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INTERNATIONALE FERIENKURSE FÜR NEUE MUSIK IN DARMSTADT FROM THE YUGOSLAV PERSPECTIVES

Abstract: Directors and other staff members of the Internationales Musikinstitut Darmstadt maintained relations with institutions and composers in the former Yugoslavia throughout the Cold War. However, not enough attention has been paid to such a relationship in writings on the history of the Darmstädter Ferienkursen. This study aims to partially reconstruct the exchange between Darmstadt and Yugoslavia that was lost to time. It is based on documents gathered in the IMD Archiv and interviews with many Yugoslav delegates who attended Darmstadt in various decades. This paper aims to provide supporting information regarding motivation, impact, impressions of concerts, seminars, performances, and results obtained in the musicians' careers.

Keywords: IMD Archiv, Darmstadt, New Music, Yugoslavia, Zagreb Music Biennial

Introduction

The Kranichsteiner Musikinstitut Darmstadt (from 1963 Internationales Musikinstitut Darmstadt), under the leadership of its directors Wolfgang Steinecke, Ernst Thomas, and Friedrich Hommel launched initiatives to bring composers, instrumentalists, and musicologists from the former Yugoslavia, which resulted in their visits through the awarding of scholarships provided by the IMD and the DAAD.¹

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¹ Inge Kovács, "Die Ferienkurse als Schauplatz der Ost-West Konfrontation", in:

Despite the high quality and range of the musical output of composers from the former Yugoslavia, the Yugoslav participation in Darmstadt courses has never been thoroughly investigated in the past using the materials kept in the IMD Archiv. What did Darmstadt represent to the composers, musicians, musicologists, and conductors who came to that global event at various points in time? A promising attempt that helped Yugoslavia and other continents establish avant-garde musical ties during the Cold War was the establishment of the *Music Biennale Zagreb* in 1961. The inauguration of the *Yugoslav Music Forum in Opatija* in 1964 led to propagating local musical works and drew musicians and composers from abroad.² The involvement of Wolfgang Steinecke, Ernst Thomas, Hans Heinz Stuckenschmidt, Milko Kelemen, Josip Stojanović, Ivo Malec, Branimir Sakač, Silvio Foretić, Dubravko Detoni, Eva Sedak, Seadeta Midžić, and others was crucial for spreading foreign avant-garde music across Yugoslavia and for the appreciation of Yugoslav compositions outside of Yugoslavia.



Photo 1: Ivo Malec Signature: IMD-B3002757 Date: n.d.
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Gianmario Borio and Hermann Danuser (Eds), *Im Zenit der Moderne. Die Internationalen Ferienkurse Darmstadt 1946–1996*, Freiburg, Rombach, 1997, 116–140.

² Seadeta Midžić, “The Music Biennale Zagreb”; email sent in May 2022 to the author of this article with the manuscript.

The article offers a range of perspectives on the Darmstädter Ferienkurse, in testimonies showing the historical significance of this global event in the careers of some composers, instrumentalists, and musicologists who were a part of the avant-garde music scene in Yugoslavia. Due to his involvement in the promotion of the Darmstädter Ferienkurse through writings in *Zvuk* and lectures at the Academy of Music of Ljubljana, Janko Grilc, despite his relative obscurity among Slovenian musicologists, appears to have played a significant role.

Dragotin Cvetko made a name for himself as a dedicated musicologist who sparked interest in the Darmstadt School, but his monopolizing and dominant position in Slovenia's musicological scene hampered the rise of other colleagues who moved to other nearby Yugoslav nations in search of a professional niche. The dedication Milan Stibilj demonstrated while he was a student in Berlin is especially noteworthy. He made several attempts to improve his relationship with Ernst Thomas, the director of the IMD. This effort culminated in the sending of works that increased knowledge about the compositional output of composers from Ljubljana, including the legacy of Igor Štuhec, who studied composition with Boulez and Stockhausen in Darmstadt. Undoubtedly, the 1961 launch of the Music Biennale in Zagreb was crucial for widening horizons. It sparked international movements, problems, and enhanced constellations of ideas while drawing visitors from Darmstadt, Cologne, Paris, and New York.

The discussions with Darmstadt thus made sense in the context of the Zagreb Biennial acting as a bridge between cultures. Wolfgang Steinecke, who had been invited to attend the Biennial in 1961, presented a lecture on "Neue Musik Darmstadt 1946–1960". Steinecke covered topics such as the early years of the Ferienkurse in the post-World War II era, Stockhausen performances conducted by Hermann Scherchen, and concerts featuring music by Stravinsky, Bartók, and Hindemith, similar to the oral communications from participants who came from different countries informing the Kranichsteiner Ferienkurse attendees about musical life in places like Egypt, Australia, England, the United States, etc. in 1949 and 1950. Between 1950 and 1953, the works of composers like Varèse, Webern, and Messiaen were highlighted in Darmstadt. Young composers have the chance to perform at Forum concerts thanks to Steinecke's direction and Wolfgang Fortner's collaboration. Steinecke provided a basic overview of the evolution of courses in Darmstadt over a 15-year period in his talk with musical examples for the Zagreb audience.

Josip Stojanović's significant contributions to the Zagreb Music Biennial's development over the years included, among other things, arranging the trips to Darmstadt of the Yugoslav participants, musicologist Nikša Gligo, composer Dubravo Detoni, and conductor Igor Gjadrov, and bringing in guest musicians and groups with a Central European connection. In addition, Wolfgang Steinecke and music critic Hans Heinz Stuckenschmidt worked together to promote the Zagreb Biennial through radio and newspapers in West Germany and other countries. It was necessary to ask whether Darmstadt had any bearing on Nikša Gligo's professional life. It is still unclear, but his involvement in the Zagreb Biennale's artistic direction as well as his writings on Croatian New Music place this musicologist on a reputable level in the former Yugoslavia's cultural community. The varied endeavours of the composer Dubravko Detoni, who spent 40 years touring the world with the ACIZANTEZ instrumentalists, holding concerts in Europe, America, and Asia, attest to the extent of his internationalism and his dedication to promoting the works of Yugoslav composers both inside and outside of Yugoslavia. Detoni was emancipated and refused to submit to the strict rules of the Darmstadt school, yet his time at the Ferienkurse was crucial for the expansion of his networks.

Branimir Sakač's chairmanship of the *Music Biennale Zagreb* and the *Annual Review of Yugoslav Music* also makes reference to the development of contemporary music in Yugoslavia and its connections to Darmstadt. His ability to compose chamber music and music for movies, combined with his administrative skills, allowed the IMD and the Association of Yugoslav Composers to exchange scores, audio recordings, and publications (*Zvuk*), as well as lend resources to Krešimir Fribec and Marija Ritz at Radio-Televizija Zagreb.

For a number of reasons, including her musicological contributions to the Croatian avant-garde musical scene, particularly the Zagreb Biennale, which was established on a living platform with revolutionary ideas during the Cold War, the musicologist Seadeta Midžić, who was connected to Professor Milo Cipra at the Academy of Music in Zagreb, deserves consideration. Her writings and her work as a symposium moderator demonstrate her potential as one of the forerunners of modern music intimately associated with emerging trends. Her time at Darmstadt gave her access to a variety of performances, panel discussions, and seminars led by eminent academics. She also had the opportunity to interact with other Yugoslav contemporaries including Silvio Foretić, Janko Jezovšek, and Bogdan Gagić. Divergent per-

spectives exist among these composers regarding Darmstadt. Seadeta considered Darmstadt to be an attractive location, although Janko Jezovšek assured the author that Darmstadt was not a revelation. In 1965, Silvio Foretić was given a scholarship and assisted greatly by Milko Kelemen in his travels to Darmstadt. Young Foretić was then interested in a foreign country. Foretić canceled his participation in the Darmstädter Ferienkurse in 1966 and 1967 since he received a call from the JNA to do military service, which was then required in Yugoslavia. Darmstadt served as an excellent international benchmark that was crucial for understanding the Zagreb experiences. Darmstadt did not really affect him, despite its relevance. Although Foretić was only in Darmstadt for a brief period of time, several of his own beliefs at the time have since been proven to be true. The Ensemble for Contemporary Music's founders, Janko Jezovšek and Silvio Foretić, resided in Germany for many years.

It is clear from Kelemen's accounts that the time in Darmstadt at the end of the 1950s was crucial for the research. It was necessary to directly confront the "official avant-garde" core to learn the new language and syntax. Only on that basis was it possible to develop meaningful syntheses for the future of new music. Almost every new composer who visited Darmstadt out of curiosity eventually became a satellite. Darmstadt, however, was also subject to some manipulation by the "musical rulers" of the time. This was only a passing phase with skilled composers, as they quickly established their own direction and refused to be manipulated.

Vinko Globokar entered Darmstadt as a result of his work as a professional musician, but his time at the Ferienkursen was also characterized by conflicts with Stockhausen, a composer who was enormously influential and dominant in the West German new music scene. Vinko Globokar, in contrast to other composers like Mauricio Kagel and Karlheinz Stockhausen, asserted without hesitation that all music had a political purpose in the fullest sense during the Darmstädter Ferienkursen in the 1970s. Vinko Globokar, a Slovenian immigrant who lived alternately in Germany, France, and Slovenia, must be considered while analyzing the Yugoslav exponents in Darmstadt.

The importance of exponents like Elena Zeskov-Dimkov on Radio-Televizija Skopje, Sotir Golabovski, and Kiril Makedonski – who are still relatively unknown in world musicology – must be emphasized in the Darmstadt and Macedonia interchange. In a notable creative compositional work that Golabovski produced, the echoes of the European avant-garde of the 1970s found a substantial reflection. He was also one of the pioneers of contempo-

rary Macedonian musicology. He has received numerous professional and societal honours for his work. It is also important to point out the study “Aleatorics – musical language represented in the works of Macedonian composers” that Prof. Valentina Velkovska-Trajanovska conducted at the IMD Archiv in the context of ties between Darmstadt and Macedonia.³

Professor and musicologist Mirjana Veselinović Hofman’s testimony highlights the significance of her time spent in Darmstadt since, in the 1970s, the Darmstädter Ferienkursen served as a comprehensive avant-garde platform, providing performance activities as well as theoretical and educational seminars that addressed the most recent compositional trends. She claimed that innovative concepts like integral serialism, aleatory, current electronic technology, interdisciplinary, and multimedia constellations were presented and discussed by knowledgeable lecturers. Analytical and theoretical explanations of the composers whose works were played at the concerts in Darmstadt were also included in the instructional activity. Darmstadt distinguished itself significantly from previous festivals that only featured the performances of compositional work. Mirjana Veselinović Hofman’s experience in Darmstadt had an impact on her musicological work because she attended lectures by Stockhausen and Ligeti and came into contact with the condensed auto-poetic discourses of other authors. As a result, the knowledge she gained from lively conversations, sometimes very aesthetical reflections in reference to new music, contributed to the development of musicological knowledge. She still recalls important performances by the Kontarsky brothers at formal concerts as well as those that were a part of some composers’ lectures.

