

Özgün Makale

# Darmstädter Ferienkursen für Neue Musik in Relation to the Middle East in Light of the IMD Archive's Documents<sup>1</sup>

IMD Arşivi Belgeleri Işığında Darmstädter Ferienkursen für Neue Musik'in Orta Doğu ile İlişkisi

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## Abstract

Relations with the Middle East have not been covered in publications about the renowned International Summer Courses for New Music in Darmstadt for many years. This article aims to provide an overview of the relationship between *Internationales Musikinstitut Darmstadt* and musicians as well as institutions in Turkey, Egypt, Israel, Iran, and Lebanon between 1949 and 2021 based on materials gathered from the IMD Archiv, private archives, interviews, and specialized literature.

**Keywords:** New Music, Darmstadt, IMD Archiv, Middle East, Turkey, Egypt, Israel, Iran, Lebanon.

## Öz

Darmstadt'taki ünlü Uluslararası Yeni Müzik Yaz Kursları ile ilgili yayınlarda uzun yıllardır Orta Doğu ile kurulan ilişkilere yer verilmemiştir. Bu makale, IMD Arşivi, özel arşivler, röportajlar ve özel literatürden toplanan materyallere dayanarak 1949-2021 yılları arasında Internationales Musikinstitut Darmstadt ile Türkiye, Mısır, İsrail, İran ve Lübnan'daki müzisyenler ve kurumlar arasındaki ilişkilere genel bir bakış sunmayı amaçlamaktadır.

**Anahtar Kelimeler:** Yeni Müzik, Darmstadt, IMD Arşivi, Orta Doğu, Türkiye, Mısır, İsrail, İran, Lübnan.

## Introduction

The Darmstadt New Music Summer Course has been integral to the development of both German and international new music since its founding in 1946. As a result of the documents preserved in

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the IMD Archive, it is now possible to connect this reflection on the Internationales Musikinstitut Darmstadt to its connections with Turkey, Egypt, Israel, Iran, and Lebanon. Although the trace of its written and oral tradition has gained international recognition, the connections with the Middle East have not yet been addressed.

As part of this musicological engagement, I was required to work with archives and artistically incorporate my research findings there. These efforts reflect my interactions with various composers, instrumentalists, and musicologists whom I have spoken to and who have enhanced the materials gathered in the IMD Archiv, Stadtarchiv Darmstadt, Hommel Nachlass at the University of Münster, and Archives of Modern Japanese Music in Tokyo, among other places.

Since 2017, it has been possible to conduct online searches within the IMD archive, which preserves correspondence, letters, and administrative documents, as well as the database of the digital archive, non-text documents like photos, and audio documents, like recordings of performances and lectures (Schmidt, 2018, p. 147-157; Reese, 2020, p. 43-67).

I was inspired to invest in this theme by presenting archive materials previously unknown in musicology, allowing a widening of perspectives, as a result of my experiences at the Darmstädter Ferienkurse connection in a global context linked to personal research on this archive at the IMD Archiv. The flow of research at the Internationales Musikinstitut Darmstadt has shown that the extraordinary added value of intercultural music lies in the methodology and approach of scientific and artistic research that produces diversity as a result, that involves looking for individuals and works that are not represented in the canon and can lead to insights that broaden the context.

The main goals of this article are to present a list of activities involving the IMD connection and the Middle East, as well as to reveal the influence of Darmstadt on the careers of some participants from the mentioned countries. These materials, interviews, and specialized literature are the foundation of this article. The elaboration of this essay through additional, more methodical approaches will add a transnational event to the discourses on Darmstadt.

## **Wolfgang Steinecke in Dialogue with Turkey between 1950 and 1961**

Wolfgang Steinecke undertook a number of projects between 1946 and 1961 to promote Darmstadt internationally and to invite notable artists from many continents. Before the construction of the Berlin Wall, during the early stages of the cold war, there was a connection between the Kranichsteiner Musikinstitut and the Middle East, including Turkey.

Eduard Zuckmayer and Wolfgang Steinecke, corresponded from 1948 to 1952. In the correspondence, Zuckmayer introduced Turkish composers such Ulvi Cemal Erkin, Nevit Kodallı, and Bülent Arel. One of Zuckmayer's projects involved trying to get a group of students from the State Conservatory in Ankara to come to Darmstadt. Zuckmayer proposed to give a presentation concerning "New Music in Turkey," while playing piano examples of various musical styles. Steinecke invited Zuckmayer to provide a lecture on "New Music in the Classroom" due to his outstanding abilities as a music instructor (Borio & Danuser, 1997, p. 513-638).<sup>2</sup>

Thanks to Eduard Zuckmayer's recommendation, Nevit Kodallı maintained contact with Wolfgang Steinecke between 1950 and 1958. Nevit Kodallı's work "Sinfonietta for String Orchestra", was performed in the 1950 Darmstädter Ferienkurse, and "Sonata for Piano", was performed in 1953 (Trudu, 1992, p. 55-61; Borio & Danuser, 1997, p. 513-638).<sup>3</sup>

<sup>2</sup> Eduard Zuckmayer is the subject of more than 49 entries in the IMD Archive. See also (Doğan, 2002; Uçan, 2012; Kalyoncu, 1985).

<sup>3</sup> Nevit Kodallı is the subject of more than 26 entries in the IMD Archive. See also (Unakitan, 2006; İlyasoğlu, 2009).

Additionally crucial was Eduard Zuckmayer's role as a link between Wolfgang Steinecke and Professor Muzaffer Arkan. The engagement of Professor Muzaffer Arkan (1923–2006), who represented the Ankara Devlet Konservatuvarı [Ankara State Conservatory] from 1952 and 1961, lends credence to the ties between Darmstadt and Turkey. The correspondence between Wolfgang Steinecke and Muzaffer Arkan attests to the fact that various Turkish composers were discussed, including Alnar Ferid (1906-1978), Ulvi Cemal Erkin (1906-1972), İlhan Usmanbaş (b.1921), Arel Bülent (1919-1990), Ilerici Kemal (1910-1986), Adnan Saygun (1907-1991), the conductor Hikmet Şimşek (1924-2001), the Liko Amar (1891-1959), and others.<sup>4</sup>

In order to get the schedule for the Kranichsteiner Ferienkurse für Neue Musik, pianist Mithat Fenmen (1916-1982) wrote to director Wolfgang Steinecke in 1952. The correspondence mentioned conductor Hikmet Şimşek (1924-2001). Mithat Fenmen and Hikmet Şimşek collaborated on performances as friends. The greatest piano master in Turkish history is Mithat Fenmen. The National Conservatory in Ankara was overseen by Mithat Fenmen from 1951 until 1954 (Coşkuner, 2021).<sup>5</sup>

The connections between Darmstadt and Turkey coexisted with exchanges between IMD and conductor Hikmet Şimşek (1924–2001), who split his time between Paris and Ankara into the 1950s and 1960s. Şimşek spoke with Wolfgang Steinecke and Emmy Zedler between 1952 and 1962, and the German Embassy in Ankara provided a letter of recommendation for him. Otto Matzerath (1914-1963) and Hans Zanotelli (1927-1993), two German conductors who were working in Darmstadt at the period, and Hikmet Şimşek were among those with whom he exchanged experiences.<sup>6</sup> The violinist Liko Amar (1891-1959) serves as a point of reference for the development of Turkish music and its relationship with Darmstadt. Liko Amar communicated with Wolfgang Steinecke between 1954 and 1956 with the intention of attending the Kranichsteiner Ferienkurse für Neue Musik in 1954 and 1955. The composer Ulvi Cemal Erkin (1906-1972), the pianist Fuat Türkay (1907-1983), and the cellist Frank Maurits (1892-1959) are mentioned in the letters. Wolfgang Steinecke attempted to assist Liko Amar in the bureaucratic procedure by getting in touch with Friedrich Hummel at the German Embassy in Ankara and receiving assistance from the Foreign Office in Bonn. According to the correspondence, Liko Amar was formally requested to deliver a lecture in Darmstadt. Liko Amar's communication with Steinecke coincided with Maurits Frank's project to introduce new music courses in Ankara in 1954 based on the Darmstadt standard. The Exposé's two pages are preserved in the IMD Archive.<sup>7</sup>

## Brigitte Schiffer and Exchanges between Egypt and IMD

In order to expand the scope of the Darmstädter Ferienkurse and expose participants to the musical culture around the world, Wolfgang Steinecke devised plans to bring immigrants from other European nations and continents to Darmstadt in the 1950s. With the help of numerous experts in the fields of composition, performance, etc., new music was developed at Darmstadt with the inclusion of immigrants as possible components (Mauser, 1994, p. 241-248; Schmidt, 2013, p. 30-64). The Kranichsteiner Musikinstitut Darmstadt first established contacts with Africa in the 1950s. In Cairo at the time, Brigitte Schiffer, an ethnomusicologist and composer, was in contact with Wolfgang Steinecke (Trudu, 1992, p. 55-61).

<sup>4</sup> Muzaffer Arkan is the subject of more than 38 entries in the IMD Archive. In reference to Liko Amar, see (Winkler, 2009).

<sup>5</sup> Watch the excellent documentary "Mithat Fenmen Belgeseli" to learn more about this Turkish pianist's life and career. Mithat Fenmen Belgesel Özgün Coşkuner/Hakan Yılmaz Afyon Kocatepe Üniversitesi Bilimsel Araştırma Projeleri Koordinasyon Birimi 2020 Mithat Fenmen Belgeseli - YouTube retrieved on May 15, 2023.

