

<https://www.youtube.com/watch?v=dHtSWT2mMts> (Abruf: 29.12.2018).

²⁸ Jennifer Walshe in conversation with score follower musicologist, Monica Hershberger: <https://scorefollower.com/featured-composer-walshe/> (Abruf: 29.12.2018). Vgl. zu dieser Problematik auch Franziska Kloos: Jennifer Walshe. Spiel mit Identitäten, Hofheim 2017, S. 101.

29. <https://www.youtube.com/watch?v=m1vnZdCNYC8> (Abruf: 30.12.2018).

30. <https://blogs.nmz.de/badblog/2018/09/13/anleitung-zur-tomatenzucht/> (Abruf: 30.12.2018).

31. <https://vimeo.com/147046894> (Abruf: 30.12.2018).

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A Mediation

Bill Dietz & Diego Grossmann

As many readers may remember, during the 2017 Donaueschinger Musiktage, the world premiere of Argentine composer Diego Grossmann's orchestral work *æquilibrium* was interrupted by participants in American composer Bill Dietz' L'école de la claqué. Dietz' claueurs walked onto the stage of the Baarsport-halle during the performance of Grossmann's work and remained standing there silently in front of the SWR-Sinfonieorchester until long after the performance of *æquilibrium* was complete.

In the spirit of critical civility that we believe is a core value of our New Music community, we felt it was important to bring Dietz and Grossmann together to talk through this bizarre occasion, and to perhaps find some common ground. The following is a transcript of their encounter, recorded by Grossmann. The composers met on December 18th, 2018 at the Café Konzerthaus in Berlin.

[recording begins with 1:38 of silence, cafe noise]

WAITER: So... Bitte schön: einmal Milchkaffee. Einmal doppelter Espresso.

BILL DIETZ (BD): Danke sehr.

[long pause, cafe noise]

DIEGO GROSSMANN (DG): Well, after the great success of my little *æquilibrium* in its international performances since the Musiktage, I suppose I could thank you for your disgraceful disruption – audiences have loved to hear all about it! [laughs] I certainly hope you got all that you wanted from it! [laughs]

[another long pause]

DG: You have nothing to say for yourself?

BD: I'm glad to hear it was played elsewhere.

DG: Oh yes, in Buenos Aires, Mexico City, Madrid, & Orlando! With standing ovations! You should also be pleased to hear that I've been asked back to Donaueschingen in 2021, as a part of their 100th anniversary engagement with the »Global South!«

BD: That's something I thought to ask you about... about the role of indigeneity in *æquilibrium*, what you mention in the program note.

DG: The answer to this question is complex, let me first of all explain to you briefly about my compositional work. Certainly in life there are some things we don't choose like personality and taste, and I can assume the same thing happens in music. In my case there is a poetry that is sensitive to an intimate lyrical expression, and that contrasts more with dramatic expressions. I search for such impressions that are suggested instead of expressed in a rather affirmative fashion. In *æquilibrium*, during my field research, I found that the word »union« and »balance« share the same meaning on the coast of Kukulaya (Nicaragua); moreover, I discovered that that meaning arose in the nineteenth century, which made me rethink the negative idea of colonialism versus post-colonialism. Perhaps in this case Hegel was right in considering the positive aspects of

coloniality as a structure of unification between worlds! Without the external influence of a more developed civilization, perhaps balance and union would have never been taken into consideration in this unique way. So, more than about the anthropological facts of indigeneity, my opus is about rescuing these concepts that perhaps would otherwise have been lost.

[long pause]

BD: [laughs to himself] I'm just realizing that I agreed to whatever this »interview« is out of some kind of white guilt... But now... I'm kind of speechless... Neue Musik deigns to »look South« after a hundred years of eurocentricity and who do they find but you – Diego Grossmann!

DG: But we all know that certain aspects of what we today call Western music are still creating new paths that would have never been possible without the reinvigorating influence of other cultures. I believe that history and music work as two worlds interacting in spirals! [pause] A student once asked me, »Why western music?« I was shocked at his blindness since the answer is clear and sitting on top of everyone's piano! Just think of polyphony – if you closely study the history of music, one realizes the degree to which polyphony has aided the development of music in other cultures – Palestrina, Monteverdi, Wagner... How can we deny a tradition modeled on the organic whole of the natural order? – that allows us to articulate a certain hierarchy, to follow a certain system – in my case, the order of sounds, the order of form, the order of orchestration, the narrative that we are responsible to care for when we create a new composition. The musical aesthetics and contemporary compositional techniques that I was exposed to in my years in France were such

enhancing experiences! – they led me to explore the path towards timbral richness and subtlety; towards intimate expression and attention to detail. It's a music in which you must make an effort to get inside the music, in your hearing, as the music won't necessarily impose itself on you. This is something you yourself must understand, as I've been told your »work« concerns itself with listening!

BD: I mean... I... For me the kind of listening you're talking about is a massive problem – maybe the problem in music – just how deeply and »intimately« internalized the horrific inheritance of this genocidal continent still is. We know all too well how to »get inside« it because it got into us a long time ago... and I guess it's a symptom of just how much that way of listening is also still »in« me that I keep being surprised by how low things can still go in New Music... like this summer in Darmstadt, my first visit – it was so much worse than I ever imagined...

