both about the social and cultural process that is curation and also about the worlds that we want to connect with: What are those areas of practice that are not being recognized because—as George says—they get buried under a category like “jazz”, “pop” or whatever? So the historical forgetting of influences is a very big issue and one I’ve written about (see *Western Music and Its Others: Difference, Representation and Appropriation in Music*, Berkeley, 2000; “For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn”, *Journal of the Royal Musical Association*, Vol. 135, 2, 2010, pp. 205–243). The implication is this: curation is not just about curating the present but also about curating the past. To take a current instance: I am very pleased that the composer Julius Eastman is being discovered within the New Music world these days. But on the other hand it is like a rash: first he was nowhere, he’d disappeared and suddenly his pieces are being performed everywhere. This is fantastic and overdue, no doubt; but it also becomes symptomatic of the problem: You discover somebody—he happens to be a homosexual black man who did wonderfully original, exciting music, but who was destitute when he died—and then suddenly he is being elevated up into this rarefied, still restrictive notion of the canon—of “what counts”, of the eternal “greats”. So in this light it is not so much about the elevation of individual figures, like Eastman, but it is about rebooting the whole machinery of curation and, relatedly, of canonization.

GL I agree and maybe there are people out there who have also been ignored by the institutions for a long time, like Julius Eastman, but who are still very much with us and active. So let us try to find ways to look for these people actively. I think the model of a curatorial group or alternating curators can be very promising. This is how the art space “SAVVY contemporary” in Berlin or “documenta” operate, for instance.

I think this is where your work as “advisors” within the “Defragmentation” project becomes relevant. You do not curate yourselves, but you are advising festival directors. Could you elaborate on that?

GB What we are trying to do is to help the festival directors in conceiving and then institutionalizing change. For instance, dealing with the gender issue means not just setting up a panel discussion on the topic, but realizing sustainable gender equality within the very structures of the festivals and in the music that is commissioned and played. It means cultivating a highly self-reflexive curation on both social and aesthetic grounds. That is how I see it. What do you think, George?

GL I think that all the topics of “Defragmentation”—like gender and diversity, technology, decolonization and curation—are entangled all the time. For instance, if you look at new music technologies, you realize that

this is basically still portrayed as a white, male business. And then suddenly you observe black people going to the deep house show by DJ Sprinkles at “MaerzMusik 2018” for instance; or my own thirty-five years of work with interactive computer music. What that means to me is that we have to rethink these issues based on practice. In other words: the things that have already been in the air in scholarly ways should be made available in practice, too.

Is it—in your opinion—an option to introduce quotas? Since even though this is a rather simple model it can be quite effective in order to achieve change fairly quickly. Of course it offers a lot of problems, too, as you need to go back to binarism or something similar when it comes to gender equality for instance.

GL I have been in these diversity discussions for about forty years now and when the question of “representation” of minorities was being addressed, I always thought: “How much representation are you talking about? Maybe seventy-five percent? Is that good enough for you?” And usually people were surprised because they were actually thinking about five or ten percent ... So suddenly the fifty-fifty model is a real goal. But if you are talking about gender, for instance—there are enough women artists out there, so one year you could easily program a majority-women festival, if you want to go there. I mean, why not? Because even then, there would still be a lot more work to be done.

GB I think there are uses for quotas; for example, they can be useful when somebody—say, a curator, a festival, a funding body—announces a goal that they then have to be held up to. And that can definitely be productive in a certain way. But when we start saying, “OK, you’re addressing gender, but where are the people of color, what about questions of class and education, etc.?” then the real challenges of intersectionality can get drowned in numbers and in impossible ways, as with the risk of unhelpfully authoritarian stances or unproductive infighting in some diversity debates, legislation and policy—risks to be avoided! In my opinion we have to see that all these forms of progress, in as much as they continue to be made, matter hugely—but can never be seen as “sufficient”. And certainly, fighting for progress in terms of race or class issues is less tractable than the aim of having equal gender representation. So I think quotas have their strategic moments but also have potentially enormous problems attached to them.

Do you feel that there are particular countries, cultures or fields of work and society where these issues are already being dealt with in a forward-thinking way? Is there any example of a positive change having happened, that could serve as a model for the contemporary music world?