<sup>6</sup> Hikmet Şimşek, an orchestral conductor, is the subject of more than 15 entries in the IMD Archive. See (Kütahyalı, 2003).

<sup>7</sup> Exposé by Maurits Frank on the project for courses in new music in Ankara. Signature: IMD-A100017-200333-18, Date: September 19, 1954.

Brigitte Schiffer's time in Egypt began in 1933 when the Berlin Phonogram Archive engaged her to travel to Egypt's Siwa oasis for research purposes. She moved back to Cairo in 1937 and began working as a music instructor at the State Institute for the Education of Women in Fine Arts. She later took over as the department's head until 1960. She worked in Cairo as a music instructor at the State Institute for the Education of Women in Fine Arts from 1937 until the early 1960s and then for a while served as the department's head of music. She made significant radio program contributions in Cairo and spoke at the International Summer Courses for New Music in Darmstadt, where she also authored several reports. Ethnomusicologist Brigitte Schiffer, who had spent 20 years working in Egypt and exchanging letters with Wolfgang Steinecke, Hans Heinz Stuckenschmidt, Carla Henius, Vladimir Vogel, Hermann Scherchen, settled in London in the 1960s when Ernst Thomas was the director of Darmstädter Ferienkurse (Pasdzierny, Schmidt & Malte Vogt, 2017; Pasdzierny & Schmidt, 2022, p. 1-8).

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Brigitte Schiffer served as an international mediator, writing articles about the new music in Darmstadt that were included in *Radio Monde* and *Egypte Nouvelle*. Steinecke acknowledged receiving the issue of *Radio Monde* with issue number 4, which contained the informational paper in reference to the *Darmstädter Ferienkurse*. Steinecke conveyed his happiness that the emigrant in Cairo had described the event in Darmstadt with quality and clarity and had inquired as to whether it would be possible to obtain a copy of the text that had been published for the *Kranichsteiner Musikinstitut*. The lecture Brigitte Schiffer gave on the musical life in Egypt at the Darmstädter Ferienkurse in 1950 illustrates her significance in the cultural exchange between Darmstadt and Africa (Trudu, 1992, p. 55-61; Borio & Danuser, 1997, p. 5[?]3-638; Pasdzierny & Schmidt 2022, p. 1-8).<sup>8</sup>

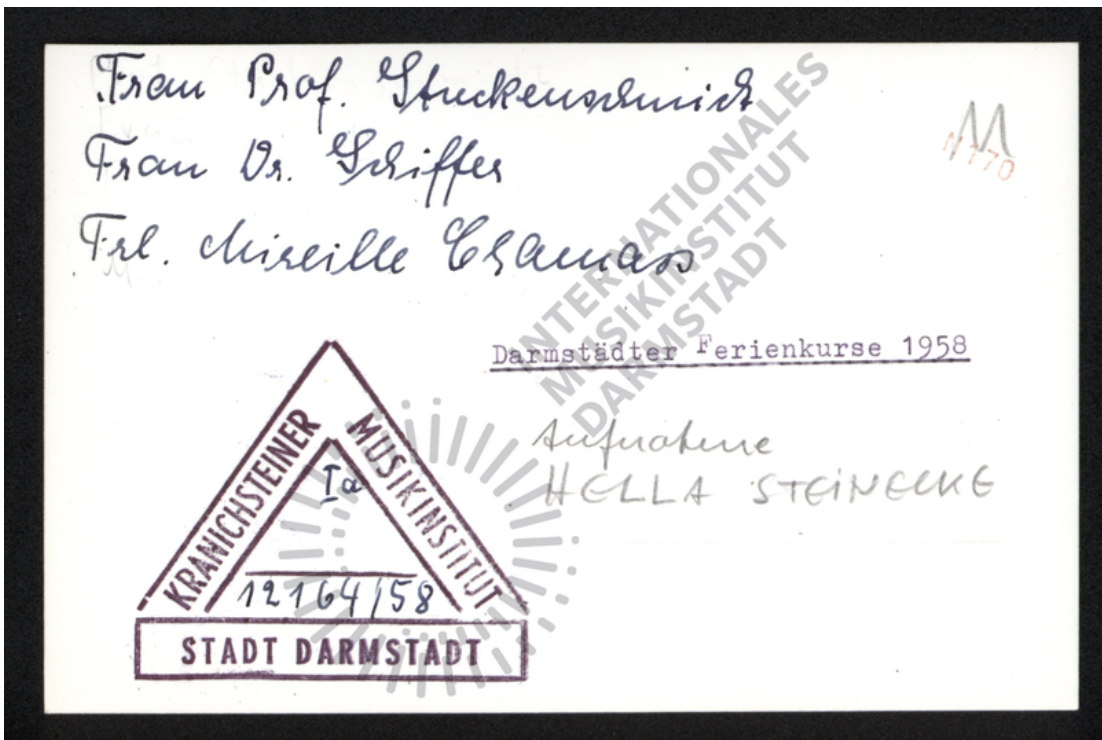
Brigitte Schiffer often attended the Darmstädter Ferienkurse throughout the 1950s and kept director Wolfgang Steinecke up to date on events involving avant-garde music in Egypt. During those years, Schiffer also corresponded with prominent figures in European new music, including music critic Hans Heinz Stuckenschmidt. Steinecke communicated with a number of composers on various continents through Stuckenschmidt. As shown in the images below taken during conversations at the Darmstädter Ferienkurse in 1958, Brigitte Schiffer and her friends from the New Music circle began to gather annually in Darmstadt (Images 1 & 2).

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<sup>8</sup> Brigitte Schiffer is the subject of more than 52 entries in the IMD Archive.



**Image 1.** Brigitte Schiffer and colleagues at the table at the Darmstadt Summer Course in 1958. Photographer Hella Steinecke (Signature: IMD-B3003804).



**Image 2.** This photo is linked to image 1. The three people mentioned in this document attended Ferienkurse in 1958.

In the 1950s and 1960s, Brigitte Schiffer routinely attended Darmstadt and kept up with the stages at Ferienkurse as well as the adjustments made to meet the changing requirements for the dynamic flow of contemporary music. She praised Wolfgang Steinecke for working with municipal authorities to establish Ferienkurse in 1946 in a bombed-out city where bread and art were in limited supply. When electronic music was initially introduced in Darmstadt in 1950, Robert Meyer and Wilhelm Meyer-Eppler's seminars were the event's high points. Edgard Varèse, a renowned composer who taught at Ferienkurse, was also present at the meeting.

Thanks to the resources given by Radiodiffusion in Paris and Vienna, she was able to speak in other African towns like Alexandria about the compositional work of Luigi Dallapiccola, concrete music, and electronic music. Brigitte Schiffer informed Steinecke, that had come into contact with Mrs. Mustafa, who had married Dr. Mustafa, the director of the Islamic Museum in Cairo. The German director responded confirming that he knew Mrs. Mustafa.

Along with Brigitte Schiffer, who played a crucial role in fostering ties between Darmstadt and Cairo, Dr. Hickmann—the director of MUSICA VIVA in Egypt—also got in touch with Steinecke. Dr. H. Hickmann received the Darmstädter Ferienkursen program booklets and likely made a contribution by promoting this event in Cairo, and expressed his gratitude to Steinecke for sending the informational materials and noted that the addition would be a valuable one to the library at the *Musica Viva* office in Cairo.

The German Society of Africa in Bonn sent the IMD a few newsletters between 1959 and 1963 with the intention of gathering the names of potential African participants in the Ferienkursen. Steinecke provided the answers from 1959 to 1961, while Emmy Zedler provided the responses from 1962 to 1963. Mohamed Gamal Abdel Rahim, a composer, attended classes in Darmstadt on “Forming Today's Music Problems” with Henri Pousseur and “The Development of Electronic Music” with György Ligeti, according to Steinecke's report to Dr. WJ Knoob. The composer Mohamed Gamal Abdel Rahim was in Darmstadt for classes led by György Ligeti concerning “The Development of Electronic Music” and Henri Pousseur's “Forming Today's Music Problems.”<sup>9</sup>

Thanks to Dr. Brigitte Schiffer, who attended the 1959 Darmstädter Ferienkurse, the composer Mohamed Gamal Abdel Rahim's participation in the 1960 Ferienkurse was made possible. Gamal Abdel Rahim briefly discussed his musical training in composition at the HfM in Freiburg in the class of Genzmer from 1952 to 1957 in his registration from June 13, 1960, which is preserved in the IMD Archive, and made it clear that he was a professor of harmony at the State Conservatoire in Cairo.<sup>10</sup>

On that occasion, Brigitte Schiffer introduced some of this Egyptian composer's works, including *piano pieces, variations of Egyptian folk melodies, and sonatas for violin and piano*. His compositions were valued by Wolfgang Steinecke, who was generous enough to provide a scholarship to the Darmstädter Ferienkurse in 1960. Gamal Abdel Rahim had the chance to resume his engagement with modernity's most recent advancements, which had been put on hold following his return to Egypt in April 1957.

