

## INTERNATIONALE KAMMER- MUSIK-AUFFÜHRUNGEN IN SALZBURG

MONTAG, DEN 7. BIS DONNERSTAG, DEN 10. AUGUST 1922  
IM GROSSEN SAALE DES MOZARTEUMS

PROTEKTOR DR. RICHARD STRAUSS

### KOMITEE:

HEINRICH DAMISCH  
Dr. RUDOLF RÉTI

Dr. HEINRICH KRALIK  
Dr. PAUL STEFAN

Direktor JOSEF REITLER  
Dr. EGON WELLESZ

*In 7 Konzerten 64 Kompositionen, 60 Komponisten*

### PROGRAMM

#### I. KONZERT: 7. August, 7 Uhr abends

RICHARD STRAUSS (Wien) Lieder nach Texten von Arnim und Brentano

Elisabeth Schumann (Wien)

DARIUS MILHAUD (Paris) Sonate für Flöte, Oboe, Klarinette und Klavier

Louis Fleury, Louis Gaudard, Henri Delacroix, Jean Wienér (Paris)

JOSEPH MARX (Wien) „Pan trauerl um Syrxin“. Für Gesang, Flöte und Klavier

Dorothy Moulton (London), Louis Fleury, Jean Wienér

ARTHUR BLISS (London) „Rout“ für verschiedene Instrumente und Gesang

Amar-Hindemith-Quartett (Frankfurt), Société moderne d'instruments à vent (Paris), \*

Dorothy Moulton

◇ ◇

FELIX PETYREK (Berlin) Passacaglia für Pianoforte

Felix Petyrek

BÉLA BARTÓK (Budapest) Sonate für Violine und Klavier

Mary Dickenson-Auner (Dublin), Béla Bartók

International Society for Contemporary Music

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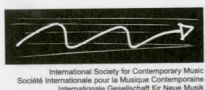
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# Editorial

by Daniel Matej

I find myself especially honoured to be the editor of the issue of the World New Music Magazine that is published in the year of the 90<sup>th</sup> anniversary of the ISCM festival. This year's anniversary follows another from last year, in which the ISCM celebrated its 90<sup>th</sup> birthday. Both anniversaries are closely connected with the country in which everything started – Austria. It is, therefore, more than symbolic that a part of ISCM World New Music Days 2013 takes place “at home”. At the same time, I personally am greatly delighted that for the first time in the history of the festival, Slovakia can partner with a country with such an abundant music tradition as Austria, and even more so that it can happen on the occasion of the festival's 90<sup>th</sup> birthday. However, the participation of Slovakia – which constituted a part of the common state of Czechs and Slovaks from 1918 – in the Society's “story” is much more complicated than is the case of Austria. The reason is that despite being among the founding members of ISCM, during the gloomy post-war years Czechoslovakia landed in the Soviet Bloc, and as a result, the country's participation in this organisation was very obscure and inconsistent in nature. After that, shortly after it had tried in 1990 as soon and as consistently as possible to become a full-fledged member of ISCM again, the country split in two independent states. Thus, since 1994 each (Czech and Slovak) section has been writing its own history...

I am overjoyed to state here that the ISCM Slovak Section ranks among the active sections since its foundation, being an umbrella for a number of significant festivals and events, forming the cultural landscape of our region.

What was said above logically suggests that some of the texts contained in this issue will be focused on the “story” of contemporary music and history of ISCM in this year's host countries. The magazine opens with texts that present the keynote of the symposium entitled “Intercultural Modernity and Contemporary Music – a Paradox?”, an event, which will take place in Vienna during this year's World New Music Days, aimed at addressing, and trying to find answers to important questions concerning the existence and future direction of contemporary music in the conditions of today's global world.

And, of course, as usual you can read about the previous two years of ISCM World New Music Days, held in Zagreb and Belgium.

I believe that this year's magazine will bring you as much benefit as its past issues. Have a pleasant and enriching read...







Due to limited financial resources and a very short planning phase, it was only possible to inform people abroad to a small extent about the chamber music performances. Therefore, the founders were most astonished by the actual response to the "zeroth festival". A huge media response, both nationally and internationally, showed the need for and relevance of this newly founded festival for new music.