DG: Well I certainly don't know what you mean by worse! The efforts of its organizers in the last years proves that Darmstadt is in good hands – someone like you in particular should appreciate all of their generous concessions to »political correctness«, no? Of course we can assume that there might be discrepancies in the quality of the content through the years, but it still remains a cornerstone for young composers. And thanks to Darmstadt, we are gratefully receiving support for the creation of Austral-Encuentros Musicales, a platform intended to bring the people of Latin America closer to the newest tendencies in Western avant-garde music. Our task is to educate, provoke, and enhance – as Darmstadt did and is still doing right now, but in societies that have unfortunately as yet been barred from the riches of this cultural

reservoir. In 2019 we have plans for four seminars in South America, and five more are planned for 2020. It is time again to make musicians wake up from the lethargy of today's world! To reconfirm the centrality of the classical heritage in our countries' institutions and cultural policies – to make New Music great again.

[long pause, the first bell announcing the impending 8pm concert rings]

BD: Well... it seems like more and more people here in Germany agree with you. Marc Jongen from the AfD, for one for sure. [pause] I start to realize that Jongen's appreciation of Wolfgang Rihm and the greatness of »occidental« culture is not just »their« problem, but »ours«. Jongen isn't just appropriating »high culture«, there's somet-

hing fundamentally already in it that's aligned with him, them. Or rather, that the relationship between that »endangered« »special« music which calls itself »New« and white supremacy is not just incidental or contingent, but essential, fundamental... there in the very notion of »autonomous art« itself...

DG: [snorts] I agreed to be in dialogue with the assurance that you would be civil – because I imagined you would at the very least try to explain yourself – what concrete goals you wanted to achieve with your »action«. I even imagined you might be courteous enough to apologize! But I see now that you can do nothing but continue with your crude, puerile, senseless attacks!

[another long pause, the second bell rings]



Cafe Konzerthaus Berlin. Foto: Diego Grossmann

DG: [to the waiter] Garçon, can we have the check, please?

BD: I'll get it, go ahead to your concert.

[recording cuts off abruptly] •

Diego Grossman ist ein argentinischer Komponist instrumenteller sowie elektronischer Werke. **Bill Dietz** ist US-amerikanischer Komponist akustischer und konzeptueller Werke. Die Redaktion lernte sie nach dem geschichtsträchtigen Clash in Donaueschingen 2017 kennen.

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Komponierte Bilder – Komponistenbilder

Über den Markt der Selbst- und Fremdbilder von Komponist*innen

Tatjana Mehner

Was tut ein Komponist? Er komponiert! Wie das aussieht, wenn jemand dergleichen tut, darüber mögen sich die Geister scheiden. Dennoch haben wohl alle am Musikbetrieb Beteiligten klare Bilder im Kopf, wenn es um diesen Schaffensakt und die aktive Schöpferpersönlichkeit geht. Und ganz Besonders, was das Äußere dieses Schöpfenden an sich angeht...

Solche Bilder sind abhängig vom Zeitgeist; und damit spiegeln sie auch immer ein großes Stück weit das jeweilige sozial-ästhetische Konzept und Verständnis musicalischer Schöpfung, transportieren und bestätigen dieses zugleich und finden gleichwohl in diesem selbst Bestätigung. Als Kondensat zeitunabhängiger und zeitabhängiger Komponenten lassen sich diese abstrakten Images vom Komponisten quasi vergegenständlicht in Musikerporträts wiederentdecken, verfolgen und wirken als solche gleichzeitig in den Musikmarkt zurück, werden mehr und mehr zum Instrument der Selbstvermarktung, aber auch ästhetischer Begründung und Erklärung. In fünf Thesen und drei Beispielfällen sollen im Folgenden sinnfällige mit dem Wechselspiel von Komponistenbild und Komponist*innenbildern einhergehende Phänomene diskutiert werden.

»Du sollst Dir kein Bild machen...« - das bildlose Bild
Bis heute sind die in unserer Gesellschaft etablier-

ten Vorstellungen vom Komponisten durch das in der Romantik etablierte Konzept der Genieästhetik offensichtlich oder zumindest latent geprägt – mit Ausnahmen und Aufweichungen vor allem an jenen Rändern, an denen Präsentations- oder Produktionsform mit erheblich gegenständlicheren Handlungen verbunden sind, was eine per se sehr viel deutlichere Bildlichkeit zur Folge hat – was insbesondere natürlich für alle Bereiche elektroakustischen Komponierens von den Anfängen an nur zu deutlich ist. Dennoch ist auch hier Visualisierung niemals frei von einer aus dem romantischen Geniebegriff abgeleiteten Idee der bildlosen Bildhaftigkeit, der eine fast schon religiöse Komponente innewohnt.

Komponieren erscheint als musikalischer Schöpfungsakt aus dem von einer höheren Macht gegebenen Genie heraus. Der so aus sich heraus Schöpfende wird zu einer höheren Instanz, die sich nicht – oder nur notfalls, momentan und zweckorientiert – von äußeren Trends und Forderungen abhängig macht; entsprechend folgt dieser Schöpfer nur bedingt modischen Erwartungen und legt nur ansatzweise Wert auf seine soziale Wirkung, seine äußere Erscheinung. Die implizierte Reibung an jeglicher Konvention ist offensichtlich; damit auch der Gedanke, dass sich das Wesen dieses Genies der Abbildbarkeit entzieht – zugespitzt, dass man sich ganz im göttlichen Sinne kein Bild von ihm machen könne