The involvement of the musicologist Ana Kotevska forms a significant link in the musical ties between Darmstadt and Yugoslavia. In a rational and ritualistic Yugoslavia and Darmstadt, where young people were influenced by the hippie movement, Ana Kotevska’s intercultural experience in the Byzantine Choir in Belgrade, Neue Musik in Darmstadt with a letter of recommendation from Professor Dimitrije Stefanović, as well as her participation in the Third Channel of Radio Belgrade focused on the musical vanguard, place her in a relevant position.

Ivan Božičević made it quite evident that listening to Brazilian composers’ works, including those of Antonio Carlos Jobim, as well as performances by percussionist Airton Moreira, was more productive than most of the com-

³ Valentina Velkovska-Trajanovska, “Алеаторика – музички јазик застапен во творештвото на македонските композитори”, *Muzika*, Vol. 14, No. 17, 87–96.

positions presented at the concerts at Darmstadt. He made up for his auditory rejection with some conspicuous works. For him, breaking Darmstadt's aesthetic rules was essential. Jazz-influenced Ivan Božičević did not consider it problematic to compose tonal works intended for performances in Darmstadt, the holiest city of the rationalist Neue Musik.

The performance of Uroš Rojko's pieces, which received backing from guitar teacher Magnus Andersson, is referenced in his long account concerning the Darmstädter Ferienkurse in 1984. Rojko's financial struggles coincided with his education in Freiburg. Other Slovenian composers moved to Poland to study modern music since it was less expensive to live there than in countries like Germany, France, Austria, or Holland. Since the beginning of the Warsaw Autumn Festival in 1965, Poland has also provided outstanding instructors and contemporary local and international avant-garde music. Friedrich Hommel, who served as the general director of the Internationales Musikinstitut Darmstadt from 1981 to 1994, is also praised by Uroš Rojko. Although Rojko sees Hommel as a leader who was open to novel artistic concepts, other participants disagree, viewing Hommel as a leader who was international too but chaotic. Several pieces that were performed during concerts in Darmstadt, according to some, were under-rehearsed and performed poorly.

When Eva Sedak attended the Darmstädter Ferienkurse in 1988, she had the opportunity to converse with various colleagues and lectured on the heritage of the composer Josip Štolcer Slavenski, who was undoubtedly unknown in West Germany. This improved ties between Darmstadt and Yugoslavia.

When Nebojša Jovan Živković was a student in Mannheim in the early 1990s, he expressed an unfavorable opinion about Darmstadt, that it was tainted by pointless conversations. Regarding his compositional studies, it was evident that Milko Kelemen was highly liberal and let students express themselves freely, whereas Helmut Lachenmann was more systematic. Olga Jelaska continued her studies at seminars in the 1990s, in Bialystok (1995), and then in Darmstadt (1996). The interview's wording makes it clear that she was delighted at having taken the opportunity. She desired to learn and listen to contemporary works. She personally interacted with contemporary European composers at Bialystok and Darmstadt, and the Zagreb Music Biennale also featured performances of the music she heard in Poland and Germany. The experience in Bialystok and Darmstadt motivated her to compose music by developing the language itself, however, Olga Jelaska had learned many contemporary techniques throughout her study of composition, so it

wasn't something entirely new to her. Olga Jelaska argued that intellectual exaggerations were present in Darmstadt. She believes that the aesthetic principle must win out. Sanda Majurec gives a favorable impression of Darmstadt, which for her represented the opening up of a brand new universe associated with contemporary music.

Following the Cold War, the Society of Croatian Composers sponsored the trip by composers, including Vjekoslav Nježić and Krešimir Seletković from Zagreb, to Darmstadt in 1998. Since there was little competition in the 1990s, it was considerably simpler to obtain scholarships for attendance at international courses and festivals. The establishment of a network, primarily symbolized by the connection with the Bulgarian composer Milen Panayotov, was one of the pleasant parts of the stay in Darmstadt, according to Vjeko. A favorable outcome of the trip to the Darmstädter Ferienkurse and the seminars with Helmut Lachenmann is also revealed by the testimony of the Bosnian composer Igor Karača. It is noteworthy that composers from Serbia, Croatia, and Slovenia had more frequent relationships with the Internationales Musikinstitut throughout the Cold War. Despite the small number of Bosnian participants in Darmstadt, the calibre of compositional output and efforts to advance avant-garde music in Bosnia must be taken into account, creating parallels with the history of the Darmstädter Ferienkursen.

This article will now give an insight into the motivations and impressions of the numerous Yugoslav protagonists who attended the Darmstadt courses.

Wolfgang Steinecke (Darmstadt) and Janko Grilc (Ljubljana): Correspondence (1956)

Janko Grilc, a student at the University of Ljubljana's Department of Musicology, wrote to Wolfgang Steinecke on the advice of Willi Hofferbert with the goal of taking part in the Ferienkurse 1956. He had attended a German school and had access to lectures in Darmstadt during the Second World War. He submitted an application for funding to the Kranichsteiner Musikinstitut Darmstadt. Steinecke invited Janko Grilc, who also studied composition and piano, to be the accompanying pianist in Alois Hába's composition class, but Grilc turned down the offer because he didn't feel qualified for the assistant task. Grilc suggested that he sign up for classes in music theory.

Grilc requested works by contemporary Darmstadt composers from Steinecke and sent his compositions to the Kranichsteiner Musikinstitut

Darmstadt in collaboration with Professor Marijan Lipovšek, editor of the Union of Yugoslav Composers at the time. Grilc produced a report to be published in the journal *Zvuk* and intended to host a series of lectures about the Ferienkurse with the help of Prof. Fran Schiffrer, Rector of the Academy of Music in Ljubljana. He suggested to Steinecke to discuss the same subject in Darmstadt.⁴

Due to Janko Grilc's frequent correspondence with Wolfgang Steinecke, publications about the Yugoslav students who attended Darmstadt in the 1950s have been made possible. In 1957, the *Zvuk* magazine published information about the ties between Darmstadt and Yugoslavia. In his essay, Janko Grilc cited Milko Kelemen and Vlastimir Peričić, the Yugoslav representatives at Darmstadt that year.⁵

Correspondence between Uroš Krek at Radio Ljubljana and Steinecke (IMD) from 1956 to 1957

Uroš Krek, the head of Radio Ljubljana's music department, was able to link up with the *Kranichsteiner Musikinstitut Darmstadt* thanks to Janko Grilc and Wolfgang Steinecke. He requested recordings of Darmstadt events from Steinecke in 1956 in order to compile a report on the Darmstädter Ferienkurse. Krek claimed that Slovenes were eager to make modern music more widely accepted. In response, Steinecke suggested that Krek use copies of the Ferienkurse records in exchange for Krek providing a scholarship to a Yugoslav musician.

Krek replied, "We don't have any foreign currency, so we can't finance an artist in Germany. Therefore, we advise you to pick a young German musician who would travel to Dubrovnik for our annual festival (in August 1957) at our expense. We will give him a variety of recordings as well as knowledgeable advisors, and we would be delighted if that person later reported his impressions in your newspapers."⁶

⁴ About 20 letters that Grilc and Steinecke exchanged are still available in the IMD Archiv.

⁵ Janko Grilc, "Nova muzika u Darmstadtu", *Zvuk*, 9-10, 1957, 411-16. See also Melita Milin, "Cultural isolation of Yugoslavia 1944-1960 and its impact on the sphere of music: the case of Serbia", *Musicological Annual*, 51(2), 2015, 149. DOI:10.4312/mz.51.2.149-161.

⁶ Letter from Krek to Steinecke, September 17, 1956. IMD Archiv. The importance of this Slovenian composer and professor at the Academy of Music in Ljubljana, ethnomusicologist and chief broadcasting music editor has been succinctly documented in the

Figure 1: Program of concerts by the pianists Erika Frieser and Paul Traut in Yugoslavia
Signature: IMD-A100017-200344-11 Date: 1953-10. IMD Archiv.
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JUGOSLAVIEN.

KONCERTNA POSLOVALNICA LJUBLJANA

*Erika Frieser -
Paul Traut*

Koncert pianistov iz Kölna na dveh klavirjih

Paul Hindemith, SONATA ZA DVA KLAVIRJA (1942)
Carillon
Allegro
Kanon (Lento)
Recitativ na staro angleško pesem
Fuga (Moderato)

Igor Stravinski, KONCERT ZA DVA SOLO-KLAVIRJA (1935)
Con moto
Nekturno (Adagietto)
4 variacije
Preludij in fuga
☆

Witold Lutoslawski, VARIACIJE NA PAGANINIJEVO TEMO (1941)

Anton Heiller, TOKATA (1945)

Sergej Rahmaninov, 2. SUITA, op. 17
Introdukcija (Alta marcia)
Valček (Presto)
Romanca (Andantino)
Tarantela (Presto)

1.) LJUBLJANA — petek, 9. oktobra 1953 ob 20.15 v Filharmoniji
2.) MARIBOR — ponedeljek 12. oktobra 1953 ob 20 v Kazinski dvorani
3.) CELJE — sreda 14. oktobra 1953 ob 20 v Narodnem domu

SP 3137-53

following paper: Leon Stefanija, “Uroš Krek: Creative Concepts and Legacy”, *Musicological Annual*, 44(2), 2008, 11–16. DOI:10.4312/mz.44.2.11-16

As the main intermediary between Darmstadt and Yugoslavia – Milko Kelemen

Through significant individuals who mediated the composer's relationship in Zagreb, Milko Kelemen's quest to enroll in the renowned international courses for new music in Darmstadt was fulfilled. Kelemen, like Witold Lutoslawski in Poland and György Ligeti in Hungary, who lived under the sway of the secret service, had no knowledge of the evolution of New Music. Boris Kelemen, Milko Kelemen's brother, obtained a passport and was able to enter West Germany. He gave a piano sonata score to the composer Karl Amadeus Hartmann, who offered to write a letter of reference for Milko Kelemen for a scholarship to Darmstadt. Dr. Wolfgang Steinecke, a musicologist, journalist, and coordinator of the Kranichsteiner Ferienkurse für Neue Musik from 1946 to 1961 was the recipient of the letter.