GB That is a complicated matter. As an example, I have just spent a few months in Denmark and I regularly visit Norway; as you know, the Scandinavian countries have all these strict laws and policies to promote women. Actually, you see a lot of women in leadership there. But at the same time, you can also sense that the culture remains deeply gendered and even in

some ways misogynistic. And so I think that is another lesson which shows that policies do not necessarily change culture or perhaps only slowly. So I can't say that there is a working model out there yet.

But at this point I'd like to raise a key issue that we have not yet addressed, which is about changing the very sounds, the substance and the boundaries of what counts to be curated as "New Music" today. And that could entail a huge aesthetic opening of many kinds. What I mean is, if we are not committed to the view that the changing of social processes—the achievement of greater human diversity in the populations being curated—can produce different cultural and musical aesthetics, different sounds, what would be the point? We are surely not looking for new black women who do New Complexity! We are looking for a complete opening of the scene in terms of new idioms and original sounds.

GL I agree totally, it is ultimately about the sound. I asked this at the very first "Defragmentation" meeting I attended: "If we get what we want, what would it sound like?" And that question, I think, is fundamental. The question is not, "Is there any model or some Nirvana out there where things are better?" It's more a question of: "Is there some community out there where people are trying to really confront these issues in interesting ways? If not, can we create that community?" And at the beginning there was a lot of talk about the visual art world being one of these communities where people are trying to face these things. But that seems odd, because music as a world-wide enterprise is the most diverse thing you can imagine! In any case, the Molesworth example shows that perhaps even in the visual art world, these issues persist.

So I think that New Music—and I am not talking about the music of the entire planet, but the kinds of musical practices that have traditionally been important to festivals like Darmstadt, Donaueschingen, etc.—if they could change the way they sound (by doing a lot of things we have been talking about), then you also change the way they feel about themselves. You change their image of who they are. And that is quite important because again and again people keep reproducing the same things, because they can't imagine another world. You see it in every field. For instance, I interviewed people for my book on the AACM (*A Power Stronger Than Itself: The AACM and American Experimental Music*, Chicago, 2008) and one person said: "You know, jazz, that's a male thing." And these people need to be interrupted, maybe in the form of revolution, maybe by evolution. So I think at a certain point it is going to come back to some sort of spiritual change that accompanies the social changes.

One thought that I would like to share here is something I wrote in my article for Twentieth-Century Music, "The Situation of a Creole": There, I venture that twenty-first century music is becoming marked by a condition of "créolité". According to a manifesto by Caribbean writers Jean Bernabé, Patrick Chamoiseau and Raphaël Confiant, "Creoleness is an annihilation of false universality, of monolingualism and of purity". Nor is creolité limited by language: "Its appetite: all the languages of the world."

GB That is a great point. It reminds me of when, at "MaerzMusik 2018", I attended the project *Salim's Salon* led by composer Hannes Seidl and involving four musicians with different cultural origins—among them, musicians with hybrid roots in the Congo, Egypt and Syria, I believe. The set-up and the sounds were attempting to embody just such a cosmopolitanism in music—and with some success. The interest of the piece lay as much in witnessing, through their improvisations, the social and aesthetic chemistry of the players as they entered into different combinations (see my co-edited book *Improvisation and Social Aesthetics*, Durham, 2017). Some of the topics at the heart of the piece were about the impact of the availability of digital synthesis and software instruments around the world and how that very availability—a global democratization of powerful means of musical expression—can engender new vectors of transnational musical exchange and, hence, new global creolized sounds.

But I also think that if you set the social transformations in process around curation, festivals, radio, concert and funding organizations, etc.—that is, the core institutions of New Music—and if you do what George says, which is creolize, then the whole point is: we do not know what it is going to sound like! But without doubt it is going to sound interesting in currently unimaginable ways. It will be the outcome of processes set in motion, which will change the sound world that young composers are collectively working in—and, yes, pluralize that sound world, creating greater real aesthetic diversity. And this, I think, is what "Defragmentation" can be the stage for. Of course, this is not an instant thing that can be achieved in three years, but it is launching something that in perhaps ten years—or whenever the cycle comes about—will potentially have really interesting musical effects. So personally, I believe we are engaged in an experiment here. And we do not have the answers to all of this. We have some ideas and collectively we are starting an experiment that sets some things in motion, processes that should eventually yield very interesting results musically, culturally—and socially.

TICKETS

TICKETS

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

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