Gamal Abdel Rahim wrote in a letter marked “Meeting with Dr. Ms. Brigitte Schiffer” the following: “In the summer of 1959, during which she showed you some of my compositions (*piano pieces, variations on Egyptian folk tunes, sonatas for violin and piano*). You then, she tells me, had the kindness to offer me a scholarship for this year's (1960) International Summer Course for New Music. Allow me to thank you most politely for this offer. It will give me the opportunity to

<sup>9</sup> Letter from Steinecke to the German Africa Society in Bonn. July 27, 1960. IMD Archiv. There were 11 letters overall between the two parties.

<sup>10</sup> Registration of Mohamed Gamal Abdel Rahim for the summer courses. Signature.: IMD-A100397-201540-09

reconnect with the latest evolution of modernity, which was interrupted as a result of my return home in April 1957. As time moves on, I would like to inquire with you in what form this scholarship will take, and what formalities I need to take to fulfill your friendly offer. Sincerely thank you and anticipate your encounters with you and the institution you run I am. Your devoted Gamal Abdel Rahim.”<sup>11</sup>

The links between Brigitte Schiffer and Wolfgang Steinecke linking Darmstadt and Cairo in the 1950s continued during the leadership of Ernst Thomas confirmed in the correspondence sent by Hartfrid Schindler, representing the *German Cultural Institute Cairo*. In the letter “Major Salah Ragab as a guest for the International Summer Course for New Music” the German representative in Cairo requested the grant of a scholarship to the Egyptian conductor, composer, and multi-instrumentalist Salah Ragab, who had special professional qualifications and competence enough to visit the Darmstadt event as a fellow in the city of Darmstadt. In the letter addressed to IMD, the sender clarified that the International Summer Courses for New Music would be held again that year from August 23 to September 4, so registration was due by August 1. Through the sponsorship of the Darmstadt-based Lord Mayor, a limited number of scholarships could be awarded if a special (certified as possible) professional qualification was proven. In the document, he reported that the *German Cultural Institute in Cairo* accepted the scholarship application for major Salah Ragab in Cairo with a request for permission.<sup>12</sup>

Hartfrid Schindler, in an appendix to the application to IMD, explained that Mr. Ragab was Commander-in-Chief of all Egyptian Military Music, and was conducted in Cairo a large symphonic orchestra (120 musicians), a classical Arabic music group, a big jazz band and a free music ensemble. Ragab played saxophone, percussion instruments, and several of his own compositions were performed in concerts during the 1960s. The director of the Cairo Cultural Institute reported that in the *International Summer Courses for New Music* Salah Ragab was particularly interested in the seminar of V. Globokar "On the Problems of Free Interaction", as well as some topics from the Stockhausen Seminary (Micro-Macro and Continuum), because they addressed the problems of contemporary music that Ragab faced with his Free Music Ensemble. The excellence of this Egyptian musician was also justified in the fruitful cooperation with the Goethe Institute. In the annex to the application sent by the Cultural Institute in Cairo, the sender informed that Salah Ragab has developed several activities in the field of experimental jazz. In February 1969 he directed the Cairo Jazz Band under the programs of the German Cultural Center at the American University in Cairo when experimental works for the Big Band were performed, as well as concerts at the Goethe Institute in Alexandria in May 1969 and at the Südwestfunk in Baden-Baden in 1969, culminating with participation in several concerts commissioned by the Ministry of Culture in Egypt with visibility on television and radio broadcasts. In addition to these cultural works, in March and April of 1970, Salah Ragab produced an LP with Free Music Ensemble and gave 8 lectures in Arabic on the development and meaning of jazz at conferences organized by the Goethe Institute in Egypt in 1969 and 1970.<sup>13</sup> After examining Salah Ragab's extraordinary curriculum proving his participation in concerts and other events in Egypt and Germany, the full scholarship to visit all concerts, including passing costs, accommodation, and meals was awarded to the prominent Egyptian musician, who was in Darmstadt.<sup>14</sup>

<sup>11</sup> Letter from Rahim to Steinecke. February 3, 1960. IMD Archiv. Free translation.

<sup>12</sup> Letter from Schindler to IMD. May 27, 1970. IMD-A100067-202161-04

<sup>13</sup> Attachment to the application Salah Ragab. IMD-A100067-202161-05.

<sup>14</sup> Letter from Ernst Thomas to Hartfrid Schindler. June 3, 1970. IMD Archiv. Signatur: IMD-A100067-202161-03. See also Curriculum Vitae by Salah Ragab. German Cultural Institute Cairo, 1970, Signature: IMD-A100067-202161-05.

## Peter Gradenwitz's Influence in Darmstadt

Peter Gradenwitz was an influential founder and director of the Israeli Music Publication, which began publishing works by Israeli composers and European composers including Arnold Schoenberg, in 1949 (Shaked 2001, pp. 79-80). Gradenwitz cited the name of this publisher in his correspondence with Steinecke. Other German immigrants who worked closely with Peter Gradenwitz were Herbert Brün (1918-2000), the creator of Quartett-LaSalle, and Walter Levin, who also played a significant role in the development of new music in Israel. The connections between IMD and composer and pianist Karel Salmon (1897-1974), music director of the Hebrew department at Kol Israel, can be deemed pertinent in Gradenwitz's work to promote Israeli music at Darmstadt (Radio Israel).

Israeli composers seeking scholarships to attend Darmstadt were recommended by Peter Gradenwitz, who represented Israel in Darmstadt and established himself as a mediator. With the topic of "Importance and Influence of the Orient in the New Music of the West", he delivered a lecture at the Darmstädter Ferienkurse in 1957 (Gradenwitz, 1977).

The intercultural impulse in the Darmstadtian context finds a referential point in the lecture of the Israeli musicologist Peter Gradenwitz on July 18, 1957, during the Darmstädter Ferienkurse that year, when the theme "Meaning and Influence of the East in New Music of the West" was approached musicologically, helping to the audience in Darmstadt in the process of understanding the correlations between two different worlds. A large number of correspondences exchanged by Wolfgang Steinecke in Darmstadt and Peter Gradenwitz in Israel points to the strong interest in promoting cross-cultural discussions in Darmstadt. According to documentation stored at the IMD Archive, which includes the 1957 Ferienkurse schedule, Peter Gradenwitz lectured in Darmstadt and met Steinecke, as shown in the photograph (Image 3).



**Image 3.** Wolfgang Steinecke and Peter Gradenwitz at *Darmstädter Ferienkurse* 1957, Photographer: Pit Ludwig (Signatur: IMD-B3000603).



After an intensive exchange of letters with director Wolfgang Steinecke, the Israeli musicologist Peter Gradenwitz participated as a speaker at the 1957 Darmstädter Ferienkurse as a lecturer with an intercultural proposal. Peter Gradenwitz brought to mind the caravan of foreigners who traveled from Europe to Egypt bringing the French composer Félicien David, who during his career traveled to several countries of the Middle East and investigated the oriental cultures that were incorporated in some of his works marked by direction Eastern. In the National Library in Egypt, Peter Gradenwitz discovered that Félicien David wanted to listen to the East's melodies and study the character of these melodies giving religious colors. Establishing differences between the Arabic and Western melodies, Félicien David became a creator with an Eastern leaning created sitting on a camel and a piano.

To dialogue on Eastern and Western cultures for the Darmstadtian audience, Peter Gradenwitz mentioned the Old Temple in the Western Church and Eastern Church in the Syrian Byzantine tradition and the instruments brought by the Arabs to Europe, which spreaded throughout Europe in general culturally influencing the European continent, whose influence is mainly present in the Arab influence in Spain. In the context of New Music, Claude Debussy and Olivier Messiaen are examples of composers who made works of art incorporating Orientalism at a time of change when artists were seeking renewal through the incorporation of rhythms, and melodies, extracted from the sonorous idea of the East. For composers such as Debussy and Messiaen, it was important to look for the meaning of Western-oriented music, so both, in particular, were interested in the problem of a series of compositions making parallels with Eastern and Western cultures investigating kaleidoscopes of different appearances. Looking to the East was a necessity in order to access the color and atmosphere of East Asia because the different manifestations of Eastern culture were seen as exotic, as something different, contrasting with the traditions of the West. To exemplify the Eastern world in Darmstadt, Peter Gradenwitz presented an audio containing an improvisation in Eastern music and clarified that the Kamancheh is a similar instrument to the violin in Europe, making a dialogue with an excerpt from the "Sonata for Violino" by the Israeli composer Paul Ben-Haim performed by violinist Yehudi Menuhin. To mix Darmstadt with other cultures also meant making references to the research of the Hungarian composer Béla Bartók, who sought an approximation with the East, finding resonances in some works of Arthur Honegger, who was interested in the exotic effect of the sound. Some creations of Messiaen, like "Oiseaux Exotiques" were performed at the Darmstädter Ferienkurse in 1956, directed by Pierre Boulez and introduced a polyrhythmic and polymodal score.