Karl Amadeus Hartmann was contacted by Milko Kelemen while he was in Munich, the day before he arrived in Darmstadt. These two people came to know one another. Hartmann's powerful build, captivating face, and spontaneous friendliness made an impression on Kelemen. Walt Whitman, a spiritual authority, was the topic of conversation. During the conversation, Kelemen requested Hartmann to comment on Anton Webern, which immediately caused the Bavarian composer to take on a melancholy expression. He had been a student of Webern's, prior to the latter's untimely passing. The score of Karl Amadeus' VI Symphony was exposed to Kelemen. According to Kelemen, Hartmann's music is incredibly well-structured and connects with the cerebral aspect archetypically revealed from the depths of the unconscious. The success of the "Concertos Musica Viva" was discussed in that conversation. Karl Amadeus Hartmann was regarded by Kelemen as a fearless promoter and organizer of new music.⁷

According to Milko Kelemen's memoirs, he first met Wolfgang Fortner in 1957 at the Darmstadt Summer Course for New Music. On that occasion, he performed some compositions that still had folklore as an influence. "I don't like this sound very much, you need to visit me in Freiburg so that we can discuss new music together, Fortner responded." Fortner established contacts with the Bonn Ministry of Foreign Affairs and proposed a DAAD scholarship, but Kelemen was from a communist nation, thus the offer was declined. Fortner suggested that Kelemen would be able to receive a scholar-

⁷ Milko Kelemen, *Schreiben an Strawinsky: Notizen eines Komponisten*, Kalke, 2001, 36–39.

ship for twice as much in the Soviet Union to study with Shostakovich. After reconsidering the application, the Bonn committee granted the fellowship. When Kelemen arrived in Freiburg, he inquired as to how he ought to express his gratitude to Professor Fortner. “Once you’re a professor, you should aid new composers, get them scholarships, and set up performances of compositional works. That will be your means of saying thank you.”⁸

Theodor Wiesengrund Adorno, a renowned philosopher and musicologist who wrote the book *Philosophy of New Music*, conversed with Milko Kelemen in Darmstadt as well. Adorno regularly participated in the Darmstadt New Music Courses, where he gave lectures defending Schönberg, Berg, and Webern. Young composers were drawn to Adorno’s lectures, but the attendees found it difficult to comprehend the lectures’ content since Adorno spoke in a philosophical language that was exceptionally complex and difficult to understand. Adorno had a lot of charisma despite his discursive line being extremely fanciful.

According to Milko Kelemen, who wrote about daily life with Adorno:

I was particularly fascinated by Adorno since it seemed to me that he could discover the ‘secrets’ of the fundamental in music that had always bothered me in my adolescence and for which I could not find a solution. I had a unique method of interaction with Adorno in Darmstadt. I was aware that he left for breakfast at precisely half past eight. Five minutes early, I arrived at the canteen’s entrance. I joined Adorno for brunch when he got there.... Adorno and I had breakfast together, but it was really a more intimate conversation where I could ask him everything. “What about the music of Bartók and Stravinsky that you find so objectionable that I find so admirable?” “Dear Mr. Kelemen, I cannot converse with you on such a low level”, Adorno remarked, while blushing and sounding

⁸ Milko Kelemen, *ibid.*, 52. One of the most significant figures in the nascent Federal Republic’s post-World War II cultural rehabilitation was Wolfgang Fortner (1907–1987). He was not only the key composer in post-war Germany, along with Boris Blacher and Karl Amadeus Hartmann. He significantly contributed to the growth of New Music from 1945 on, particularly as a professor at the summer courses in Darmstadt, as a lecturer in Heidelberg, and as a professor at Detmold and Freiburg. He taught numerous people without having a “school” established, including Hans Werner Henze, Klaus Martin Ziegler, Hans Ulrich Engelmann, Bernd Alois Zimmermann, Rudolf Kelterborn, Milko Kelemen, Hans Wollschläger, Hans Zender, Nam June Paik, Robert HP Platz, Wolfgang Rihm, and many others. See the following book for more information on Wolfgang Fortner’s constellation of former students: Matthias Roth, *Ein Rangierbahnhof der Moderne. Der Komponist Wolfgang Fortner und sein Schülerkreis 1931–1986: Erinnerungen, Dokumente, Hintergründe, Porträts*, Rombach Litterae, 2008, 158.

plainly irritated. Disillusioned with Adorno, Kelemen partially discovered his spiritual ideologues in the philosophers and psychiatrists Carl Jung and Rudolf Otto.⁹

Along with Theodor W. Adorno, Wolfgang Fortner, and Karl Amadeus Hartmann, Milko Kelemen also formed close relationships with other individuals in Darmstadt, including Karlheinz Stockhausen, one of the most significant composers of the 20th century. According to Kelemen, that encounter led to a collaborative effort:

The first time I was in Darmstadt was in 1957. I got a scholarship for the summer courses in New Music, which was the official title. New Music was written with a capital “N”. In the tram I happened to meet my Viennese publisher, Alfred Schlee, the director of Universal Edition. As befitted an old Viennese, he was very polite, and he immediately said that in the same tram car was one of the most interesting composers’ personalities of our day: Karlheinz Stockhausen. He immediately introduced me to Stockhausen. My first impression was that he had a very cheeky manner and that he was an extremely egocentric but also extraordinarily intelligent composer. As soon as we got off the tram, Mr. Schlee moved away from us and I was left alone with Stockhausen. Suddenly he changed completely, he became unusually friendly. He spoke of wanting to write a composition with me and he behaved not as if he were my professor and I his student, but as if we were colleagues, “ *pares inter pares* ”. Stockhausen suggested that I come up with some versions of how I would like to write this composition. He also said he would pick me up the next morning at the abandoned monastery where all the participants of the summer course were staying. Almost the whole night I thought of possible solutions to this composition and finally, I found four versions of which I was very proud. The next morning, around eight o’clock, Stockhausen picked me up in an old VW. He was wearing a worn trench coat, somehow he seemed absent. As soon as we got into the car, he started talking about the possibilities of realizing our joint composition. It was a veritable waterfall of ideas, an incredible imagination, an intellectual delirium. In just ten minutes of our car ride together, he suggested more than 20 compositional variants. I knew exactly that he hadn’t thought about it all night like I had, but simply improvised for ten minutes. I was quite depressed in the face of such intellectual superiority and imagination. It is certain that Stockhausen is one of the most important composers of the 20th century, although in his music the meditation parts are often considered by the audience as “dry stretches” of our time, although the musical result does not always match the “thinking” flights of fancy.¹⁰

⁹ Milko Kelemen, *Schreiben an Strawinsky...*, op. cit., 45, 46.

¹⁰ *Ibid.*, 42, 43.

Milko Kelemen was originally taken aback by the structural fetishism that was prevalent in Darmstadt upon his arrival. In conversations, he underlined time and time again that artists should work toward the rational extension of the musical structure without impeding the unconscious's creative potential, which has a decisive impact on the composer's personality. Milko Kelemen met Wolfgang Fortner in Darmstadt, and he recommended a two-year stay in Freiburg. Kelemen was granted a DAAD (German Academic Exchange Service) scholarship through Fortner during this time, enabling him to travel to numerous new music festivals.

Ivo Vuljević, the director of the Zagreb Opera, Josip Stojanović, the head of the Croatian Concert Agency, and Milko Kelemen's brother Boris, a Zagreb art critic, all assisted Milko Kelemen early in his career as a composer. Kelemen came into intimate contact with the intricacy of the situation in contemporary music through his relationships with significant composers from the 20th century. Instead of encountering composers as they are portrayed in books, he really met them.¹¹

Differently evolved media and mediators frequently influence how music develops. Milko Kelemen achieved success on a global scale because of the assistance of exponents like Wolfgang Steinecke (director of courses for new music in Darmstadt), Heinrich Strobel (President of the International Society for New Music), Karl Amadeus Hartmann (Festival Musica Viva in Munich), Ivo Vuljević (head of the music department at Radio Zagreb), Paul Méfano (Ensamble 2E2M, Paris), Alberto Neri (Centre for New Music, Arrezzo), Mario di Bonaventura (Edition Schirmer, New York), Karl Ernst Hoffmann (Musikprotokoll, Graz), Alicia Terzian (Centre for New Music, Buenos Aires), Wataru Uenami at N.H.K, Tokyo (Nippon Hoso Kyokai), and Fred K. Prieberg (German musicologist).¹²

For a number of reasons, Milko Kelemen played a crucial role in the relationship between Darmstadt and Yugoslavia: he assisted in translating letters to directors at the Kranichsteiner Musikinstitut Darmstadt (from 1963 Internationales Musikinstitut Darmstadt) written by composers and instrumentalists who couldn't read or write foreign languages (Slavko Savić and others); he suggested Yugoslav musicians (Silvio Foretić, Janko Jezovšek,

¹¹ Milko Kelemen, *Klangwelten: Beiträge, Essays, Interviews*, Wilhelmshaven, Florian Noetzel, 1997, 44.

¹² *Ibid.*, 45–46. See also *ibid.*, 80–82, about “Équilibres – noch einige Erinnerungen an Darmstadt”.

Nedad Turkalj), composers, and music critics who required financial aid to attend Darmstadt; he established ties between Darmstadt and Biennale Zagreb; he proposed that Yugoslav instrumentalists give concerts at the Ferienkursen, including violinist Josip Klima; he supervised the transfer of Yugoslav compositional works to the IMD Library; regarding the Darmstädter Ferienkursen, he gave lectures in Yugoslavia. He developed relationships with key people, such as Dragotin Cvetko and others, who supported the idea of having directors Wolfgang Steinecke and Ernst Thomas as speakers at Yugoslav institutions. During a course he taught in Bratislava in 1964, Kelemen discovered there a particular passion for new music. He requested that some talented Czechoslovak composers, like Ladislav Kupkovič, Peter Kolman, Miro Bazlik, and Peter Faltin, be given scholarships by Ernst Thomas at IMD. In 1960, Kelemen established a connection between Wolfgang Steinecke and Josip Kalčić (Music Director of Radio Zagreb), and in 1964, he presented Milan Stibilj's pieces to Ernst Thomas.¹³

Milan Stibilj and IMD (1966–1975)

Milan Stibilj, a composer, sent a photocopy of his solo violin piece *ASSIMILATION*, which was released by Bärenreiter-Verlag, Kassel, to IMD on Milko Kelemen's advice. At the 21st Ferienkurse, Stibilj expressed a desire to hear this piece. (Letter to Ernst Thomas from Milan Stibilj dated January 24, 1966; IMD Archiv). "Naturally, I must first explain myself: I am a composer from Ljubljana, Yugoslavia, who is presently residing in Berlin thanks to a scholarship from the Berlin Artists' Programme. I apologize for utilizing your generosity. I would like to interact with your institute, though, and I kindly request your assistance. Can I come to see you, Mr. Thomas? Early November is a fantastic time for me. I intend to travel to Yugoslavia for a few days after the Amsterdam premiere of my electronic music, and I could stop in Darmstadt along the way."¹⁴ In 1968, Stibilj went to see Ernst Thomas in person.