However, criticism was not long in coming: Universal Edition, as supporter of the chamber music performances (Rudolf Réti was an employee of the music publisher), was accused of self-interest in the selection of material for concert programmes. The German music critic Adolf Weißmann wrote after the "zeroth festival":

*Since the works particularly served the interests of U.E., the very powerful Viennese publisher, the selection was limited and tarnished the image of new music.*<sup>2</sup>

The architect Adolf Loos voiced criticism after a performance of the *String Quartet, Op. 5* by Anton Webern. Enraged by another composer whose face had "shown a humorous expression" during the Webern, he made his displeasure loudly known. The reason for his anger was less the behaviour of the composer during the performance, but rather the fact that Mr. Loos was almost deaf. This disability was the real reason for his displeasure. "Understand the difficulty of the case: the hard of hearing defends the pianissimo! Dear Mozart, look down on Salzburg."<sup>3</sup>

At the "zeroth festival" the relevance of the International Chamber Music Performances, and the failure of its declared aims "to overcome ingrained chauvinism in the arts"<sup>4</sup>, were already demonstrated. Before the last concert on the 10<sup>th</sup> of August, the organisers were threatened with a disturbance if compositions in the Czech language were sung. On the programme were Czech songs by the composers Jaroslav Křička, Ladislav Vycpálek and Václav Štěpán. To avoid possible uproar, the Czech composers agreed to a German translation. The newspaper "die Salzburger Wacht" wrote in its edition on the 10<sup>th</sup> of August:

2 Quoted from: Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGNM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, p. 39.

3 *Salzburger Wacht* from 8<sup>th</sup> August, 1922, p. 5. [Archive: OE 6 – newspaper article]

4 cf. Toni Haefeli, Die „Internationale der Musik“. Ein kurzer Abriß ihrer Geschichte, in: *Österreichische Musik Zeitschrift* 11 (1982). [Archive: OE 6 – newspaper article]

Contrary to misleading rumours spread throughout the city by leaflets, attention should be drawn to the fact that in this evening's last concert of the International Chamber Music Performances songs will be sung in German only. There is, therefore, no pretext for demonstrations.<sup>5</sup>

## 1<sup>st</sup> CHAMBER MUSIC FESTIVAL/ WORLD NEW MUSIC DAYS

2–7 August 1923 in Salzburg

Inspired by the great success of the "zeroth" festival, expectations for the first music festival in 1923, also held in Salzburg, were very high. An article by Adolf Weißman published in the music press at the beginning of the festival can be interpreted as a manifesto:

*The sounds that we expect to hear in Salzburg between 2 and 7 August are probably the strongest manifestation of the human community beyond all political confusion. [...] International is certainly an inadequate word when it comes to art, but it expresses the will to break through barriers. Also, it is an aspiration to know what is universally valid in that which is being created today. If we take racial differences for granted, then we must recognise the commonality in the problems of today's music. Common problems unify. From racially different solutions to problems shall universality arise. [...] What cannot today be international, we know to be: romantic sentimentality, academic clichés of form. What lies beyond appears to be chaos. For the experiment has a thousand potentialities. Also, because incompetents and posturers take part in it. But things are already brightening. And even if what is universally valid is not yet resolved, so it may be maintained that the distinction between the worthwhile and the worthless in new music can be more easily seen than a few years ago. This is already a result of the post-war period, which has eliminated isolation here and the politicisation of music there. Now, a choice of contemporary chamber music will be offered in six concerts, and the way to the knowledge of what is universally valid will be energetically pioneered. The jury established at the London conference has chosen. It is believed that enough has been done to satisfy all races, all directions, and the need for change. But that "nation" be replaced by "race" is not yet apparent to all. And it is only natural that even the results of such diligent work as done in Zürich are still challenged by some. The selection will be argued about. But it remains to be said: the programmes of the six concerts have been selected by artistic criteria alone and give a picture of the diversity*

5 NN, Beim heutigen Kammermusikabend erfolgen Liedvorträge nur in Deutscher Sprache, in: *Salzburger Wacht*, 10<sup>th</sup> August 1922, pp. 5–6. [Archive: OE 6 – newspaper article]



of contemporary composition. They also bring remote and distant artists to the forefront. What will be heard is young in spirit, vibrant and awakens hope. In this, people of all nations are to be found. So, once again, it is up to the patrons of the world to make the echoes of this festival resound as widely as possible.<sup>6</sup>