Peter Gradenwitz clarified that it was impossible to mention many composers in the context of the theme or musical scene in discussion since the time available was limited. However, attention was paid to the work "The Prince of Pagodas" by the English composer Benjamin Britten. Gradenwitz had listened to a pre-recording in London. Briefly, the speaker clarified important aspects of this composition by pointing out that Benjamin Britten used material in the circle of Asian music in a modern orchestra, incorporating the influence of the Balinese gamelan into music producing oriental sounds. He returned to the historical roots and showed other examples of serial composition mixing oriental aesthetics anchored in the old Caucasus song, and the old songs of the Byzantine Church, introducing two modern composers living in different continents, one of them William Walton, who lived in Europe. To focus the importance of the series in the Music of the East and in Contemporary Music, Peter Gradenwitz decided to consider some issues pertinent to the symbiosis between distinct cultures and left open some questions interrelated to the Eastern melodic series as the typical melody and expression. Is the metabolic reestablish-

ment of the East parallel Western music in parallel with other phenomena? Confronting the Eastern and Western traditions, Peter Gradenwitz showed the participants in Darmstadt examples of musical compositions in tone material and melodic character with a rhythmic structure that generates expression between borders. He looked to Japan and the Mediterranean and clarified that each oriental compositional piece is based on certain tone sequences or melody phrases that follow the rhythm of direction, timing, and timbre that are expressively intended to interpret the resulting variations. The fusion of the Eastern traditional practice and Western European series theory are present in the works of composers from the far east of Japan to the Eastern windows of Europe, especially in European countries emerging from Eastern sources such as Greece and Turkey, whose tradition and modernity sound together. It is interesting to note that in 1957 Peter Gradenwitz pointed out that there was a growing mass of New Music composers in Europe and America interested in merging traditional Eastern practice with the theory of the 12-tone melodic series spread in Western Europe. Through research and development of critical issues of style in the context of Eastern influence, the creations of artists create a connection that applies to Eastern and Western art promoting new animation of heterophony across cultures. Researchers and analysts seek to find correlations between distinct traditions and make analyses to detect convergences in compositional works, justifying that excellent traditional music can help composers with intercultural projects. In order to strengthen this aesthetic direction by breaking paradigms, the speaker introduced the work of Arnold Schönberg's "Kol Nidre", which appeared in Los Angeles. "Kol Nidre" is a liturgical work that expresses an expressive theme mixing the approach of the West and the East. Schoenberg brought Byzantine chants into the compositional aesthetic process.

Peter Gradenwitz invoked "Metamorfosis", a work by the Japanese composer Yoritsuné Matsudaira, who was present in Darmstadt at that meeting in 1957 converging the theme of the lecture in three different cultures, seeking to present modern compositions that bring melodic expressiveness without oppressing the depth of oriental traditions in twelve-tone technique. In his work "Metamorfosi Saibara", Matsudaira tried to mix traditional Japanese music and the composition of Western series. Composers of traditional court music usually composed for a soloist, or a small group of singers thought of some instruments, and this song is based on the melody and the way all Eastern music is characterized. Peter Gradenwitz argued that in Matsudaira's works, the principle of compositional construction on the signs of color in his music finds aesthetic and close parallels in Webern's sound movements, mentioning more recent work by Matsudaira, for he took a step further and orchestrated the accompaniment of vocal part for original Japanese instruments. In addition to Japan as a window to Europe and other continents, Peter Gradenwitz emphasized the trajectory of the Israeli composer Roman Raubenstock-Ramati, who migrated from Tel Aviv and studied in Poland. His work "Les symphonies de timbres" were premiered on 16 July 1957 in Darmstadt and performed by the Symphonic Orchestra and Choir of the Hessischer Rundfunk under the direction of Hermann Scherchen, with the participation of the soloist Emil Danenberg. Gradenwitz clarified that in this work Hamati attempted instrumentation for female voices without texts, harps, piano, flutes, violin, and percussion, interrelating with the basic series in related types of Indian raga, Arabic Maqamat, Byzantine way, and ancient liturgy, converging the atmosphere of the school of Anton Webern and the twelve-tone Orthodox. The principle of the connection of cross cultures in modern music is strongly present in the works

of the Turks, unfortunately not yet discussed in the relations with Darmstadt. However, Peter Gradenwitz mentioned some representatives of Turkey who combined Western technicality with elements of Eastern culture's creative variations producing interesting sound results.<sup>15</sup>

Significant cross-cultural contributions were made by Peter Gradenwitz's speaking engagement at Ferienkurse 1957. According to Image 4, the Israeli musicologist and his wife visited Darmstadt once again in 1958.



**Image 4.** Peter Gradenwitz with his wife Rosi Gradenwitz and Ulrich Dibelius in conversation at the Darmstadt Summer Course in 1958 (Signature: IMD-B3000602).

## IMD and Interactions between Lebanon and Iran during the Cold War in the 1960s

The Internationales Musikinstitut Darmstadt and Beirut's connection was probably established in 1963 thanks to Professor Hans Heinz Stuckenschmidt (1901-1988), who went to many places and made contacts with influential figures in the avant-garde music scene. The pivot Stuckenschmidt described the skill of journalist and researcher Albert-Christian Poché (1938-2010), who was hoping to enroll in the Darmstädter Ferienkurse that year, in a letter to Ernst Thomas:

I am sincerely sorry that I will not be able to make an excursion to Darmstadt this year because of my academic activities. Instead, I come to you right away with a request. One of the very talented young people at the Jeunesses Musicals in Beyruth, Albert-Christian POCHÉ, has had a heartfelt wish for years to come to Darmstadt to take part in the summer courses. He is indeed one of the elites of Arab students and I had highly stimulating conversations with him during my stay in Beyruth. Poché asks me to get him a scholarship for Darmstadt.

<sup>15</sup> "Importance and Influence of the Orient in the New Music of the West" (lecture with musical examples). Signature: IMD-M-6257; date: July 18, 1957. It is important to emphasize that the exposed content is not text but audio.

Unfortunately, I am unable to do so. However, I would like to advocate it to you with great warmth and emphasis. So that you can see what a brainchild this man is, who began by studying philosophy and then turned to artistic things, I am sending you for your perusal the student magazine he published with his contribution. Poché speaks French and some English but hardly any German. I would be happy if you could help him (Signatur: IMD-A100051-201057-17).<sup>16</sup>

The initial meeting with Hans-Heinz Stuckenschmidt opened the door for Albert-Christian Poché, a representative of *Les jeunesses musicales du Liban*, to have his dream granted. According to his participation record, Christian Poché registered for Ferienkurse 1963 under the Dutch nationality in order to take part in the seminars: Notwendigkeit einer ästhetischen (docente Pierre Boulez), Question métier (docente Henri Pousseur), Instrumental und Funktion (docente Luciano Berio), Analyses: Gruppe für 3 Orchester e Komposition: Komplexe Formen (docente Karlheinz Stockhausen).<sup>17</sup> The IMD Archive confirms that Christian Poché took classes at Darmstadt every year between 1963 and 1969. He wrote letters in French and sent them to Emmy Zedler at IMD, who assisted director Ernst Thomas and served as his translator and secretary.<sup>18</sup>

Together with Christian Poché, Renate Volkmann, who represented the *Deutsches Kulturinstitut Zweistelle des Goethe-Institut Libanon*, also contributed to strengthening the relationship between Darmstadt and Beirut. Prospectuses for the 1965 *Darmstädter Ferienkurse* composition, interpretation, congress, and concert courses were delivered to Beirut by the IMD.<sup>19</sup>

## The Connection between Darmstadt and Turkey in the 1960s and 1970s

Composer Ali Doğan Sinangil (b.1934), who came to Germany to study engineering but also studied contemporary music, was drawn to Darmstadt's new music scene. From 1956 through 1983, he corresponded by letter with Wolfgang Steinecke, Ernst Thomas, and Friedrich at IMD. This Turkish composer, at the same time, maintained relationships with significant figures in new music, including Karlheinz Stockhausen, Severino Gazzelloni, Pierre Boulez, and Heinrich Ströbel. He also received assistance from organizations like the Turkish Ministry of Interior and the German Consulate General in Istanbul when he needed authorization to travel from Turkey to Darmstadt (Aslan, 2006; Ilyasoglu, 2007, p. 152-155; Maral, 2018).<sup>20</sup>

Between 1962 through 1980, Ernst Thomas was IMD's director. During the Ferienkurse in 1963, Turkish participants were interviewed, among them Muzaffer Arkan and his wife Saadet Arkan. The IMD Archive contains a report that has been audio-recorded. Cenan Akin (1932–2006), who applied for and received a scholarship from DAAD, as well as Yücelen and the music critic and violist Faruk Güvenç (1926-1982), who contacted IMD to inquire about travel arrangements and sent their CVs with the assistance of the *Inter Nations*, all participated in the Darmstädter Ferienkurse in 1964. Not only the major cities of Ankara and Istanbul have musical potential in Turkey. According to Dr. Engstler at the German Embassy, musicians from other cities, such as Izmir,

<sup>16</sup> Letter from Hans-Heinz Stuckenschmidt to Ernst Thomas on May 28, 1963. Translated by the author from the German original.

<sup>17</sup> Registration of Albert-Christian Poché for the Summer Courses. Date: 1963-06-05. Signature: IMD-A100401-201745-09.

<sup>18</sup> The following article provides a more thorough analysis of Christian Poché's life and career: Christian Poché, *The Soul of Arab Music* (1938-2010). Retrieved Feb 07, 2023, from Christian Poché, *The Soul of Arab Music* (1938-2010) «AMAR Foundation for Arab Music Archiving & Research (amar-foundation.org)

<sup>19</sup> Letter from Renate Volkmann to IMD. February 17, 1965. Signatur: IMD-A100067-202149-02.

<sup>20</sup> Ali Doğan Sinangil is the subject of more than 42 entries in the IMD Archive.