Continuing his correspondence with Ernst Thomas, Milan Stibilj said, "In Berlin, I produced my piece *Slovenian Requiem* with the RIAS Chamber Choir and the Berlin Radio Symphony Orchestra. The RIAS Chamber Choir is a fantastic group, and I had a great time practicing the challenging piece

¹³ There are 243 records in the IMD Archiv about Milko Kelemen in Darmstadt, including numerous German letters (many of which were handwritten by the composer), some pictures, audio recordings, etc.

¹⁴ Letter from Milan Stibilj to Ernst Thomas dated September 16, 1968, IMD Archiv.

with them. The composition I'm working on right now is a pretty intriguing exercise for me. GRJANA for strings. Would these pieces be able to have their world premieres during the summer courses?" Stibilj obtained IMD catalogues and attended the Ferienkurse in 1969. He contributed his compositional works to the IMD Library between 1966 and 1975.

Igor Štuhec and IMD (1963–1969)

Igor Štuhec, who wrote for the IMD from Ljubljana, is one of the interlocutors who contributed to the Darmstadt/Yugoslavia relationship. When he first spoke with the IMD, he stated:

Honorable Music Institute, for several years I have been interested in the composition courses on modern composer techniques. However, up to now, I have not had the opportunity to visit them, since I did not have the money to stay in Darmstadt. I would very much like to take part in your courses, which will take place in July. I would like to know if your institute distributes possible scholarships to the participants or some support that could enable me to attend the courses.... I am a composer, I graduated in composition from the Music Academy in Ljubljana in 1960. I compose solo instrumental chamber pieces and orchestral compositions. Lately, I've been writing in twelve-tone series. My works are performed at concerts and on the radio in all major cities of Yugoslavia and abroad. Some solo and chamber pieces have already appeared in print. Allow me to quote some of my works: a symphony, the ballet "Kartenspiel", a concert fantasy for horn and strings, "Modelle" for a small orchestra, Nonet, "Silhouetten" for horn and string quartet, a string quartet and others.¹⁵

Štuhec's application form states that he wanted to attend the following seminars: *Necessity of an aesthetic* (with Pierre Boulez), analysis: *Groups* for 3 orchestras (Karlheinz Stockhausen), composition: complex forms (Stockhausen). At the Ferienkurse 1964, his composition *Silhouetten II* was chosen for performance.

As the mediator between IMD and the Muzički Biennale Zagreb, Josip Stojanović

Josip Stojanović was a key person in the 1960s in the interactions between the Darmstädter Ferienkurse and the *Muzički Biennale Zagreb*. Stojanović invited Wolfgang Steinecke to deliver a lecture at the Zagreb Biennale (1961) on the subject of "Neue Musik Darmstadt 1945–1960" in letters co-signed

¹⁵ Letter from Štuhec to IMD, May 8, 1963, IMD Archiv.

with Milko Kelemen. Additionally, Steinecke and Dragotin Cvetko's interactions were mediated through Stojanović and Kelemen. In May 1961, Cvetko asked Steinecke to speak to the Academy of Music and Radio students in Ljubljana. Through Stojanović, Steinecke received an invitation from Josip Kalčić in Belgrade.

Additionally, in 1963, Stojanović attempted to get Bruno Maderna's Internationales Kranichsteiner Kammerensemble to participate at the Zagreb Biennale. On German radios and in newspapers, Wolfgang Steinecke promoted the Zagreb Biennale. Stojanović wrote letters of recommendation for some talented Yugoslavs who required financial aid to attend Darmstadt, such as Nikša Gligo and Dubravko Detoni.¹⁶

Branimir Sakač and IMD (1961–1970)

Branimir Sakač served as the director of the *Zagreb Music Biennial* (1972–1973) and the *Annual Review of Yugoslav Music*, established in 1964. He also served as a vital link between the IMD and Wolfgang Steinecke, the publisher of the Zagreb Composers Union, and the IMD and the *Jugoslovenska Muzička Tribina* (Yugoslav Music Forum). Inquiring about Yugoslav composers' works to be kept at the IMD Library, Wolfgang Steinecke wrote to the Udruženje kompozitora Hrvatske (Association of Croatian Composers) and provided them with the *Programmhefte der Internationalen Ferienkursen für Neue Musik Darmstadt*, Vierten Band der *Dokumentationschrift Neue Musik in der Bundesrepublik Deutschland*, which the IMD publishes every year. The International Society for New Music's German branch's general secretariat was the IMD.

Articles by Branimir Sakač about *Darmstädter Ferienkursen* were printed in Yugoslavia (probably in the ZVUK). He recommended Dubravko Detoni for an IMD scholarship. "Mr. Detoni is one of the most significant composers of contemporary Yugoslav music and one of the most promising young Yu-

¹⁶ See Letters preserved in the IMD Archiv. Nikša Gligo has experienced health issues recently. The author of this paper made attempts to get in touch with the Croatian musicologist, but he never heard back regarding the effect of Darmstadt on Gligo's career, who for a while was closely associated with the Zagreb Biennial for Contemporary Music. Gligo is a prolific scholar who debated Croatia's contemporary music in a number of publications. Nikša Gligo, "Nova hrvatska glazba", in: Mislav Ježić (Ed.), *Hrvatska i Europa: Kultura, znanost i umjetnost*, vol. 5, Zagreb, Hrvatska akademija znanosti i umjetnosti – Školska knjiga, in print.

goslav composers. Mr. Detoni has won various honours and recognition for his work, which has drawn interest in many European nations so far.”¹⁷

Considering Branimir Sakač's legacy in regard to Darmstadt, at *Radio Zagreb*, he served as a mediator between Wolfgang Steinecke and Krešimir Fribec (as well as Marija Ritz): “I've made efforts to give you music scores and sheet music from our composers at the composers' association publishing house.” (IMD Archiv, letter from Sakač to Steinecke dated October 30, 1961). Fribec contributed volumes of writings by Yugoslav authors, while Steinecke sent recordings of works (Directory of tapes in Darmstadt). Sakač pleaded with the publisher of *Zvuk* to send the numbers of various editions (issues) to IMD.

In spite of Wolfgang Steinecke's death in a car accident in December 1961, the Darmstadt/Yugoslavia exchange was continued by Ernst Thomas and Branimir Sakač. The IMD's director forwarded the following publications in 1965: *Darmstädter Beiträge zur Neue Musik*, volumes 8 and 9; *Neue Musik in der Bundesrepublik Deutschland*, volume 7/8, Program booklets from the years 1964 and 1965. Ernst Thomas was extremely interested in obtaining new Yugoslav works because the library and archive in Darmstadt were rebuilt in 1963. The Zagreb Biennial publications and bulletins were sent by Sakač.

Ernst Thomas was asked by Branimir Sakač to attend the Yugoslav Music Forum in 1967, which was preparing a list of the most recent compositions by Yugoslav composers. The Forum's schedule featured four recorded performances and six concerts including works by Yugoslav composers. The majority of the pieces scheduled for performance at the concerts were world premieres. According to Sakač's assurance, the Pozornica Opatija, the event's organizer, would pay for both the hotel and the cost of travel from Darmstadt to Opatija (Letter from Sakač to Thomas, September 27, 1967, IMD Archiv). Branimir Sakač sent the Yugoslav Music Forum booklets to the IMD. Ernst Thomas responded, “I like the newest work by Yugoslav composers, but I'm unable to visit Opatija owing to other commitments”.

Branimir Sakač also provided the IMD with the following letter of recommendation: “On behalf of the Muzički Biennale Zagreb, I would like to warmly recommend the ZAGREBER WIND QUINTET, whose members wish to take part in the lectures in the instrumental studio of the International Summer Course for New Music. This ensemble of young artists has

¹⁷ Letter to Ernst Thomas from Branimir Sakač dated May 15, 1970, IMD Archiv.

recently had notable success in Yugoslavia and abroad; they interpret contemporary music works. This ensemble is increasingly turning towards the study and performance of the most recent works of the avant-garde, it tends to apply the latest achievements in music and uses the experience. The five young people are enthusiastic musicians who take their engagement very seriously. Hence their desire to attend the seminars and the instrument studio.... I enclose this letter with the program of the Days of New Music Hannover 72, where the Zagreb wind quintet has performed, as proof of its activity.”¹⁸

Each participant received a grant of 50%, as approved by the IMD. The following names’ registration forms are still available in the IMD Archiv: Georg Draušnik, (Oboe), Zoran Despot (Flute), Stjepan Mateić (Horn), Aldo Grbin (Clarinet), Anton Žarn (Bassoon).

Regarding the Ferienkurse 1965 and the Music Biennale Zagreb, Seadeta Midžić

Seadeta Midžić studied music history and was recommended for a DAAD scholarship by Milo Cipra, a composer and professor of composition and aesthetics who was the Zagreb Music Academy’s dean at the time. For a student who was particularly interested in modern occurrences and new creations across all fields, it was a fantastic chance. She stated that Darmstadt was a significant turning point in her life since it represented the fulfilment of her deep desire and need for information. It also represented an adventure during a time when it was difficult to travel and when it was difficult to obtain books and records.

I met Silvio Foretić, Janko Jezovšek, and Bogdan Gagić, three young composers from Zagreb who were all Kelemen students, much to our astonishment. In Zagreb, Foretić and Jezovšek created a renowned avant-garde revolutionary new music ensemble, and I recall that they participated in a concert of scholarship recipients at the conclusion of the summer courses. Foretić afterward pursued his studies in Cologne under Herbert Eimert and Bernd Alois Zimmermann thanks to a second DAAD grant and lived there for the remainder of his productive life. In addition, Janko Jezovšek resided in Germany.

In 1966, Alfons Kontarsky performed the first piano sonata by Gagić as a part of a summer course that included pieces by Zimmermann, Stockhausen, Boulez, Brown, Bussotti, Grandis, and De Pablo. Gagić once worked as a music lecturer

¹⁸ Letter from Branimir Sakač to Ernst Thomas, April 25, 1972, IMD Archiv.

at the Zagreb Academy of Dramatic Arts and Film. It was significant that he worked with the choreographer Milana Broš.¹⁹ I was enchanted by Maderna in the afternoon, tired after lunch, speaking of scores with a wonderful experience, lightness, and detachment, impressed by Boulez who spoke about *La Mer* before the examples on the blackboard in many colours – good for me – first in German then in French, I learned much from Kontarsky's brilliant remarks-analyses of playing from students, met Sigfried Palm, who later commissioned Kelemen for *Opera bestial / Apocalyptic* (with Arrabal), was impressed with Adorno's performance in the evening – a deep Silence of fascination with the full hall, trying to follow the meaning of his long phrases and then unbelievable applause broke out. Do we really understand? The doctrine of demonstration of fateful, inescapable authority – yes. Small friendships, gestures, words, or games by the other scholarship holders were important for me and at the same time a nice experience. The city pub where you could meet everyone in the evening, too. But maybe the most important: new music, people, philosophy. The Music Biennale Zagreb (1961) opened the world to us and awakened a deep yearning for something new.... The Biennale was not only a shock and fascination for intellectual and artistic circles, but was a school, a living laboratory of my generation.²⁰

Igor Gjadrov in Darmstadt?