Alban Berg owed his great breakthrough to the performance of the *String Quartet, Op. 3* at the 1<sup>st</sup> Chamber Music Festival. Ernst Křenek, aged 23, was also a great discovery at the festival, where his string quartet was performed. Eleven years later, Křenek would criticise the ISCM for doing nothing at all to oppose the "Blubo-Internationale" (an amalgamation of the words blood and soil brothers). "Blubo-Brodeln" refers to the "Permanent Council for the International Cooperation of Composers", founded in 1934 in Wiesbaden by Richard Strauss. For Křenek, the ISCM, through its cumbersome organisation, developed into a society opposed to new music.<sup>7</sup>

The World New Music Days were and are a meeting place for and between composers, performers, publishers and critics. They signify a great career opportunity for composers. However, it was already established at the 1<sup>st</sup> Chamber Music Festival that although a large number of people from the music industry participated, there were very few other people in the audiences. The festival audience quickly became known as an "elite society". In 1972 the Graz World New Music Days still had a problem of empty seats. "[...] the delegates, composers and critics were once again amongst themselves [...]."<sup>8</sup>

Schönberg wilfully excluded the audience from his Society for Private Musical Performances, which is considered to be one of the forerunners of the ISCM. The International Society for Contemporary Music had to put up with accusations of seclusion. The musicologist and music journalist Erich Steinhard maintained:

To study the psyche of the modern musician, music festivals offer the best opportunity. There you can experience wonders of megalomania, boasting and jealousy.<sup>9</sup>

6 Adolf Weißmann, Einige Worte zu Salzburg, in: *Musikblätter des Anbruch* June/July (1923), pp 169-172. [Archive: OE 6 – newspaper article]

7 cf.: Ernst Křenek, Die Blubo-Internationale, in: 23. *Eine Wiener Musikzeitschrift* no. 17/19 (1934), pp. 19-24.

8 Franz Endler, Experten spielen für Experten. Südwestfunkorchester beim IGMM-Fest in Graz, in: *Die Presse*, 12<sup>th</sup> Oktober 1972. [Archive: OE 6 – newspaper article]

9 Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGMM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, p. 105.

"Now Austria takes the floor, as far as it wants to help and advance the cause."

At the 46<sup>th</sup> World New Music Days in Graz, Peter Vujica said in his speech entitled *The Ghetto of New Music*:

*Freedom and the validity of the laws of belief ended at the gates of the ghetto. At night these gates were closed by those who lived inside the ghetto and not those outside. [...] And it is this isolation, which contains the term ghetto, that is involuntary by the surroundings and voluntary by the outcasts; it is this double isolation which justifies the term ghetto be given to festivals of new music.*<sup>10</sup>

## 2<sup>nd</sup> WORLD NEW MUSIC DAYS: 1<sup>st</sup> ORCHESTRAL MUSIC FESTIVAL OF THE ISCM 31 May–2 June 1924 in Prague 2<sup>nd</sup> CHAMBER MUSIC FESTIVAL OF THE ISCM 6–9 August 1924 in Salzburg

In 1924 the chamber music festival was augmented by an orchestral music festival, which underlines the significant role of the ISCM and its world new music days only two years after the establishment of the institution. As Egon Wellesz summed up: "We again have a musical life which is associated with the creativity of the present generation."<sup>11</sup>

The higher the expectations, the higher the likelihood of disappointment. Several sections felt to be at a disadvantage by the number of programmed compositions from their countries. The jury, as programme committee for the concerts, provided a target for their criticism, and this has remained the case throughout the history of the world new music days. From the members of the jury, whose "absolute integrity and independence were fundamental principles, and who were chosen annually anew by delegates (sections), and who were in deed and truth the artistic conscience of the whole society", it was expected that "the honour of being a member of the jury far outweighed any remuneration".<sup>12</sup> "Dissatisfaction with the operation of a jury is inherent in the very concept of the term jury."<sup>13</sup>

10 Peter Vujica, Festival – Ghetto der Neuen Musik, in: *Neue Musik und Festival. Studien zur Wertungsforschung* 6, ed. by Otto Kolleritsch, Graz 1973, p. 75.

11 Quoted from: Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGMM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, p. 98.

12 Quoted from: Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGMM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, p. 55.

13 Quoted from: Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGMM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, p. 94.



Charges against the jury were made: on the one hand against their intentions to give the best possible overview of international work and thereby risk a lack of quality; on the other hand, several nations felt they had little to no representation at the festivals.

*"Of course full representation in such a short period of time, four to five concerts are at our disposal, cannot be expected; however, we could expect that works would be selected either for their importance, their originality, or (and then) for their merit and would worthily represent each (those chosen) nation. I will not say that the choice be limited to perfect works, since this is an event where innovation and originality (in itself) also have their place, but they should be works of the present age, which – individually or together – are able to reflect the musical activities of the most powerful parts of the country concerned"*<sup>14</sup> – the French music critic Georges Jean-Aubry wrote.