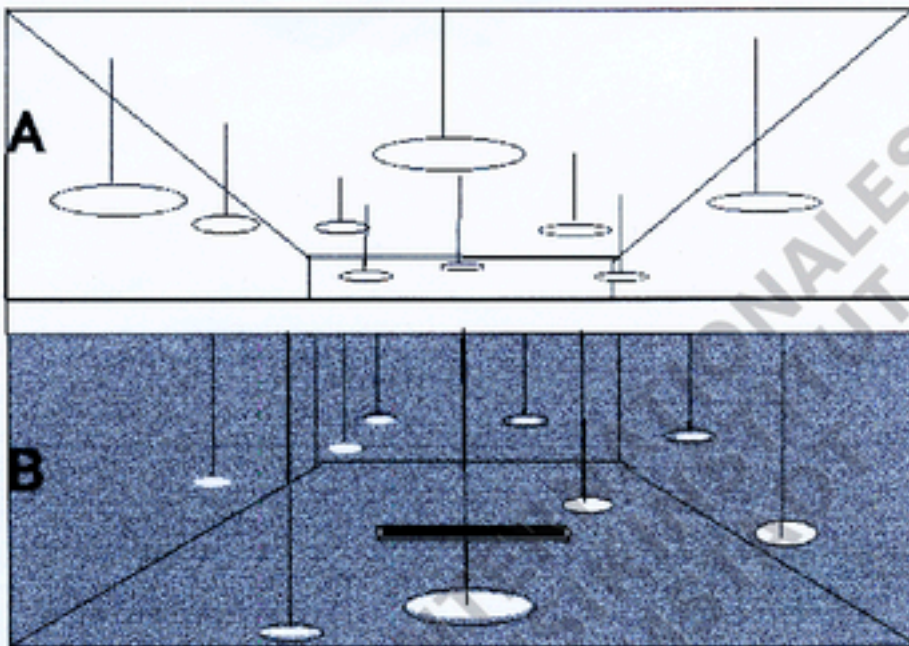
also asked IMD for financial assistance. Dr. Engstler submitted an application on behalf of the institution in Izmir for a scholarship for composer Orhan Barlas and his wife to attend Ferienkurse in 1968.

The Darmstädter Ferienkurse 1970 was attended by Erol Gömürgen (b. 1933), Necati Gedikli (b. 1944), and İlköz Sinangil, according to the IMD Archiv. Ertuğrul Oğuz Fırat (1923–2014), who corresponded with Wilhelm Schlüter between 1971 and 1973, sent some Turkish scores to the IMD Library at the same time. Additionally, Ertuğrul Oğuz Fırat donated an audio file of the Presidential Symphony Orchestra of Ankara performing his composition “Et ils demandent la lumière, op. 40” (two movements for wind orchestra and percussion). Wilhelm Schlüter, an IMD archivist, was contacted by publisher Remzi Kitabevi and composer Ekrem Zeki Ün in 1976 and 1977. In the past, the participation of Turkish composers in the 1970s occurred at the same time when German composers were performing pieces with the new-simplicity aesthetic.

### **The reception of Turkish in Darmstadt in the 1980s and 1990s**

Friedrich Hommel (1929-2011) served as the IMD's leader from 1981 to 1994 in collaboration with his assistant Wilhelm Schlüter. Both carried out a number of efforts to perform music by composers from various continents; however, several project drafts were abandoned for lack of funding. Hommel's leadership included intercultural activities and invited speakers from the Middle East. The audio recording of Dutch composer Theo Loevendie's cross-cultural composition “Six Turkish folk poems” (for female voice and seven instruments), which was performed at the Internationale Ferienkurse für Neue Musik in 1986, is preserved in the IMD Archiv. Other European and American composers who attended Darmstadt also sparked interest in Turkish cultures, such as Morton Feldman, Christopher Delz, Johannes S. Sistermanns, Mark Andre, Beat Furrer, Samir Odeh-Tamini, Vladimir Tarnopolsky, and Stephan Pohlit. They created intercultural works.

Did Friedrich Hommel have plans for concerts at Darmstadt to feature music by Turkish composers? Did Hommel intend to host Turkish speakers to discuss emerging avant-garde musical tendencies in Turkey after the Cold War? These remain unanswered and will be addressed in further research. Solf Schaefer, who took over as IMD's director in 1995, suggested innovative concerts outside Darmstadt's music halls. During an exhibition honoring the 50 years of the history of the Darmstädter Ferienkurse, he also investigated various possible places in partnership with Turkish painter Serhat Kiraz (b. 1954), who worked on a sound installation piece (Klanginstallation, Atelierhaus Vahle, Darmstadt, Germany) in 1996. Image 5 provides a summary of Serhat Kiraz's audacious artistic endeavor, which in 1996 obtained the support of Solf Schaefer, director of courses in Darmstadt.



**A** Light room.9 speakers stand for 9 planets.Very strong light.  
9 tunes playing.

**B** Dark room.Only black light.9 speakers standing for planets.The tune  
is a quite (5 tunes) deeper than in the light room.

- 
- Materialliste:
- 10 Stereo-Walkman
  - 10 Stereo-HiFi Verstärker/(Autoradioverstärker möglich)
  - 20 Lautsprecher ,4-8 Ohm , mind.20 Watt,  
mind.8cm Durchmesser
  - 50m Lautspecherkabel schwarz und 50m weiß-(insg.100m)
  - 10 Steroverbindungskabel(Stecker) von Walkman zu Verstärker

**Image 5.** Installation arrangement and material list for the sound installation by Serhat Kiraz and Charles Neuweger at Atelierhaus Vahle. Ferienkurse 1996 (Signature: IMD-A100153-200020-19).

## The Exchange between Israel Music Institute (IMI) as well as Other Israeli Institutions and IMD between 1959 and 1994

When Wolfgang Steinecke's leadership at IMD came to an end in December 1961 and Ernst Thomas' leadership at IMD began in 1962, other Israeli representatives carried on Peter Gradenwitz's participation in connections between Darmstadt and Israel.

The IMD Archive highlights the letters that Wolfgang Steinecke (1910–1961) and Ernst Thomas (1916–1997) exchanged with Israeli correspondents during the 1950s, 1960s, and 1970s, notably musicologist Peter Gradenwitz (1910–2001). Israeli composers like Abel Ehrlich (1915–2003), Yehoshua Lakner (1924–2003), Habib Hassan Touma (1934–1998), Joseph Dorfman (1940–2006), Michael Borolsky (b.1947), Gabriel Iranyi (b. 1946), Yizhak Sadai (b. 1935), Frank Pelleg (1910–1968), Wolf Rosenberg (1915–1996) were all connected by Gradenwitz to the Darmstadt music scene.

In fact, the International Harp Contest's establishment in Tel Aviv in 1959 increased opportunities for communication between Israel and other continents, which also included discussions with Darmstadt. Letters written by Wolfgang Steinecke and the Government Tourist Corporation of Tel Aviv regarding this significant festival are preserved by IMD. The International Harp Contest in Tel Aviv and Festival Testimonium in Jerusalem, which established an international milieu and links with Darmstadt, might be examined in this light. Due to her connections to the Testimonium Festival and events for new music in Western Germany, Recha Freier (1892–1984), a significant voice for Israeli Composer Funds, is highlighted by these relationships (Schmidt, 2017, p. 227–248).

Ernst Thomas became IMD's chair in 1962 after Wolfgang Steinecke's death in December 1961. (Trudu, 1992). He kept in touch with Israeli musicians and organizations, such as the Israel Music Institute (IMI), which was founded in Tel Aviv in 1961 by the Israel Council for Culture and Arts with the goal of publishing Israeli music. Under the direction of William Y. Elias (1933–2015), IMI exchanged correspondence with IMD, scores, and recordings of compositional works, programs, concert proposals, pamphlets, and event programs. Ami Maayani (1936–2019), Josef Tal (1910–2008), Oedoen Partos (1907–1977), Modercai Seter (1916–1994), Sergiu Natra (1902–1974), Yardena Alotin (1930–1994), Avraham Daus (1902–1974), Yehuda Leib Glantz (1898–1967), Joachim Stutschewsky (1891–1982), Haim Alexander (1915–2012), Shulamit Ran (b. 1949), Gabriel Chmura (1946–2020), Menahem Avidom (1908–1995), Avraham Amzallag Eilam (b. 1941), Tzvi Avni (b. 1927), Ben-Tzion Orgad (1926–2006), Andre Hajdu (1932–2016), Hanoch Avenary (1908–1994), Yoram Paporinisz (1944–1992), Menahem Avidom (1908–1995), Leon Schidlowsky (b. 1931), Zeevi Steinberg (b.1918), Giora Schuster (1915–2006), Artur Gelbrun (1913–1985), Yehekel Braun (1922–2014), Haim Alexander (1915–2012) and other Israeli composers, instrumentalists, and musicologists were among those who were introduced to Darmstadt (1910–2008). Pamela Jones, Lev Koblyakov (b. 1948), and Jeffery Kowalsky, three percussionists, also contributed to the performance of Israeli composers' works at the Darmstädter Ferienkurse in 1976, whose audio recordings are kept at IMD Archiv.