Josip Stojanović, and Wilhelm v. Klewitz, consuls at the Federal Republic of Germany's consulate in Zagreb, had a brief conversation on the Biennale and the IMD's relationship. Stojanović took advantage of the chance and suggested that Igor Gjadrov, the supporting conductor, attend the Ferienkurse in 1967. At the time, Hans-Heinz Stückenschmidt, a music critic and professor in Berlin, knew Gjadrov since he had performed concert works at the Muzički Biennale Zagreb and was the leader of the MBZ Group. The consul requested financial aid from the DAAD for Pavle Dešpalj and Igor Gjadrov.²¹

“But our scholarship monies have been depleted for a while”, Ernst Thomas informed Hubert Scheibe of the DAAD. “Based on the DM 10,000 you kindly gave us and our own cash, we have already welcomed 30 Czechoslovaks, 7 Romanians, 8 Hungarians, 2 Poles, 1 Yugoslav, and 1 Bulgarian. Please make Mr. Gjadrov the recipient of a scholarship.”²² Hubert Scheibe

¹⁹ Gagić's correspondence with Darmstadt between 1958 and 1977 is to be found in letters that were kept in the IMD Archiv.

²⁰ Seadeta Midžić in response to the author of this paper. April 2022.

²¹ Letter from Wilhelm Klewitz to Ernst Thomas, on June 8, 1967, IMD Archiv.

²² Letter from Ernst Thomas to Hubert Scheibe, on June 14, 1967, IMD Archiv.

mentioned that a scholarship for Gjadrov was set up for the Ferienkurse 1968 in a letter he wrote to Mr. Klewitz.

Vinko Globokar's history in Darmstadt and his actions

Vinko Globokar frequently heard the advice to “go to Darmstadt” while he was a student in Paris in the 1960s. The center of modern music is there. He finally arrived in the mystical city in 1968, but he was there to work rather than study. In his *Music for a house* concept, Stockhausen invited various performers to a marathon concert series. Together with Carlos Alsina, Michel Portal, Jean-Pierre Drouet, and Vinko Globokar, they made the decision to create the Free Music Group, afterward known as New Phonic Art, in 1969. Together with the Stockhausen ensemble, which was comprised of Aloys Kontarsky, Harald Bojé, Rolf Gehlhaar, and Johannes Fritsch, the group gave a performance at Darmstadt in 1970. Stockhausen practiced his *Opus Aus den sieben Tagen* during that encounter.²³

Trudu (1992) claims there was a disagreement between Stockhausen and Vinko Globokar about the use of political instrumentation in involved music. The criticism was addressed by Stockhausen. Vinko Globokar also engaged in a vigorous debate, asking: Who should be the author of the improvised sections of *Aus den sieben Tagen*? As a trombonist who devotes his time to composing, Vinko Globokar stated that he should also be seen as a co-author and share some of the blame for the final aesthetic product. In response, Stockhausen argued that since he wrote the text directing the individual work's compositional process, he should be held solely accountable. Globokar pushed on the moral matter and, in a contentious request, asked that his name be changed to “anonymous” on the album cover.²⁴

The following are some significant Vinko Globokar activities in Darmstadt:

Ferienkurse 1969: Interpretation seminar Heinz Holliger, at the same time rehearsal of the Vinko Globokar piece *Discours III*

Ferienkurse 1970: Free interaction of the New Phonic Art Ensemble with Claude Vivier, Carlos Roqué Alsina, Vinko Globokar.

²³ Vinko Globokar, “*Es war einmal...*”, in: Rudolf Stephan (Ed.), *Von Kranichstein zur Gegenwart. 50 Jahre Darmstädter Beiträge zur Neuen Musik*, Stuttgart, Daco Verlag, 1996, 376–381.

²⁴ Antonio Trudu, *LA “SCUOLA” DI DARMSTADT. I Ferienkruse dal 1946 a oggi*, Milano, G. Ricordi, 1992, 206–207.

Ferienkurse 1974. Lecture series “Composing 1974”: The relationship between nature and culture as a compositional problem (lecture with music examples).

As an interpreter, improviser, and composer, Globokar addressed personal unification in his lecture in Darmstadt in 1974. Globokar developed a reputation for his innovative execution methods and dramatic additions in works that incorporated gestures, facial expressions, motions, sung and spoken voices, as well as other body parts. He emphasized how the subjective, psychological, and incidental components that cause a consistent response merge with the intellectual constructivism of serial composition. According to him, free improvisation boosts a composer’s self-assurance and encourages collective openness, which makes it feasible to engage in social and political critique. The audience and artists, who are typically viewed as music creation robots, have Globokar questioning their customary actions and psychological tendencies. Each instrumentalist has opportunities for personal invention and engagement thanks to the stage’s formation of psychological relationships that create varying degrees of reliance and provide a framework for the development of reaction principles. In a group performance, each musician makes use of the community and interactive human energy to improve communication with the audience. This situation elevates the musicians’ status, giving compositional works a complementary role. Globokar analyzes opportunities for group participation for all instrumentalists in the process of communication and body-instrument interaction. To ensure that each musician is connected to others through imitation, integration, reaction, and interaction as well as through dependence on one another and on loudspeakers, electronics, or the visual, the connections between performers and composers must be multiplied in this performance environment. The process of sounds emerging as a result of linguistic, psychological, and energy difficulties is being focused on rather than the final composition since it can represent a more focused socio-political engagement.²⁵

²⁵ Rainer Nonnemann (Ed.), *Mit Nachdruck. Texte der Darmstädter Ferienkurse für Neue Musik*. Edition Neue Zeitschrift für Musik, Mainz, Schott Music GmbH & Co. KG, 2010, 55.



Photo 2: Heinz Holliger and Vinko Globokar on the microphone
Signature: IMD-B3000587 Date: 1972
Picture from IMD Archiv. Used with permission.



Photo 3: Free Music Group members: Vinko Globokar, Carlos Roqué Alsina and Jean-Pierre Drouet. Signature: IMD-B3000573 Date: [1970]
Picture from IMD Archiv. Used with permission.

Mirjana Veselinović-Hofman in the Ferienkurse 1970 and 1974

Mirjana was inspired to attend the Ferienkursen by the journal *Darmstädter Beiträge zur Neuen Musik*'s publication and the city's reputation. She remarked:

My first attendance at "Darmstadt" happened sometime near the end of my musicology studies when my research affinities were already beginning to move clearly towards 20th century music; and my second attendance occurred after I graduated when my musicological interests were already focused on the problem circles of the musical avant-garde. Both times, as the main lectures, I attended the ones that were held by Karlheinz Stockhausen and György Ligeti.... In my inner Darmstadt 'echo' there remained memories of great performances (just to mention the participation of the Kontarsky brothers) not only at official concerts but at those performances that were an organic part of some composers' lectures (e.g. of Stockhausen's on his *Indianerlieder*).... I would say that just in my "Darmstadt" experiences with the new sound organization systems the basic points were established of my way of listening to the works structured on those systems. In large part, this was due to Stockhausen's courses, particularly to some of his purely practical instructions and suggestions.... "Darmstadt" 'supported' and strengthened my affinities towards the research of the musical avant-garde, and in this field of my scientific work left an important epistemological trace.²⁶

Lojze Lebič and Tomaž Sevšek in the Darmstädter Ferienkurse

Lojze Lebič attended the Ferienkurse 1972, and during the Ferienkurse 2000 his work *A taste of time, fleeting away* was played by the organist Tomaž Sevšek.²⁷

With regard to Lojze Lebič and the performance of his work in Darmstadt, Tomaž Sevšek states: "He is, without doubt, one of the best living composers in Slovenia. His interest in a bigger time scale (being an archaeologist) gives his music a deeper perspective. The organ seems to have played an important part in his musical thinking. The piece *A taste of time, fleeting away* (although written in 1978) is one of the most successful Slovenian organ pieces from the avant-garde (other composers e.g. Primož Ramovš, ...). I investigated the piece as a case study for my master's thesis in Freiburg about the new notation techniques and have played it many times since 2000."

²⁶ The author of this paper received a report from Mirjana Veselinović-Hofman in May 2022.

²⁷ *A taste of time, fleeting away*, Signature: IMD-M-2000CDR031-01 Author: Lebič, Lojze (composer) Date: 2000-07-28. Audio IMD Archiv.

About his motivation to attend Darmstadt, Tomaž Sevšek clarified: “The first and most important motivation came from Zsigmond Szathmary, my organ teacher in Freiburg im Breisgau, and also a lecturer at the Darmstädter Ferienkurse. He also motivated me to request a partial scholarship for attendance at the Ferienkurse. It was during my study period, when – after acquaintance with “classical” 20th-century music, like Messiaen – I was progressively interested in the avant-garde from the late ’60s and later. I heard Szathmary play before that and was deeply impressed by his interpretations of new pieces. It seems he had great experiences in the 60s at Darmstadt and was very positive and almost nostalgic about it.”

What effects did Darmstadt have on his organist career?

It was an important push for me toward more progressive music. I was lucky enough to have great teachers already in Slovenia and some experiences in contemporary music, but only in Darmstadt, I understood how important it is to have a lively, well-founded scene with different concert/performance possibilities and (important!) many concert-goers. Besides the organ master class (away from the rest) I remember very well many concerts, the biggest name seems to have been Salvatore Sciarrinno. I didn’t return to Slovenia until 2005 after finishing my degrees in Freiburg and spending a year at the Eastman School of Music in Rochester, NY. It was only then that I continued with some activities in contemporary music (recital for the Society of Slovenian composers, recordings of works by Vito Žuraj, Uroš Rojko, and Lojze Lebič ...). But at the same time, my career took me also into early music – also 19th and early 20th century. I was communicating with the Zagreb Biennale (Nikša Gligo) about a piece by Szathmary (work in progress), for which I added a 5th version at the concert in Martin’s Kirche in Kassel at the tribute concert for Szathmary. Only recently was I invited by the Zagreb Biennale to play a concert, but the concert hasn’t taken place till now.²⁸

Dubravko Detoni in the Ferienkurse 1970

Dubravko Detoni, who is regarded as a significant composer in the history of avant-garde music in Yugoslavia in the 20th century, was drawn to the Darmstadt courses due to their popularity. His works were performed in numerous countries.²⁹ Regarding his stay in Darmstadt, he recollected:

After some more success with experts, audiences, and critics (for example, at the Dubrovnik Summer Festival), the management of the Zagreb Music Biennale

²⁸ The author of this paper received a report from Tomaž Sevšek in May 2022.