A further criticism of jury decisions was that of age: either the works performed were deemed to be too old, or the composers themselves were deemed to be too old. In 1958, as Heinrich Strobel, then the President of the International Society for Contemporary Music, initiated a survey on the "meaning and role of the ISCM", Karlheinz Stockhausen answered:

*Meaning: Every year the world's population take notice of the most important composers of the 25 member nations of the ISCM through the week-long world new music days. Most of the composers performed are over 45 years old and have unfortunately so far been ignored by the world's population [...] For new discoveries there are still a few places free – as foreseen forever in the statutes of the ISCM: each country that is a paying member has the right to performances of two works per year. (Fortunately, there is not the slightest difficulty for musical countries such as New Zealand, Iceland, etc. to raise the required number of scores of new music to be performed every year.)*<sup>15</sup>

Over the years, many accusations have brought about many changes to the statutes in order to determine the best possible quality and quantity of concerts. However, it should be noted that numerous violations of the statutes have shown the impossibility of implementing them. Objectivity (particularly with regard to nationality) is only possible to a limited extent for the jury – the most prominent example of this being the mutual support of Berg and Webern in their function as members of the jury.

16–23 June 1932 in Vienna (within the framework of the Vienna Festival)

For its 10<sup>th</sup> anniversary the World New Music Days returned to Vienna. The ISCM was in its heyday. However, state funding was slow in coming, as documented in a letter of request for assistance written to the Swiss ISCM patron Werner Reinhard by the board of the ISCM section Austria.<sup>16</sup>

Nadia Boulanger was the first woman to sit on a jury in Vienna. This was not to be the only time she would do this, as she was also a member of the jury in 1934 in Florence and 1951 in Frankfurt. Just three years earlier, at the 7<sup>th</sup> World New Music Days in 1929 in Geneva, the work of a female composer had been performed – *Concertino für Klavier und Orchester* by Henriëtte Hilda Bosman. Bosman was not to remain the only female composer to be performed – from that point on female composers such as Elisabeth Maconchy, Peggy Glanville-Hicks or Elizabeth Lutyens were consistently performed almost annually at the world new music days.

The only reactionaries at this festival were the declared opponents of new music, above all Marx, Kienzl, Korngold and Schmidt, who let themselves be elected to the festival committee, which did not make preparations for the 10<sup>th</sup> ISCM World New Music Days any easier. On this, Willi Reich noted:

*It would be expected from the Viennese music critics who are averse to "new music" that they would at least appropriately respect the high ideals and objectives of society. The opportunity to exert senseless hatred and their infamous "objectivity" would still have been abundant in the discussion of individual works. But it happened differently: apart from the rejection which was formulated with objective benevolence by Max Graf and Heinrich Kralik, and the naturally very cautious commentaries of those journals whose contributors were involved in the laborious preparations for the festival, the remaining critical matadors revelled in their representations, which, whilst amusing the Viennese readers accustomed to such journalistic indecency, must have been repellent and depressing for foreign guests.*<sup>17</sup>

R. A. Mooser from Geneva actually described his observations as a guest:

*It would be expected in such a privileged city that part of the audience should be presumed to be very cultivated, the most cultivated even, and would be as equally interested in the art of the past and the present. But*

<sup>14</sup> Quoted: Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGNM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, p 94-95.

<sup>15</sup> Quoted from: Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGNM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, p 293.

<sup>16</sup> cf.: Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGNM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, pp 103-104.

<sup>17</sup> Willi Reich, *Wiener Musikfest*, in: 23. *Eine Wiener Musikzeitschrift* no. 6 (1932), pp. 5-6.



this is the very point that is most disappointing for a foreign musician staying in the Austrian capital, disappointment which is impossible to hide... as experienced during a performance of Wozzeck by Alban Berg, which the State Opera presented for members of the ISCM. Whilst those musicians who came from afar tirelessly celebrated the work and its composer with continuous applause, and so unanimously proclaimed the work to be exceptionally worthy and certainly one of the most outstanding of our time..., the Viennese showed indifference, even hostility, towards the work, which was upsetting for many of us [...]<sup>18</sup>