Contacts with representatives like pianist Vera Lengyel (1918–1993) at the *Israel Academy of Music*, composer and conductor Shabtai Petrushka (1903–1997) at the *Israel Broadcasting Authority*, composer and author Menashe Ravina (1899–1968) at the *Hebrew Conservatory of Music in Tel Aviv*, Benjamin Bar-Am (1923–2012) at *Israel Composers' League and Israeli Music Archive*, and professor Austin Clarkson (b. 1932) at the *Hebrew University -Department of Music in Jerusalem*

furthered the institutional exchanges between Darmstadt and Israel.<sup>21</sup> According to letters between Dr. Niemöller and Ernst Thomas, the Federal Republic of Germany consulate in Tel-Aviv helped Nathan Mishori (1927–2001), a pianist and music critic for the Haaretz newspaper, attend the 1970 Darmstädter Ferienkurse.

Jacob Gilboa (1920-2007), who participated in the Darmstädter Ferienkurse 1968 and Karlheinz Stockhausen's new music classes in Cologne, was another significant composer in the ties between Israel and Western Germany. At the end of Ernst Thomas' leadership, in the early 1980s, Gilboa stayed in touch with IMD. Composers and musicians from Haifa, including Yehuda Yannay (b. 1937), Bruno Reinhardt (b. 1929), Oswald Gerstel, Ruth Heifetz, Igal Myrtenbaum, and Yuval Shaked (b. 1950) stimulated interest in seminars and performances in Darmstadt. The information at IMD highlights the collaboration between the Institute for New Music at the Buchmann-Metha School of Music and Darmstadt.

Israeli musicians and institutions remained in touch with Ernst Thomas, the general director of IMD, and Emmy Zedler, his secretary and interpreter, between 1959 and 1980. In the final year of Ernst Thomas' presidency at IMD, the institutional connection between the two Germans was memorialized in Image 6.



**Image 6.** Ernst Thomas and Emmy Zedler at the Darmstadt Summer Course, 1980. Photographer: Manfred Melzer (Signature: IMD-B3001945).

<sup>21</sup> The Wolpe researcher Austin Clarkson was only the intermediary to Israel; at that time he was teaching in York, UK (see letter to Hommel, 25.3.1985).



Friedrich Hommel's appointment as general director of IMD from 1981 was very helpful because he gave a rich worldwide viewpoint. Israeli new music found popularity in Darmstadt from 1982 to 1994. Hommel organized projects with concert programming centered on Israeli composers and instrumentalists during Ferienkurse 1986, 1988, and 1990. He also invited William Y. Elias from Tel Aviv to give talks on Israeli composers and convergences with Middle Eastern culture in Darmstadt.<sup>22</sup> The names Leon Schidlowsky, Benny Gal-Ed, Joan Franks Williams, Mark Koptyman, Mordecai Seter, Joan Franks Williams, and André Hajdu, as well as the project to perform and debate compositions of Lev Koblyakov, Benny Gal-Ed, William Y. Elias, Yehuda Yannay, Chaya Czernowin, were included in concerts and lectures. Image 7 depicts the beginning of the collaboration between Wilhelm Schlüter, an archivist, and Fredrich Hommel, which led to projects with institutions in Europe and other continents.



**Image 7.** Wilhelm Schlüter and Friedrich Hommel with a drum at Darmstadt Summer Courses 1982. (Signature: IMD-B3003719).

In his letter to Wilhelm Schlüter at IMD dated August 8, 1989, Professor Günther Becker (1924-2007) discussed the promise of current Israeli music. The German composer pointed to a collaboration between *Robert Schumann Hochschule Düsseldorf*, *Tel Aviv University - Rubin Academy of Music*, and *Ensemble Neue Musik* when introducing some German and Israeli musicians, including Oded Asaf, Jan Radjinski, Sergio Shmilovich, In'am Leaf, William Y. Elias, Peter Gradenwitz, Dror Elimelech, Ruben Seroussi, Arik Shapira, Avishai Yaar, Dan Yohas, Abel Ehrlich, Dani Oppenheim, Joseph Dorfman, Yosi Peles, Mark-Andreas Schlingensiepen.

<sup>22</sup> The IMD Archive has 169 materials pertaining to William Y. Elias' activity at Darmstädter Ferienkurse, including letters that were exchanged, various images, concert program drafts, audio recordings of compositions, and audio lectures on Arab cultural components in modern music. Lecture William Y. Elias: "Improvisation in Arabic music", Lecture William Y. Elias: "Percussion", William Y. Elias: "Music notation of our time as a crippled language (II)", Lecture William Y. Elias: "Notation seminar rounds (I)", William Y. Elias: "Preliminary discussion for the Notation Working Group", Report of the Aesthetics colloquia. The final discussion of the participants and lecturers, William Y. Elias: "Notation - Summing up", William Y. Elias, and John Cage.

Friedrich Hommel and William Y. Elias' collaboration led to the inclusion of a scholarship for composer Stephen Horenstein (b. 1950) in the Ferienkurse 1986 schedule (Schmidt, 2019, p. 64-81). The *Jerusalem Institute of Contemporary Music* (JICM), which Horenstein created in 1988, has grown into a significant forum for the exchange of contemporary music in Israel. Under Friedrich Hommel's direction, William Y. Elias' participation in the Darmstädter Ferienkursen is noteworthy. The talk at the Georg-Büchner-Schule in Darmstadt in 1994 is also listed among the numerous activities, as seen in image 8. Friedrich Hommel left the IMD in that year.



**Image 8.** William Y. Elias speaks at Darmstädter Ferienkurse 1994. Brian Ferneyhough and Friedrich Hommel are also visible in this image. Photographer Sascha Müller (Signature: IMD-B3006589).

## **Yuval Shaked, as an Important Interlocutor between Israel and Darmstadt in the 21st Century**

The lecturer and composer Yuval Shaked's engagement in the Darmstädter Ferienkurse between 1998 and 2014, when he was active in concerts, *Double Portrait*, and discussion forums, provides a solid foundation for the connection between Darmstadt and Israel. In 2014, the director Thomas Schäfer implemented a debate between Yuval Shaked and Helmut Lachenmann (b. 1935) on the subject of "composition today." The materials concerning Yuval Shaked's activities in Darmstadt are covered in great detail in the IMD archive through pictures and audio.

The dedication of the professor and composer Yuval Shaked is becoming more significant in the context of ties between Darmstadt and Israel at the end of the 20th and beginning of the 21st centuries. The Israeli composer's activities at the *Darmstädter Ferienkurse* between 1998 and 2014 are documented in photographs, recordings of compositional pieces performed in Darmstadt, and audio of aesthetic conversations. Shaked revealed that his time in Darmstadt in 1998 was rather brief because he was just there for the trio performance ("40malige Gegenwart und

Rueckmeldung”). “Maybe I only remained for one evening, participated in the concert rehearsals, and had no further experiences.”<sup>23</sup>

The Trio had been commissioned by the Saarländischer Rundfunk and composed in the years 1994-97. Its first version (titled “4omalige Gegenwart”) had been premiered by Trio Accanto (the three performers: Yukiko Sugawara, piano; Marcus Weiss, saxophone; Christian Dierstein, percussion) in Saarbrücken on May 8, 1997. The full version of the Trio (now: “4omalige Gegenwart und Rückmeldung”) had been commissioned for the Wittener Tage für neue Kammermusik and first performed there on April 26, 1998. The mentioned performance in Darmstadt took place on July 27, 1998.

Yuval Shaked described the musical environment in Darmstadt at various points in time as follows:

In the years 2010, 2012, and 2014 I stayed in Darmstadt full-time as a tutor. These three courses were intense experiences that I keep in my memory as a treasure. The concerts, workshops, and individual encounters in Darmstadt gave me opportunities to learn a lot and consolidate my professional self-understanding. It has been a thrilling delight to cooperate with some dear colleagues.<sup>24</sup>

Yuval Shaked had the chance to share on stage alongside renowned composer Helmut Lachenmann at the 2014 Darmstädter Ferienkurse. Helmut Lachenmann has been a close friend of the Israeli composer for many years. In reality, it was more of a dialogue than a debate. The organizers asked Helmut Lachenmann to give a discussion because he was returning to Darmstadt that year after a lengthy hiatus. Helmut Lachenmann unexpectedly invited Yuval Shaked to speak with him on stage, but the two had already met and spoken a few days beforehand. Shaked spoke about that amazing moment:

In fact, the conversation on stage became a brilliant speech by Lachenmann. I formulated my first question and Helmut, being in a good mood and eager to reflect on several "burning issues", spoke for well over an hour. I seem to remember that I didn't interrupt him with any further questions! The conversation turned out to be an inspiring monologue.<sup>25</sup>

Image 9 captures Helmut Lachenmann and Yuval Shaked's encounter during the 2014 Darmstädter Ferienkurse.

Yuval Shaked also taught private composition classes at Darmstadt in 2010, 2012, and 2014, where he also had the pleasure of meeting some young composers from other nations (Argentina, Philippines, Malaysia, South Korea, Poland, Japan, Austria, Israel, and many others). Ori Talmon, an Israeli composer, was one of them. Shaked had the chance to listen to one of their pieces in Darmstadt and was able to recognize Ori Talmon's aptitude and abilities.



**Image 9.** Conversation: Composing Today, Darmstädter Ferienkurse 2014  
Photographer: Daniel Pufe, Signature: IMD-B3021315.