²⁹ *Zauvijek skladatelj: Dubravko Detoni* (dokumentarni film) Zauvijek skladatelj: Dubravko Detoni (dokumentarni film) – YouTube See also his book *Dubravko Detoni, Predasi tišine. Zapisi o glazbi i oko nje*, Zagreb, Matica hrvatska, 2001.

offered me artistic guidance in 1970 (under their auspices) of the newly formed Ansambl Centra za nove tendencije Zagreb (ACEZANTEZ) and invited then the most important Croatian performers, all stars of contemporary music. For the next 40 years, I performed successfully with this ensemble (of course, with regular renewals) as a composer, conductor, and pianist in almost all the Yugoslav republics (Belgrade, Zagreb, Ljubljana, Skopje), most European countries, and parts of America and Asia, performing domestic and foreign contemporary music. In July 1970, the Zagreb Music Biennale, on its own initiative, arranged for me to receive a scholarship for the Summer Courses in Darmstadt, where I attended the classes of Stockhausen and Ligeti, and occasionally the piano duo of the Kontarsky brothers. There I gained significant new knowledge and experience, but I never became a strict supporter of the otherwise well-organized but too rigid Darmstadt Superseries School, because all my life, despite all the normal compositional changes, I kept my personal, and independent compositional style, and won forty high professional awards in the homeland and the world. My music, performed at the world's largest festivals and published on about sixty sound carriers, was called by critics of the Roman newspaper *Il mondo* a “fantastic synthesis of East and West”. That is why the esteemed and later soon forgotten Darmstadt circle of composers did not help me at all, but it did not harm me in my long career. I have only seen the director, Ernst Thomas, from afar on a few occasions, but I have never spoken to him. In Darmstadt, I mostly hung out and talked with the great Belgrade couple, musicologist and pedagogue Dr. Mirjana Veselinović and her husband, composer and pedagogue Srđan Hofman, and often had discussions with the Macedonian composer and musicologist from Skopje, Sotir Golabovski (1937–2014). In my life, I maintained a long mutual understanding and friendship with my colleague, also a participant in the courses there at the time, and later the famous German composer, flutist, and pedagogue Helmut Erdmann from Hamburg. I think of my friend from Zagreb studies (who was working in Germany at the time), who is now ill in a German nursing home, composer and singer Silvio Foretić, and his wife (now deceased), Zdenka, his companion from Slovenia the musical clown Janko Jezovšek, and I well remember the accordionist Nada Ludvig-Pečar from Sarajevo. At student parties, we sometimes hung out with our professor, Stockhausen.³⁰

The dialogue between Macedonia and the IMD (1969–1976)

On July 13, 1969, Elena Zeskov-Dimkov, the head of the foreign relations department at Radio-Televizija Skopje, wrote to Ernst Thomas to let him know that two colleagues with a connection to music writing were interested

³⁰ The author of this paper received a report from Dubravko Detoni in May 2022.

in taking the courses in Darmstadt. She requested that brochures and any required explanations concerning the Ferienkurse that year be sent to her.

Sotir Golabovski was granted an IMD scholarship in order to attend the Ferienkurse in 1970 and in 1972 through the assistance of Professor Günter Bialas. Golabovski belonged to a select circle of young composers from Skopje who regularly organized experimental music performances, according to Bialas' letter to Ernst Thomas dated March 9, 1970.

Golabovski stated on the registration documents he submitted to the IMD that he had studied composition in Ljubljana under the direction of Professor. Skarjana and had worked as a teacher at a pedagogical academy in Skopje. Additionally, he served on the editorial board of the *Muzička Tribina* in Opatija, a Yugoslav music festival.

At the Ferienkurse in 1974, Kiril Makedonsky spoke with Ernst Thomas in his IMD office. He got in touch with Ernst Thomas once more in 1976 and suggested that as a result of his doctoral dissertation, he provide two lectures at the Ferienkurse on the subject of "Tenography – Associative Musical Notation". Thomas suggested that the Kompositionstudio implement this talk.

At Radio Televizija Beograd, Srdjan Barić and Lida Barić communicate with the IMD (1966–67)

Srdjan Barić, a Musikredakteur of Radio Frankfurt-Belgrade, attended the Ferienkurse in 1966. Ernst Thomas and Emmy Zedler were the recipients of letters from Srdjan Barić and Lida Barić. They asked to borrow recordings of compositions that were performed at Darmstadt events. Both wanted to implement a Darmstädter Ferienkurse 1966-focused series on Radio Televizija Beograd. Ljiljana Kristl, the Musikredakteurin at Radio Zagreb, was also interested in the content, Srdjan Barić informed the IMD. The list that the IMD gave to Belgrade contained pieces by composers such as György Kurtág, Carlos H. Veerhoff, Tona Scherchen, Milko Kelemen, Bruno Maderna, Karlheinz Stockhausen, Ernst Albrecht Stiebler, Rolf Riehm, Edgard Varèse, György Ligeti, Bogdan Gagić, and Mauricio Kagel.

"The information given to us allowed us to properly educate the listeners of Yugoslav radio about the outcomes of the summer courses, which we were able to attend in this way," Srdjan Barić stated.³¹

³¹ Letter from Srdjan Barić to Ernst Thomas. IMD Archiv.

Dimitrije Stefanović as an intermediary between young Serbian musicologists and IMD (1970–76)

In 1972, Dimitrije Stefanović assisted various musicologists and composers who wished to study at Darmstadt while he was working as a professor at the Institute of Musicology SASA (Serbian Academy of Sciences and Arts Belgrade). To apply for funding from the IMD, Stefanović gave the addresses of the students Ana Koteveska and Vlastimir Trajković in his correspondence with Ernst Thomas and Carola Storer. Marina Nikolić, who intended to write about the Darmstädter Ferienkursen, was told by Ernst Thomas that half of the scholarship could no longer be given to her due to the overwhelming amount of applicants.

“Remembering the visit of Mirjana Veselinović, now an assistant at the Faculty of Music in Belgrade, I would kindly ask you to consider the possibility of granting a scholarship to Miroslav Savić. He is a student advised by Professor Vasilije Mokranjac, the head of the Department for Composition at the Belgrade Faculty of Music.”³²

1972’s Ferienkurse with Ana Koteveska

In an interview with the author, Ana Koteveska clarified that Dimitrije Stefanović suggested she spend two weeks in Darmstadt. She sang in his Byzantine choir at the Institute of Musicology, curious about the notation of the neumes which were not included in musicology studies. At the same time, she worked as an external associate, oriented towards the musical avant-garde, on Radio Belgrade’s 3rd Channel.

It was my first trip to Germany (I’d never been to the East). In Darmstadt where I found myself surrounded by composers, I was the only girl and musicologist in the group that soon formed, but I had no problem with this factor because I came from a socialist country. The idea of center and periphery did not exist at this time (at least for me) when everything seemed possible. Unfortunately, this is not the case for today’s young musicologists in Serbia, despite global communication. We were most drawn to Stockhausen’s course which painstakingly analyzed ‘Stimmung’, section by section rehearsing at the same time with Koln’s set. At the same time, it was very ritualistic and rational, a very attractive mix for our generation impregnated by the hippy movement. I have fainter memories of Xenakis’ lectures, no doubt because I did not understand his speech on probability very well, and of Ligeti, whom I already knew well, given that he had come to

³² Letter from Stefanović to Thomas, on April 23, 1976, IMD Archiv.

Belgrade where his works were broadcast on the radio and “New music” concerts, organized by our channel. I vividly remember a single ‘session’ with Kagel, with us playing and producing the music with pebbles. I had the chance to speak with him a bit about radiophony and instrumental theater, it was a precious moment.³³

The connection between the Association of Slovenian Composers and the IMD through Ivo Petrić

Between the late 1950s and the early 1970s, the launch of Pro musica viva played a significant role in the promotion of works by Slovenian modernist composers. Slovenians are employed both inside and outside of Yugoslavia.³⁴ For the Yugoslavs to be welcomed in Darmstadt, Ivo Petrić’s involvement as a go-between between the IMD and the Association of Slovenian Composers was crucial. An IMD document that lists the works that were submitted to the library of the Internationales Musikinstitut Darmstadt in 1972 has information about this engagement.

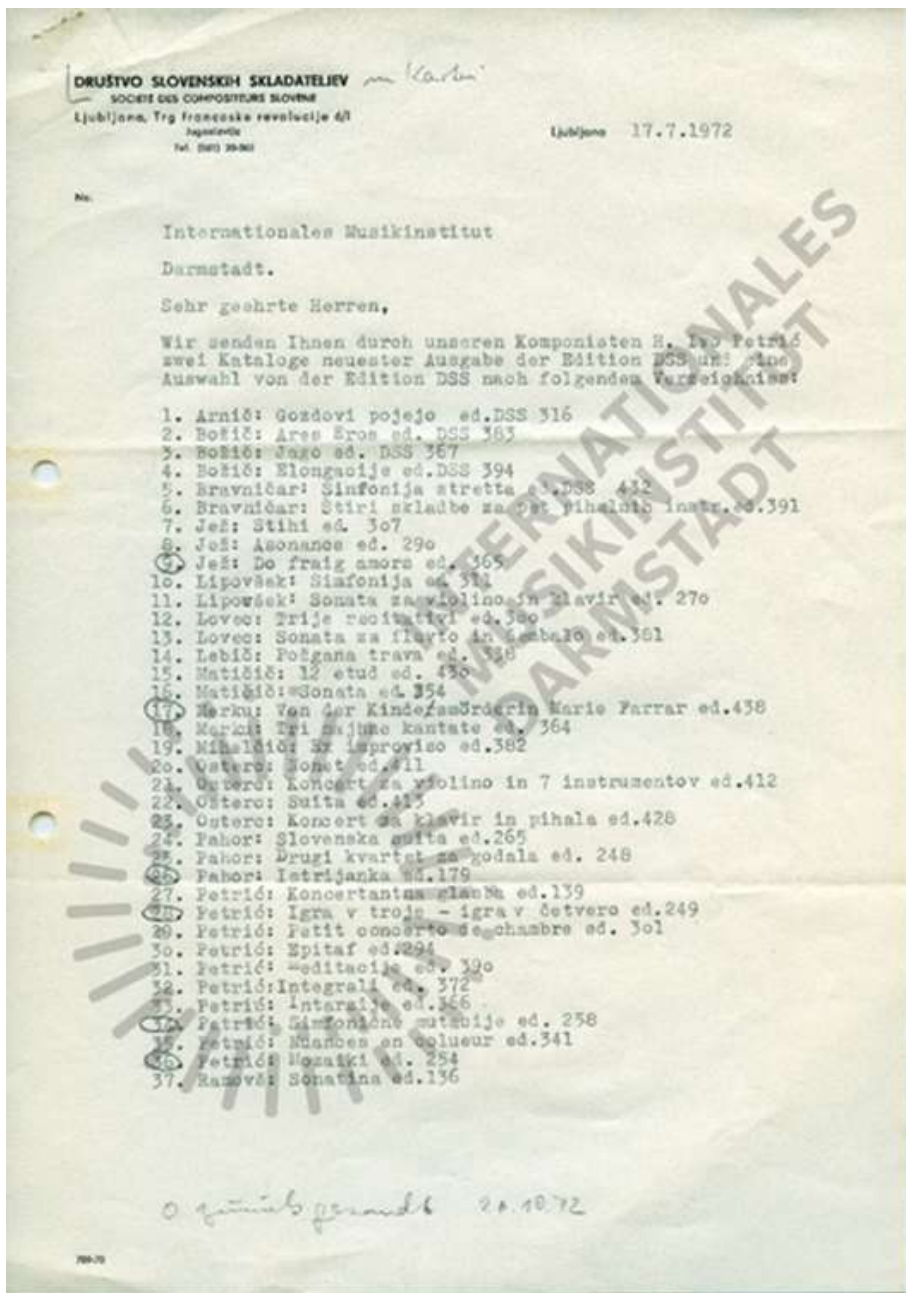
The Slovenian Composers Union wrote to the IMD (1970-1972): “Through our composer Ivo Petrić we are sending you two catalogues of the latest edition of Edition DSS and a selection from Edition DSS according to the following list. We inform you that our representative for West Station is Musikverlag H. Gering, Cologne.”³⁵