## 26<sup>th</sup> WORLD NEW MUSIC DAYS

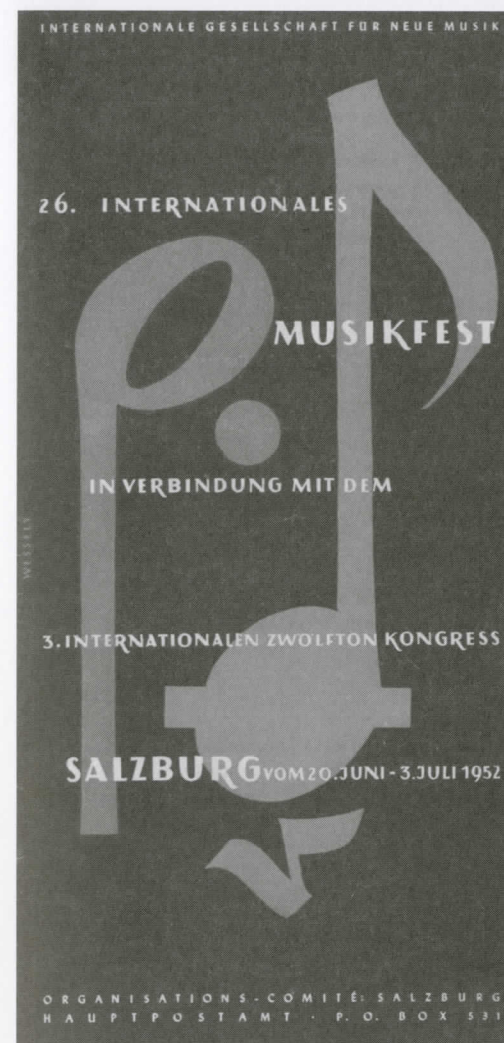
20 June–3 July 1952 in Salzburg (in conjunction with the Third International Twelve-Tone Congress)

Twenty years had passed since the last world new music days in Austria. The post-war period brought new technologies. Music became redefined, a fact neglected by the ISCM. New developments in composition after 1945 were given attention much too late. Because of the new medium of radio broadcasting, hardly anyone was dependent anymore on the intermediary role of the ISCM. The pioneering role of the International Society for Contemporary Music was at an end, the International Summer Courses for New Music inherited their legacy.

The ISCM tried to keep up, as this extract from a letter, written by Georg Hall to the Norwegian composer Pauline Hall, shows:

*"Critical attitude: the planning of previous ISCM music festivals has, despite the artistic and ethical values of the works presented, always been too esoteric. It was always the same small circle of the enlightened who met at these music festivals; the performances and with them the propagation of our ideas took place, so to speak, with the exclusion of the public. Such practical progress, i. e. a significant increase in the members of our circle, or the increased influence of the innovators in our sections on the musical establishment in their countries, has so far not been very noticeable. This is hardly altered by the fact that a number of active sections, in their own spheres of action, constantly organise concerts with contemporary programmes. In summary, we would like to note that although intellectual attitudes and devoted keenness are excellent, these efforts expended bear no relation to the form of practical consequences and positive results."*

<sup>18</sup> Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGNM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, p. 182.



Our planning: the music festivals of the ISCM have up to now been "music exhibitions" for a narrow, specialised circle. We would like the 26<sup>th</sup> World Music Days, which, being the 30<sup>th</sup> anniversary of the foundation of our society, should be celebrated in a festive way, to be a really big international music festival, and for this purpose to use propaganda to attract visitors from the whole world, as is already accomplished by existing European festivals. Therefore we strongly advocate holding the world new music days in Salzburg rather than in Vienna."<sup>19</sup>

<sup>19</sup> Letter from Dr. Georg Gruber to Frau Pauline Hall, 21<sup>st</sup> March 1952 [Archive: OE]

VI. KONZERT (Matinée): 10. August, halb 11 Uhr vorm.

ZOLTÁN KODÁLY (Budapest) Sorenade für drei Streichinstrumente  
Violine: Fritz Sedlak, Mary Dickenson-Auner, Bratsche: Hugo Kauder  
GUSTAV HOLST (London) Lieder  
ARNOLD BAX (London) Lieder  
GERARD WILLIAMS (London) Lieder  
ARMSTRONG GIBBS (London) Lieder  
EUGÈNE GOOSSENS (London) Lieder Dorothy Moulton (London)  
LEO SOWERBY (New-York) Sonate für Violine und Klavier  
Violine: Mario Corti (Rom), Klavier: Leo Sowerby  
EBBE HAMMERIK (Kopenhagen) Lieder  
POUL SCHERBECK (Kopenhagen) Lieder Paul Wiedemann  
KURT ATTERBERG (Stockholm) Streichquartett  
Fritz Sedlak, Mary Dickenson, Hugo Kauder, Wilhelm Winkler