<sup>23</sup> Yuval Shaked in response to the author of this article.

<sup>24</sup> The author received an email from Yuval Shaked on December 31, 2022, in response to the survey.

<sup>25</sup> The author received an email from Yuval Shaked on December 31, 2022, in response to the survey.

## Turkish Participants at Darmstädter Ferienkurse (2000-2012)

Early in the twenty-first century, Turkish participants at the Darmstädter Ferienkurse included Ayşe Önder, Emel Arslangiray, Ümit Gültekin, and Zeynep Gedizlioğlu (b.1977). Ayşe Önder wrote a number of pieces specifically for the cinema, fostering discussions on modern Turkish film and music. The doctoral dissertation “Yeni Müzik ve Türkiye’nin Müzik Eğitimi Sistemindeki Konumu” [New Music and its Position in Turkey’s Music Education System] by Ümit Gültekin, was successfully defended. Zeynep Gedizlioğlu is currently one of the most distinctive voices in the German and Turkish new Turkish music scenes. Her pieces have already been presented at a number of festivals, including MäerzMusik, Istanbul Müzik Festivali, and Bilkent New Music Days. She attended seminars and concerts at Darmstädter Ferienkurse in 2002, 2004, and 2006. In the Darmstadt Frühjahrstagung 2019, she was active as a speaker, and her pieces were performed. Even though Zeynep Gedizlioğlu is frequently heard in new music events, there are currently few publications about her aesthetics as a composer (Wieschollek, 2018). Tolga Tüzün, a composer and performer, contributed to the Darmstädter Ferienkurse in 2006 as a result of cultural diversity (b. 1971). The clarinetist Laura Carmichael performed “Along the Borderline”.<sup>26</sup> Alper Maral (b. 1969), a professor and composer spoke at Ferienkurse in 2012 and covered the following subject: *Konstellation: How to perform John Cage?*<sup>27</sup>

## Iranian Composers at Darmstadt in the 20th century

Iranian contemporary music is composed of outstanding composers and festivals that were held in the second half of the 20th century and the early 21st century with the involvement of different guests from the West (Abedian, 2016, p. 317-391). The correspondence between Farrokh Gaffary and Ernst Thomas, starting in 1969 helped establish the first connections between the *Internationales Musikinstitut Darmstadt* and Iran. Farrokh Gaffary attempted to negotiate the participation of *Kammerensemble Darmstadt* under the leadership of Bruno Maderna in the *Shiraz Festival of Arts* that was scheduled for the end of August and beginning of September 1969 through the recommendation of E. Weindel at the German Embassy in Teheran.<sup>28</sup> The event’s planners asked IMD to supply the Ensemble’s repertoire and available performance dates since they planned two concerts in Shiraz and one concert in Teheran.<sup>29</sup>

A week later, Mr. Weindel, who served as the German Consulate in Teheran’s culture officer wrote to Ernst Thomas to reiterate Farrokh Gaffary’s request:

Dear Mr. Thomas! Through Prof. Dr. Kraus of the German Music Council, the Embassy has been informed that the Darmstadt International Chamber Ensemble, under the direction of Bruno Maderna, will reconvene in the second half of August. As you have heard in the intermediary of Prof. Dr. Kraus, the Committee of the IV Shiraz Festival 1970 is interested in the participation of the Darmstadt International Chamber Ensemble in this year’s Festival in August. The letter from Mr. F. Gaffary, the Deputy Director General of the Festival Management, dated 29.12.1969 will have reached you by now. The Embassy has already applied to the Foreign Office for the necessary funds for the participation of your ensemble. The Shiraz Festival enjoys an international music audience; therefore, the Embassy would be

<sup>26</sup> IMD preserves the audio of the work’s performance. Signature: IMD-M-2006CDRo43-02

<sup>27</sup> The IMD Archive has the audio from Alper Maral’s presentation from July 27, 2012. Signature: IMD-M-2012HDL035-01.

<sup>28</sup> For a detailed study of this significant event in the history of avant-garde music in Iran, see the following article: Afshar, M. (2019). Festival of Arts, Shiraz-Persepolis, 1967-1977. *Iran Namag*, Volume 4, Number 2 (Summer) 4.

<sup>29</sup> Letter from Farrokh Gaffary to Ernst Thomas. December 29, 1969, IMD Archiv. Signatur: IMD-A100114-201290-07.

particularly interested in a renowned German ensemble taking part for the first time in 1970 (Signatur: IMD-A100114-201290-02).<sup>30</sup>

In response to this inquiry, Ernst Thomas stated that the *Internationale Kammerensemble Darmstadt* had not performed musically since 1966. There was some uncertainty as to whether Bruno Maderna and the instrumentalists would perform at the 1970 *Darmstädter Ferienkurse*. In any case, it was too late to plan a tour at that point since the Ensemble members had already committed to a number of solo performances and orchestral engagements. The "Kammerensemble" might be able to secure a performance slot at the *Shiraz Festival* in 1971, but everything was incredibly hazy and unexpected (Signatur: IMD-A100114-201290-06).<sup>31</sup>

Farrokh Gaffary responded to the letter by pointing out that the *Internationale Kammerensemble Darmstadt* could take part in the 1971 *Shiraz Festival of Arts*. Gaffary considered inviting the *Radio Berlin Symphony Orchestra*, led by Lorin Maazel (1930-2014), or the *Berlin Philharmonic Orchestra*, led by Herbert von Karajan (1908-1989), as the Kammerensemble could not be included in the Festival's 1970 schedule.<sup>32</sup> Ernst Thomas offered the addresses of the two orchestras in Berlin and advised contacting each of them separately regarding the invited players (Signatur: IMD-A100114-201290-03).<sup>33</sup>

The correspondence between Darmstadt and Teheran continued in 1972 with a letter from R. Ghotbi, who wrote to the IMD management on behalf of *National Iranian Radio Television*:

We present to you Mrs. S. Afshar (Ghotbi), Music Director of the Shiraz-Persepolis Art Festival. As you probably know, this year we will have a panorama of the complete works of the master Karlheinz Stockhausen. We kindly ask you to accept Mrs. Ghoti to follow the lectures of Master Stockhausen. At the same time, we would like to invite you to take part in this Festival which will take place from 31 August to 8 September 1972. Should you accept our invitation, we would be grateful if you would let us know whether you wish to participate in the Festival for the whole duration or only for part of it, and if so, which dates would be most suitable for you. We will wait for your confirmation and your contact details before sending you the documents related to the Festival (Signatur: IMD-A100078-203014-14).<sup>34</sup>

According to the IMD Archive, the Federal Republic of Germany's Embassy in Teheran requested that the IMD provide 10 copies of the Informationsheftes and Anmeldeungsformularen (Information booklet and application forms) to those Iranians who intended to attend the *Darmstädter Ferienkursen* in 1974.<sup>35</sup> As part of Iran's involvement in Darmstadt in the 1990s, composer Alireza Mashayekhi, who is regarded as one of the country's forerunners of modern music, was present.

## Iranian Composers and Instrumentalists in Darmstadt in the 21st century

On August 25, 2014, during the *Ferienkurse*, works by Iranian composers were performed in another important initiative under the guidance of conductor Arash Yazdani. On that occasion, the program included the following pieces:

<sup>30</sup> Letter from Weindel (Kulturreferent) to Ernst Thomas. January 08, 1970, IMD Archiv.. Translated by the author.

<sup>31</sup> Letter from Ernst Thomas to Farrokh Gaffary. January 14, 1970, IMD Archiv.

<sup>32</sup> Letter from Farrokh Gaffary to Ernst Thomas. February 03, 1970, IMD Archiv. Signatur: IMD-A100114-201290-04.

<sup>33</sup> Letter from Ernst Thomas to Farrokh Gaffary. February 02, 1970, IMD Archiv.

<sup>34</sup> Letter from R. Ghotbi to IMD-Direktion. July 25, 1972. IMD Archiv. Translated by the article's author from the French original.

<sup>35</sup> Letter from the Embassy of the Federal Republic of Germany in Tehran to IMD. Jan 26, 1974. IMD Archiv. Signatur: IMD-A100120-201341-10.

- Ehsan Khatibi; “Stretto” for ensemble
- Mehdi Hosseini; “Abkenari” for ensemble
- Arash Yazdani; “Finite Functions of infinitive sets” for four clarinets,  
Flute: Anja Brezavšček, Laura Faoro  
Clarinet: Helena Tuuling, Samuel Ekkehardt Dunscombe, Michi Oga, Aviva Endean  
Piano: Antoine Alerini  
Percussion: Francesco Perini  
Violin: Sonia Suldina  
Cello: Tyler J. Borden

When Thomas Schäfer assumed the leadership of IMD in 2010, he launched the Open Space project, providing opportunities for upcoming composers, orchestra conductors, instrumentalists, and musicologists. Open Space in Darmstadt, which democratized performances, hosts lectures and concerts over 15 days. Image 10 depicts moments from the concert at the 2014 Darmstädter Ferienkurse, conducted by the talented conductor Arash Yazdani, which performed music by Iranian composers.