³³ Ana Koteveska in response to the author of this paper, April 2022.

³⁴ Matjaž Barbo, *Pro musica viva: prispevek k slovenski moderni po II. svetovni vojni*, Ljubljana, Znanstveni inštitut Filozofske fakultete, 2001. See also Matjaž Barbo, “The composers group Pro musica viva: a paradigm for the modernism of the sixties in Slovenian music”, *World new music magazine*, 13, 2003, 51–56, ISSN 1019-7117. See also Matjaž Barbo, “Modernismus in der Slowenischen Musik”, in: Joachim Braun et al. (Ed.), *Musikgeschichte in Mittel- und Osteuropa: Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig*, Heft 12, Leipzig, Gudrun Schröder, 2008, 268–279. Gregor Pompe, *Zgodovina glasbe na Slovenskem: Glasba na Slovenskem med letoma 1918 in 2018*, Band 4. Ljubljana, Znanstvena založba Filozofske fakultete, 2019, 308–314.

³⁵ Letter from the Slovenian Composers’ Union to IMD (1972-07-17). IMD Archiv.

Figure 2: Letter from the Slovenian Composers' Union to the IMD (1972-07-17).
Source: IMD Archiv. Used with permission.



- 2 -

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Ljubljana 17.7.1972

No. _____

38. Ramovš: Concerto piccolo ed. 102
39. Ramovš: Simfonietta ed. 208
40. Ramovš: Ekspanzija ed. 278
41. Ramovš: Kontrasti ed. 279
42. Ramovš: Apel ed. 324
43. Srebotnjak: Microsongs ed. 285
44. Srebotnjak: Serenata ed. 255
45. Srebotnjak: Antifona ed. 211
46. Srebotnjak: Preludiji ed. 436
47. Stibilj: Mondo ed. 267
48. Stibilj: Navrta ed. 360
49. Stibilj: Verz ed. 335
50. Šivic: Alternacije ed. 315
51. Šivic: Sonata ed. 435
52. Šivic: Premene ed. 199
53. Škerjanc: Druga sonata ed. 348
54. Škerjanc: Koncert ed. 262
55. Škerjanc: 12 preludijev ed. 269
56. Škerjanc: Koncert za Klarinet ed. 151
57. Škerl: Koncert za orkester ed. 308
58. Škerl: Serenada ed. 304
59. Škerl: Druga simfonija ed. 506
60. Škerl: Tretja simfonija ed. 507
61. Škerl: Kontrastni ed. 491
62. Šušter: Silhuete ed. 251
63. Šušter: Sonata a tre ed. 349
64. Šušter: Dva anekdot ed. 477
65. Švara: Dve interakt. etudi ed. 303
66. Švara: Trio Pohorje 1941 ed. 511
67. Švara: Concerto grosso dodecafono ed. 122
68. Ukmar: Memoari ed. 226
69. Ukmar: Sentence ed. 326
70. Weingerl: 6 miniat. ed. 404
71. Krek: Episodi concertanti ed. 389
72. Krek: Inventiones farales ed. 370
73. Krek: Sonatina ed. 431
74. Kogoj: Antologija I. ed. 97
75. Kogoj: " II. ed. 125
76. Kogoj: " III. ed. 144
77. Kogoj: " IV. ed. 194

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D S S :
(Dane Škerl)



Božidar Kos in Darmstadt (1976)

The legacy of composer Božidar Kos, who spent a significant amount of time in Australia, makes reference to the relationship between Darmstadt and the Slovenian immigration. He spoke with director Ernst Thomas in 1975 and indicated a wish to take the Ferienkurse.

Prof. Dr. Andrew D. McCredie from the University of Adelaide was kind enough to give me your address and also promised to send me a letter of recommendation directly to you. Namely, it concerns permission to attend the international summer courses for new music (composition). I earned my Ph.D. in Composition with a Bachelor of Music (First Class Honours) from the University of Adelaide. Next, I studied for a Master of Music degree at the same university. I currently teach music at Torrens College of Advanced Education Adelaide. For me it would be interesting and important to participate in your Ferienkurse in 1976 if you would let me know the conditions.³⁶

Božidar Kos and Wilhelm Schlüter, Ernst Thomas' assistant, corresponded by letter and the composer submitted *Modulations*, a piece for flute, two percussionists, ring modulator, and filter that was presented in the Studio Concert II, Event, at the Darmstädter Ferienkurse 1976.

Bojan Gorišek and Ivan Božičević in the Ferienkurse (1982–1984)

Bojan Gorišek took Herbert Hencke's Interpretationstudio seminars at the Darmstädter Ferienkurse in 1984. The Slovenian pianist performed compositions by George Crumb and Janez Matičič during the concerts in Darmstadt.³⁷

In the 1980s, Darmstadt also attracted Croatian pianist, organist, and composer Ivan Božičević. He stated:

First, back then (the 1980s), we were all Yugoslav composers. When asked “where do you come from” we always answered “Yugoslavia” and not the names of the federative republics, which would be meaningless to foreigners. As for the impact on my career, some of the acquaintances led to commissions for performances abroad. I will tell you that the music of Jobim, Egberto Gismonti, and Aírto Moreira... means a lot more to me than most of the music I heard at Darmstadt. Some of that music was truly horrible, and a lot of it was just boring or uninven-

³⁶ Letter from Kos to Thomas, August 28, 1975, IMD Archiv.

³⁷ The Bojan Gorišek registration form and two audio files pertaining to performances of compositions by George Crumb and Janez Matičič are both still available in the IMD Archiv.

tive. That being said, some of the pieces I heard did impress me greatly: George Crumb's *Music for a Summer Night* for 2pnos and 2perc (1982), the whole concert of the Amadinda Percussion Ensemble (especially their rendering of East-African amadinda music), and Terry Riley's string quartet played by the Kronos Quartet (1984). I also met and spoke to Morton Feldman, whose music seemed much too esoteric to me, but which I have learned to appreciate over the years. But the best experience – by far – was Hans Otte's *Buch der Klänge*, a 60-minute cycle that the composer himself performed on the piano (1984). The great hall was full when the concert started, but people kept leaving, some of them loudly protesting and slamming the doors on the way out, so that by the end only a third of the audience remained. We, who remained, however, were absolutely thrilled and gave the composer a 10-minute standing ovation. The provocation of the music, mind you, was that some (not all!) of the movements were TONAL and the whole piece sounded absolutely BEAUTIFUL. A big transgression in Darmstadt! After Darmstadt, I started my organ studies in Frankfurt, which lasted from 1984 to 88. That experience – a whole 4 years – had of course a much bigger impact on my musical thinking than the summer courses themselves. Inspired by the things I heard both in Darmstadt and Frankfurt, the main change in my compositional language was that I gradually adopted minimalistic procedures and cleared up my harmonic language.³⁸

Eva Sedak and Mirjana Šimundža in the Ferienkurse 1988

Eva Sedak had been registered by Radio-Televizija Zagreb for the Ferienkurse 1968, but she had to leave that summer because of illness (letter from Vlado Škarica to Emmy Zedler, dated August 23, 1968, IMD Archiv).³⁹ Eva Sedak contacted the IMD once more in 1971 and asked to borrow certain recordings of pieces by Olivier Messiaen and Hans Werner Henze for a special episode of "Darmstädter Chronik" on Radio Televizija Zagreb's III program.

The musicologist Eva Sedak was able to speak at the Ferienkurse in 1988 by reason of the director Friedrich Hommel's internationalist mindset. Eva Sedak lectured in reference to Josip Štolcer Slavenski at the Composers Forum.⁴⁰

³⁸ Ivan Božičević in response to the author of this paper. May 2022.

³⁹ Letter from Vlado Škarica to Emmy Zedler, on August 23, 1968, IMD Archiv.

⁴⁰ The IMD Archiv has a recording of Eva Sedak's lecture. See *Komponistenforum: Eva Sedak über Josip Štolcer Slavenski* Signatur: IMD-M-3104715 Datum: 1988-08-12. See also the book Eva Sedak, *Josip Štolcer Slavenski, skladatelj prijelaza*, Muzički informativni centar Koncertne direkcije Zagreb i Muzikološki zavod Muzičke akademije Sveučilišta u Zagrebu, 1984.

For a musical culture that has been left behind, as Croatian and Yugoslav always are, every attempt to break through in an international forum is of particular importance. In this context, it was particularly stimulating for me to hear that you indicated your interest in the young composers from Yugoslavia for one of the upcoming Darmstadt classes. Should I be able to help you in any way with the development of this idea, I am, of course, happy to provide you with all the information you require and perhaps also to invite the necessary contacts through the Zagreb Music Biennale.... I would be delighted if we could keep in touch on this subject, thanks again for your hospitality this year.⁴¹

At the time, Eva Sedak served as the director of the Academy of Sciences and Arts research project on “Music in the 20th Century”, the program designer for the Music Biennale Zagreb, the editor of *Muzička kultura*, and a member of the editorial board in the journal *Zvuk*.⁴²

The IMD notes that Mirjana Šimundža, a musicologist, visited Darmstadt in 1988 as Friedrich Hommel’s special guest.