VII. KONZERT: 10. August, 7 Uhr abends

ARNOLD BAX (London) Klaviertrio Mary Dickenson, Hugo Kauder, Paul Weingarten  
PERCY GRANGER (New-York) „Molly on the shore“ für Streichquartett Amar-Hindemith-Quartett  
RUDOLF RÉTI (Wien) Sechs Liebesgedichte Félicie Mihacsek-Häsel, Rudolf Réti  
GUIDO BAGIER (Wienbaden) Klavierstücke Fritz Malota (Frankfurt)  
J. KRČKA Tschechische Lieder  
N. VYCPÁLEK Tschechische Lieder  
VACLAV ŠTĚPÁN Tschechische Lieder Gesang: Anuška Peřicková, Klavier: J. Peřinka  
ARNOLD SCHÖNBERG (Wien) Streichquartett mit Gesang Félicie Mihacsek-Häsel, Amar-Hindemith-Quartett

Druck von Otto Maál, Silber, Oct., w. b. H., Wien 1.- 100 22

Programme [Archive: OE17]







## 46<sup>th</sup> WORLD NEW MUSIC DAYS

9–17 October 1972 in Graz (in conjunction with Musikprotokoll 1972, as part of the festival Steirischer Herbst. Joint organiser: ORF Studio Styria)

"Too many failures to justify the effort of a world music festival"<sup>25</sup>, the *Süddeutsche Zeitung* wrote, "A festival for more mature gentlemen: The International Society for Contemporary Music at the Steirischer Herbst in Graz"<sup>26</sup>, was the view of the newspaper *Kronenzeitung*. *Agony in Anniversary Year*<sup>27</sup>, or, with reference to the heyday of the ISCM under Anton Webern, "Detours to New Music"<sup>28</sup>, were other newspaper headlines.

Well aware of this situation, in 1972 a symposium with the title *Neue Musik und Festival* in cooperation with the Institut für Wer- tungsforschung at the University of Music in Graz was hosted. As a result, many new perspectives were opened. New music became

**VORPROSPEKT**

**8. Oktober**  
Montag  
19.45 Uhr  
Opernhaus  
ORF-Symphonieorchester  
Dirigent: Friedrich Cerha  
Friedrich Cerha: Spiegel I – VII  
(U des Gesamtklars)

**10. Oktober**  
Dienstag  
19.45 Uhr  
Stadtmusik  
Sinfonieorchester des Süddeutschen  
Baden-Baden  
Dirigenten: Ernest Bour und Pierre Stoll  
Solist: Hans de Vries, Oboe  
Johanna Montaudou: Mouvements  
continues. U  
Franco Donatoni: To Earle. OE  
Peter Schöl: Thema für Oboe und  
Orchester. OE  
Luciano Berio: Chemins II. OE

**11. Oktober**  
Mittwoch  
19.45 Uhr  
Stadtmusik  
Pro-Arte-Ensemble Graz  
Dirigenten: Karl Ernst Hoffmann  
Ernst Kronek: Lamentatio Iamensis Prophetiae  
Jorge Antunes: Chromofonico. U  
Iannis Xenakis: Nuits. OE  
Paul Gutama Soepyo: Landschaften. U

**11. Oktober**  
Mittwoch  
22.30 Uhr  
Schwefeltheater  
Ensemble 70 Wiesbaden  
Dirigent: Wilfried Weber  
Dieter Schnebel: Glossolale. OE  
Mauricio Kagel: Repertoire aus „Stille-  
master“. OE  
Roger Reynolds: Ping. EE

**12. Oktober**  
Donnerstag  
19.45 Uhr  
Aula der  
Hauptschule Weiz  
Kammerorchester Radio-teletvija Zagreb  
Dirigenten: Mario di Bonaventura  
Umberto Rondelli: Musica per 24. OE  
Ilya Zlatenka: Musica polymetrica. U  
Karel Goeyvaerts: Al naar gelang. OE  
Witold Lutoslawski: Préludes und Fugue. U