**Image 10.** Open Space Showcase: Iranian Composers. August 15, 2014 (Signatur: IMD-B3022156).

The 2016 Darmstädter Ferienkurse was held by the young composer Shahriyar Farshid. Shahriyar Farshid, an Iranian native who studied piano at the Tehran Music School, was born in 1990. Later, after relocating to Armenia, he enrolled in Artur Avanesov and Vache Sharafyan's composition classes at the Yerevan State Conservatory. Farshid was a successful photographer, as evidenced by the several times that his works were exhibited in Austria at places like the Salzburg Museum and Porgy and Bess. He has received commissions for electronic works from the OENM, ArgeKultur, Museum der Moderne, and Mozarteum Stiftung, and his music has been heard in

Iran, Eastern and Western Europe, the United States, and other countries. Beginning in 2010, he pursued studies in composition at Salzburg's Mozarteum University as well as electronic music and computer-aided composition at Studio Fuer Elektronische Musik. He collaborated closely with Christian Ofenbauer, Reinhard Febel, and Achim Christian Bornhöft at this time. Additionally, he spent a brief period of time working with a variety of other composers, including Chaya Czernowin, Roger Reynolds, Klaus Lang, Rebecca Saunders, Mark Andre, Gerd Kuehr, George Friedrich Haas, and others. Currently, Farshid works between Salzburg and Los Angeles as a freelance composer and photographer.<sup>36</sup> Regarding his feelings toward that event, he wrote:

To me, Darmstädter Ferienkurse truly was a concentration of many sharp minds and ideas, with people who have persisted in creating things and honed great skills, and many that have been humbled through the process by the craft itself. My memories of the summer of 2016 in Darmstadt are filled with exposure to new works and observation of work processes combined with unconventional conversations with many people of various backgrounds, each with unique reasons to be there. It's certainly one of the events that provided a wider horizon. Perhaps it's an environment to shed some elements of identity and find some new ideas to run with. Among the Iranian composers that I met during the festival were, Anahita Abbassi, Shahab Paranj, and Arash Yazdani.<sup>37</sup>



**Image 11.** Matti Pulkki and Shahriyar Farshid right before the incredible concert of Lachenmann's "Air" and Ferneyhough's "Firecycle Beta". Incredible concert! Matti and Farshid ended up working on a piece together after the festival. Image from the personal collection of the Iranian composer.<sup>38</sup>

Idin Samimi Mofakham and his wife Martyna Kosecka took part in the Darmstädter Ferienkursen in 2018 and gave a talk at the *OpenSpace* on the "Contemporary art scene in Iran + Tehran Contemporary Music Festival (TCMF)". The following composers' works were played for the

<sup>36</sup> See in Contemporary Composer & Professional Photographer | Shahriyar Farshid (sfarshid.com), retrieved March 1, 2023.

<sup>37</sup> In August 2022, Shahriyar Farshid responded to the author of this article.

<sup>38</sup> Used with permission.

audience during the oral presentation: Alireza Mashayekhi, Fuzieh Majd, Arshia Samsaminia, Martyna Kosecka, Idin Samimi Mofakham.<sup>39</sup>

My wife and I did the presentation in the open space: It was a spontaneous move to introduce Iranian music to European colleagues. My only happiness is that our speech made it possible for many Iranian musicians to work with their European colleagues. Anyway, my wife and I have been doing this since 2013. Before Darmstadt, we did the same lecture in different countries as invited guest lecturers at the academies (China, Germany, Sweden, and Poland). About my works: yes, my music is deeply rooted in the classical music of Iran, since 2019 my focus has been to use the ancient Iranian tuning systems in my music. I finished my Ph.D. on this theme recently.<sup>40</sup>

Iman Jesmi's creativity, which is connected to Sound Art and music composing, served as a reference point for the Iranian community in Darmstadt as well. His primary interest in his work is the common sounds that people in modern human communities can pass by without much thought. This idea inspired a musical project to create hyper-realistic music, which can be characterized as musical pieces that represent sounds as non-instrumental music.<sup>41</sup>

In 2014 and 2018, Iman Jesmi went to the Darmstädter Ferienkurse. He took part in a two-week workshop at the 2018 Ferienkurse that welcomed a variety of approaches and strategies, including works with or without sound, compositions, installations, approaches that address the performance situation itself, music in spaces, the creation of site-specific acoustic and visual spaces, and music exhibitions. In order to find appropriate performance forms for specific spaces and



Image 12. Private archive of the composer Iman Jesmi.<sup>43</sup>

to discuss the fundamental aesthetic implications of the relevant musical form as well as the related performance form, the discussions set out to emphasize concert arrangements as well as performance traditions. A final concert or installation was part of the workshop and was free and available to musicians, artists, and composers. The music, installation, and performance media artworks centered on the disparate realities of today and could use social fractures as a subject.<sup>42</sup>

Iman Jesmin's stays at Darmstädter Ferienkurse in 2014 and 2018 were extremely fruitful for him in reason he made connections with various international composers, discussed aesthetic concepts, and exposed his creative work. In images 12 and 13, the Iranian composer is depicted together with his individual compositional work, which was also created in a two-week workshop at Ferienkurse 2018.

<sup>39</sup> The schedule of all lectures presented at OPENSOURCE during the 2018 Darmstädter Ferienkurse can be found at the following IMD link retrieved February 7, 2023 from [imd-opensourcedarmstadt2018.pdf](https://www.imd-opensourcedarmstadt2018.pdf) ([internationales-musikinstitut.de](https://www.internationales-musikinstitut.de)).

<sup>40</sup> On February 7, 2023, Idin Samimi Mofakham replied to the article's author. Visit the following link to access his doctoral dissertation, which was defended in Oslo: Idin Mofakham, *Holographic Composition Technique* Retrieved February 7, 2023, from NMH | Idin Mofakham: [Holographic Composition Technique](https://www.idinmofakham.com/).

<sup>41</sup> Iman was born in 1984 in Mashad, one of Iran's most important religious towns where music is severely restricted. At the age of 6, Iman Jesmi began his very first musical adventures by playing the Santoor and Tonbak. He received a bachelor's degree in Persian Classical Music Performance and a master's degree in Western Music Composition from Tehran University. He is currently pursuing a degree in multimedia composing at the Hamburg Hochschule for Music and Theater. He was also chosen as a performer for the sixth Forecast Platform, which was held in Berlin in 2021 and 2022.

<sup>42</sup> For Iman Jesmi's personal information, see his personal website: <https://imanjesmi.com/im>, retrieved February 7, 2023.

<sup>43</sup> Used with permission.



Iman Jesmi explained “Of such dying”, his installation exhibited at the Kunsthalle in Darmstadt as follows:

Of such dying is a sound installation of electric motors and plastics to produce the everyday sound of using plastics in our life. This installation is a reaction to anxiety about environmental pollution and its impact on our health and more importantly our planet earth. It was such an honor to work with Mrs. Christina Kubisch and Mr. Michael Maierhof and learn from their advice on this project and thanks to the IMD that made this installation possible.<sup>44</sup>

The leadership of the Internationales Musikinstitut Darmstadt welcomed the intercultural initiative “Voice Affairs”, a project of the Neue Vocalsolisten, during the Darmstädter Ferienkurse 2021, bringing attention to the musical wealth of the Middle East. Aya Metwalli (Egypt), Youmna Saba (Lebanon), Raed Yassin (Lebanon), Cynthia Zaven (Lebanon), and Panos Aprahamian (Lebanon) were among the modern classical singers, composers, and performers who performed at the experimental encounter in Darmstadt. On August 9, 2021, the performance was presented at the Darmstadt Summer School.

Christine Fischer outlined the peculiarities of this undertaking as follows:

We were interested in working together with Arab composers and thus broadening our own view. We didn't want to only get to know classically composed Contemporary music as we know it here but to work with musicians with a background in improvisation, electronic music, or even pop music. The special thing about this project is, that the composers and musicians have almost created the pieces together.<sup>46</sup>

The singer Aya Metwalli noted during the rehearsals that she typically writes music for herself, but this was the first time she wrote an electronic piece for other human voices. The Neue Vocalsolisten member Truke van der Poel emphasized that the intercultural project was a deliberate challenge that sparked intense teamwork with a strong emphasis on intuition and communication. A significant factor in the rehearsals of works with Arabic microtonalities was the absence of formal scores. Sketches and announcements were made as the works were being prepared, and the singers worked closely with the composers to loosely interpret them in vivacious and otherworldly activities.

## Conclusion

As this article's content demonstrates, at various times musicians and organizations from Turkey, Egypt, Israel, Iran, and Lebanon communicated with the *Internationales Musikinstitut*



**Image 13.** Iman Jesmi and his classmates in Darmstadt 2018. Private archive of the composer.<sup>45</sup>

<sup>44</sup> Work is available on YouTube: [https://www.youtube.com/watch?v=TiyuS\\_zYNEI](https://www.youtube.com/watch?v=TiyuS_zYNEI), Retrieved March 01, 2023.

<sup>45</sup> Used with permission.

<sup>46</sup> Neue Vocalsolisten: Voice Affairs – Darmstädter Ferienkurse 2021, retrieved March 1, 2023, from <https://www.youtube.com/watch?v=iWPoljmTrXE>.

Darmstadt and discussed a range of issues relating to attendance at seminars and concerts at the *Darmstädter Ferienkursen* as well as initiatives for the enrichment of new music in the Middle East with assistance from representatives active in Central Europe. This introductory article opens the door for additional, more in-depth research based on the more than a thousand documents preserved at the IMD Archiv that expose the relationship between Darmstadt and the Middle East.

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