Uroš Rojko in the Ferienkurse 1986 and 1988

Uroš Rojko composed his first string quartet *Passing Away on Two Strings* for a guitar solo while he was studying composition in Freiburg (1983–1986) under the direction of Prof. Klaus Huber.⁴³ He sent this work when Darmstadt issued a call for scores at the time. It was chosen to play at the festival by Magnus Andersson, assistant professor of guitar in the Ferienkurse 1984.

At that time I stayed in Darmstadt for the entire duration of the course – I think it is important for a young composer to take a course at least once in his (her) life. In other cases, I attended the course only because of the performances of my compositions and only for a short time. There I met, for example, Morton Feldman. I also had an individual composition lesson with him. An interesting experience – I realized that even such big world stars can’t say anything “smart” in one hour of composition. But they can still say something interesting. Feldman, for example, said: “Do you come from Ljubljana? A beautiful town. But sad.” When he looked at my first string quartet, he said: “Too many notes. You know, I’ve only written a few notes in my life. And I’m famous“. Concerning Friedrich Hommel’s

⁴¹ Letter from Eva Sedak to Friedrich Hommel, September 19, 1988, IMD Archiv.

⁴² Form registration, IMD Archiv. It is advised to read the article by musicologist Dalibor Davidović on the life and career of Eva Sedak. “Eva Sedak, svjedokinja krize”, *Arti Musices*, 52(1), July 2021, 59–94. DOI:10.21857/yq32oh2z29

⁴³ Leon Stefanija, *Sisyphusartig schön: Porträt des Komponisten Uroš Rojko*, Transl. by Lars Felgner, Hollitzer, 2018.

leadership, Rojko explained: “He was open to all ideas, gatherings were spontaneous and also organized, night sessions lasted until the morning – say, the utopian, almost science fiction project of Horațiu Rădulescu, who used flashing lights instead of a conductor in his orchestral composition – green and red, we felt like we were at the airport. Or Morton Feldman’s 2nd String Quartet – supposedly the first European performance – a shorter version – so 4 hours. We lay on the benches, on the floor, everywhere, whoever was tired went to sleep, there were about 20 of us left by the end of the piece, early in the morning, and then a standing ovation.”⁴⁴

Nebojša Jovan Živković: A Yugoslav percussionist and composer in the Darmstädter Ferienkurse 1988 and 1990

Nebojša Jovan Živković completed his BA under the direction of Professor Hermann Schäfer, a very traditional composer, at the Hochschule für Musik in Mannheim. Živković studied in Stuttgart under Helmut Lachenmann and Milko Kelemen. The percussionist described Kelemen as being quite liberal and open-minded.

He got in touch with IMD director Friedrich Hommel to inquire about a lectureship, marimba, percussion, and a proposed program. For the Ferienkurse 1990, Friedrich Hommel created a percussion-focused program that featured various percussionists and composers, including Mircea Ardeleanu, Bernhard Wulff, James Wood, Nebojša Jovan Živković, and others.⁴⁵

According to Jovan’s account of his Ferienkurse memories, he attended the festivals in Darmstadt and Donaueschingen while he was a student in Stuttgart and Mannheim. He observed Darmstadt’s very negative and unpleasant atmosphere because the conversations were pointless.

The relationship between Živković and Slovenia was exemplified by several artistic activities, including the recording of CDs with the Radio Symphony Orchestra, participation in the Ljubljana Music Festival, and close relationships with composers, including Primož Ramovš, who wrote a piece for marimba solo that was dedicated to the percussionist.

⁴⁴ Uroš Rojko in response to the author of this paper, May 2022.

⁴⁵ Letter from Nebojša Jovan Živković to Friedrich Hommel, August 12, 1988, IMD Archiv.

Perspectives after Yugoslavia: Olja Jelaska, and Sanda Majurec in the Ferienkurse 1996

Composers and musicians including Olja Jelaska, Sanda Majurec, and Dalibor Bukvić represented Croatia at the Ferienkurse 1996 after Yugoslavia's dissolution. They participated in the Music Biennale Zagreb and studied composition in Zagreb at the Music Academy under Professor Marko Ruždjak. Olja Jelaska decided to go to Darmstadt to meet new composers and their works, but her time at the Ferienkurse had no career-related effects. She revealed:

Most of what I heard, in my opinion, led into an exaggerated intellectual-philosophical concept in which an artistic idea is lost very quickly. Ideas may be interesting, but insisting on just that often leads to absurdity. I think that if an artistic idea is not understandable, its existence is entirely questionable. I think it's a matter of taste, and that the main premise doesn't have to be that the most important thing is to find "something new", which I think many composers today are unnecessarily burdened with, in some way. I believe an idea may have an intellectual concept, but again, the artistic principle must prevail.⁴⁶

In recalling the concerts, rehearsals, and seminars in Darmstadt, Sanda Majurec stated:

My impressions were huge in that I discovered a whole new world I didn't know before. I have to say that we were studying in the time of war and were not on the Internet, in other words, without information. For the first time in my life, I met the Arditti Quartett and Brian Ferneyhough. It was a cultural shock to see a person with a score of the Ferneyhough string quartet on his T-shirt! It was not easy to come back and try to understand how to compose because I didn't still understand enough contemporary musical language.... I had the feeling that Darmstadt is more a place for composers' tourism than real courses.... My works were generally traditional, in a sense more compatible with East European music. I could say, it was a different kind of music than what was common in the Darmstadt school.⁴⁷

Vjeko Nježić and Krešimir Seletković in the Ferienkurse 1998

Students of composition at the Zagreb Music Academy, Vjeko Nježić and Krešimir Seletković received funding from the Croatian Composers Society to attend the Darmstadt Summer School. There they met Milen Panayotov

⁴⁶ Olja Jelaska in response to the author of this paper. April 2022.

⁴⁷ Sanda Majurec in response to the author of this paper. April 2022.

from Bulgaria, who was also a good buddy, and Igor Karača, a good friend from Sarajevo who is currently residing in the United States and working at Oklahoma State University.

Vjeko Nježić explained:

As composition students, we travelled yearly to attend some summer workshop [...]. It seems to me that in the 90s, it was easier to find scholarships or financial support for such workshops and travelling, unlike the situation in the present day. Impressions? Lots and lots of lecturing, a whole day of different classes, concepts, and ideas, with the culmination of the day in the form of evening concerts. I remember that many participants were dead tired in the afternoon and they were not able to come to evening concerts. In my case, concerts were a “must go”, so I even skipped a few lectures so as to attend evening concerts. It was absolutely useful for me to be there and to hear what was going on at that time, but I can't say that there was some big influence on me. I'd like to recall Luc Ferrari who said: “You had to choose between serialism and girls. I chose girls.” In my case, girls stayed in the hotel rooms, exhausted from lecturing. The rest of us left for evening concerts.

Some bigger “revelations” came to me a bit later, in the form of electronic music. It seems that in 1998, in Darmstadt, electronic music was still not recognized. It was present but put in a corner like a black sheep.⁴⁸

Igor Karača and the Darmstadt/Sarajevo links

Despite the dominant participation of Serbs, Croats, and Slovenes in Darmstadt before and after Yugoslavia, Bosnians were represented by some composers, instrumentalists, and musicologists such as Petra Slavco (the Ferienkurse 1956), Slavko Savić (1956), Milan Jurac (1965), Zija Kučukalić (1969), Miroslava Pešić (1969), Vojin Komadina (1969), Nada Ludvig-Pečar (1970), Miroslav Špiler Miroslava Pašić, Vojin Komadina, and Igor Karača (1998).

Referring to his participation in the Ferienkurse 1998, Igor Karača related:

At that time Bosnia-Herzegovina was still recovering from the war, and it was difficult for me to continue studying composition at the graduate level (I got my undergraduate degree in 1996 from the Sarajevo Music Academy) since we did not have a Master's and Doctoral program at the time. It did exist before the war, of course, but it will take some time for the graduate program to be re-established after the war. So, I mostly applied for various international grants to visit Euro-

⁴⁸ Vjeko Nježić in response to the author of this paper. April 2022.

pean centers that had summer composition courses, such as Darmstadt (Germany), Avignon (France), and Schwartz (Austria), etc. All these summer courses had a huge impact on my career. Just meeting people, and hearing new ideas, and new compositions, certainly made me think about ways to make my music more interesting and relevant. Darmstadt still seemed like one of the leading international forums of contemporary music at the time, bursting with creative energy. I studied primarily with Helmut Lachenmann. Afterwards, I used some of these ideas in my music and started a new music ensemble (in which I played the piano) in Sarajevo, Bosnia. This did not last very long, however, since I moved to the USA in 1999 to pursue a doctoral degree in music composition. I spent a lot of time with two Croatian composers there: Vjekoslav Nježić and Krešimir Seletković. Both of them are currently employed as professors at the Zagreb Music Academy, teaching Music Composition and Theory.⁴⁹

Conclusion

This paper introduced the exchange program between Yugoslavia and the Internationales Musikinstitut Darmstadt. The program was important because it provided Yugoslav composers, performers, and musicologists with access to fresh developments in avant-garde music in different countries. Work by composers from Europe and other continents was done at the Darmstädter Ferienkurse, the Zagreb Music Biennial, and the *Jugoslavenska Muzička Tribina* (Yugoslav Music Forum). These international gatherings brought famous and anonymous composers into daily contact at a time before the Internet in the globalized world. The exchange undoubtedly enhanced the potential of Yugoslavs and non-Yugoslavs who later went on to actively pursue initiatives to promote contemporary music.

This first stage of my research has been an encouragement in developing this theme with an additional study on related topics and conversations with composers, musicians, and musicologists who could not participate in the first stage. Moreover, access to the archives in Zagreb, Ljubljana, Serbia, Skopje, and Sarajevo, as well as the examination of *Zvuk* publications, books, and other sources will enhance the project's progress.

⁴⁹ Igor Karača in response to the author of this paper. May 2022.

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Summary

The article offers a range of perspectives on the Darmstädter Ferienkurse, in testimonies showing the historical significance of this global event in the careers of some composers, instrumentalists, and musicologists who were a part of the avant-garde music scene in Yugoslavia. Work by composers from Europe and other continents was done at the Darmstädter Ferienkurse, the Zagreb Music Biennial, and the *Jugoslavenska Muzička Tribina* (Yugoslav Music Forum). These international gatherings brought famous and anonymous composers into daily contact at a time before the Internet in the globalized world. The exchange undoubtedly enhanced the potential of Yugoslavs and non-Yugoslavs who later went on to actively pursue initiatives to promote contemporary music.