**12. Oktober**  
Donnerstag  
22.30 Uhr  
Aula der  
Hauptschule Weiz  
Ensemble 20. Jahrhundert  
Leitung: Peter Burek  
Solisten: Roswitha Trexler, Sopran  
Yvonne Zouganelle, Tuba  
Karlheinz Donauer, Rezitation  
Yori-Aki Matsudaira: What's next. UN  
Theodore Antoniou: Six Lines für  
Soloist. OE  
Anastis Logothetis: karnothumodrama. U

**13. Oktober**  
Freitag  
19.45 Uhr  
Stadtmusik  
ORF-Symphonieorchester, ORF-Chor  
Dirigent: Milan Kraml  
Chorleiter: Gottfried Preinfalk  
Solisten: Maria Fabian, Zymbel  
Ernst Kronek, Violine  
Pierre Boulez: Cummings ist der Dichter. OE  
Robert Wittinger: Costellazione. OE  
Josef Maria Novak: Molinaria I. U  
Klaus Huber: Inwendig völler Figur. OE

**14. Oktober**  
Samstag  
19.00 Uhr  
Messhalle und  
Kongresshalle  
Musique vivante, ORF-Chor  
Dirigent: Diego Masson  
Solisten: Carol Plantamura, Sopran  
Karlheinz Donauer, Rezitation  
Johanna Trexler, Violine  
Michael Perle, Klarinette  
Yvonne Zouganelle, Posaune und  
Alphorn  
Carlos Roque Alaña, Klavier und  
elektronische Orgel  
Jean-Pierre Drouot, Schlagzeug  
Karlheinz Stockhausen: Stap. OE  
Sven-David Sandström: Disturbances. OE  
Tony Takemitsu: Stanzas für Harfe und  
Fagott. OE  
Carlos Roque Alaña: Omnipotenz. OE  
Heinz Holliger: Kreis für 12 Spieler. U  
Michael Breier: Die Glocken sind auf feuchter  
Sohl  
Vinko Globokar: Concerto grosso. UN

**15. Oktober**  
Sonntag  
11 Uhr  
Basilika Seckau  
Orgel-Matinee  
Solist: Gerd Zacher  
Juan Carlos Paz: Galaxias. OE  
Hans-Joachim Heslop: Traces de... UN  
Giuseppe G. Engler: Non pulsando pro  
organo. U  
Jovan Alenka-Blin: Mein blaues Klavier. OE  
John Cage: Variations III

**15. Oktober**  
Sonntag  
19.45 Uhr  
Festsaal der  
Stadtgemeinde  
Münz  
Ensemble Kontrapunkte  
Dirigent: Peter Keusching  
Solisten: Dorothy Dorow, Sopran  
Maria Fabian, Zymbel  
Alice Nemeth, Sopran  
Judit Hevesi, Violine  
Quatuor-Quartett  
Eduardo Berio: Signals. U  
Luigi Dallapiccola: Comiciato. U  
György Kurtág: Erinnerung an eine Winter-  
abendstimmung. OE  
Reinhold Gheissler: Muri-ken. OE  
Rolf Henrich: Engramme. U  
Imre Zoltan Kodály: Kontraktion. U

**Festival Graz 9.-17. 10. 72**

**IGNM**  
INTERNATIONALE GESELLSCHAFT  
FÜR NEUE MUSIK  
SEKTION ÖSTERREICH

Brochure [Archive: OE 16]

25 Illustrierte *Kronenzeitung*, 19<sup>th</sup> Oktober 1972. [Archive: OE 16]

26 Heinz W. Koch, Ein Fest der reiferen Herren. Die Internationale Gesellschaft für neue Musik beim Steirischen Herbst in Graz, in: *Rheinische Post* Düsseldorf, 26<sup>th</sup> Oktober 1972. [Archive: OE 16]

27 ns [Archive: OE 16]

28 ns [Archive: OE 16]

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"Now Austria takes the floor, as far as it wants to help and advance the cause."

associated here with largely neglected aspects such as socio-economic conditions, or the question of music education and training measures in new music.

On the other hand the International Society took measures to rejuvenate its statutes. They wanted to respect local interests when programming, thus accommodating the interest of the audience.<sup>29</sup> The meeting of the programme jury was held from 11 to 15 December 1971 with György Ligeti as chairman. The jury were presented with 451 scores, from which 17 had been selected. The remainder were directly decided on by the jury.<sup>30</sup> Considering the compositions submitted, there was no question of a decline in interest in the ISCM world new music days' performances. Also, the many reports about the World New Music Days in Graz suggest that interest still continued to exist: there have not been many contemporary music festivals that have been reported on in *Playboy*, for example.<sup>31</sup> Finally, there were reactionary opponents of new music in Graz, thus the performance of Bellini's *I Puritani* can be viewed as a demonstrative counter-event to the festival.

Friedrich Cerha writes in the *Festschrift* for the 46<sup>th</sup> World New Music Days in Graz:

Nevertheless, in decisive moments the consciousness has remained alert to the fact that the organisation must be open to all tendencies of the times, irrespective of the national or ethnic origin of their representatives, that public reaction, media coverage, the attitudes of those in power should not be crucial when programming events, and that the barriers, oppression and terror that are in the world, should not be respected – at least as regards the concept – in the ISCM. The opportunity for the ISCM today still lies in such a high degree of its independence, as compared to that of other undertakings in the service of new music.<sup>32</sup>

Peter Vujica, in his symposium lecture, comes to the following conclusion:

29 *Die Presse*, 18. 10. 1972. [Archive: OE 6 – newspaper article]

30 Minutes of the jury meeting [Archive: OE 16]

31 NN, Musikfestspiele, in: *Playboy* (German edition), no. 10, October (1972), p 32 [Archive: OE 16]

32 Quoted from: Anton Haefeli, *Die Internationale Gesellschaft für Neue Musik (IGNM). Ihre Geschichte von 1922 bis zur Gegenwart*, Zürich 1982, pp 326–327.

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*I think that you cannot advertise contemporary music, or contemporary art in general, and you should not try to do so. The improvement of the climate for growth and development can generally only be achieved through the proper education of the people.*<sup>33</sup>

The activities of the International Society for Contemporary Music, Austria section, lie not only in preparatory work for the world new music days, held each year in a different country. With events such as *Jugend gibt junge Musik* or *Musik im Diskurs*, with the study of its own history, with an aesthetic range of electronic and sound installations, an involvement in new music on various discursive as well as concert platforms takes place. For the voluntary organisation, however, the focus is on, and the hard work is for, the upcoming World New Music Days in Vienna, Bratislava and Košice.

It is shown amidst preparations for the festival that questions about the organisation of the contemporary festival recur and are repeatedly asked over and over again in the ISCM. Aesthetic positions are not defined in agreement but rather in dispute, and are often displayed as personal feuds. The tension between the European discourse of sovereignty in an international context has always been an issue, from the "zeroth" to the 87<sup>th</sup> World New Music Days. The access to an internationally recognised or even satisfactory solution is defined by the statutes – each country should submit no more and no less than six works, where different categories of instrumentation should occur. There is no statutory guarantee of standards to make the aesthetic acceptable as contemporary. The question arises: who will submit, who is actually a member of the various national sections, which are organised as differently as can be possible. After the discourse of the past world new music days, people were almost tired of the aesthetic debate, but a new attempt will be made in Vienna in 2013. The committee in Vienna recognises this: the fact that discussion takes place shows that something is worthy of discussion.

The work of the jury, which in addition to statutory possibilities also has a small mandate as far as the rules of the world new music days, includes the establishment of the budget, the deployment of funds, and to programme in such a way that the contemporary is inclusive and not exclusive. The efforts of the 87<sup>th</sup>

<sup>33</sup> Peter Vujica, Festival – Ghetto der Neuen Musik, in: *Neue Musik und Festival. Studien zur Wertungsforschung* 6, ed. by Otto Kolleritsch, Graz 1973, p. 80.

World New Music Days will be examined in November 2013 first by the public and music critics, and will thereafter become a part of music history.

**Irene Suchy**, musicologist, is a lecturer at the University of Music in Graz and in the Department of History at the University of Vienna, Oe1 Music Editor, as well as curator of academic and artistic exhibitions. Her academic publications are on the history of Western music in Japan; Paul Wittgenstein (2006); the history of the patrons of Hugo Wolf, Korngold and Schönberg; Friedrich Gulda (2010); Otto M. Zykan (2008); the Youth Music Festival in Deutschlandsberg (2013); and the Nazi history of Strasshof on the Northern Railway (2012). Her awards include the Golden Honorary Medal of the Republic of Austria 2010 and the Bank Austria art award for cultural journalists 2011 and the Karl Renner award 2013.

**Monika Voithofer** studied musicology and philosophy at the University of Music in Graz and at the Karl-Franzens University Graz. Since 2011 she has participated in the processing of the archive of the International Society for Contemporary Music, Austria section. Her master's thesis, which she is currently working on, deals with the role of women composers, performers and musicologists in the institution ISCM.