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978-1-107-03329-0 - New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez

Martin Iddon

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## New Music at Darmstadt

*New Music at Darmstadt* explores the rise and fall of the so-called ‘Darmstadt School’, through a wealth of primary sources and analytical commentary. Martin Iddon’s book examines the creation of the Darmstadt New Music Courses and the slow development and subsequent collapse of the idea of the Darmstadt School, showing how participants in the West German new music scene, including Herbert Eimert and a range of journalistic commentators, created an image of a coherent entity, despite the very diverse range of compositional practices on display at the courses. The book also explores the collapse of the seeming collegiality of the Darmstadt composers, which crystallised around the arrival there in 1958 of the most famous, and notorious, of all post-war composers, John Cage, an event that, Carl Dahlhaus opined, ‘swept across the European avant-garde like a natural disaster’.

MARTIN IDDON is Associate Professor of Music at the University of Leeds. He previously lectured at University College Cork and Lancaster University, and studied composition and musicology at the universities of Durham and Cambridge. His musicological research largely focusses on post-war music in Germany and the United States of America, and has been published in numerous leading journals, including *Musical Quarterly*, *twentieth-century music*, and *Contemporary Music Review*. His music has been performed in Europe, North America, and Australasia, and has been featured on BBC Radio 3, Radio New Zealand, and the Österreichischer Rundfunk.

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# New Music at Darmstadt

## Nono, Stockhausen, Cage, and Boulez

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## Preface

This volume is a study of the reception of new music, principally that which has been described as total (or, better, multiple) serialism, at Darmstadt from the foundation of the new music courses in that city through to the death of its first director, Wolfgang Steinecke, in 1961, following too the breakdown of perceptions of the centrality of serialism at Darmstadt after the visit of John Cage to the courses in 1958.

The volume opens with a lengthy introduction, which seeks to explain the very particular social and historical climate in which it was possible for the Darmstadt New Music Courses to come into being at all and, vitally, aims to give some flavour of the ways in which Steinecke operated (and, arguably, had to operate). Since these economic and political concerns cease to represent a major factor in the continuation of the courses from this point onwards, coverage of such issues is confined to the Introduction. Especially in these early years, the contingencies of pre-currency-reform – and, perforce, pre-*Wirtschaftswunder* – West Germany are to the fore: this introduction also shows the courses move from a situation which was, broadly, hand-to-mouth to one in which they had become, for the most part, financially stable on a continuing basis.

The central two large parts of the volume overlap: the first examines the history of the new music courses from the perspective of the development of serial trends, broadly conceived, until 1957; the second looks at the arrival of John Cage on the European scene, beginning with Wolfgang Rebner's lecture on American music at the 1954 courses, and leading up to the end of the first era of the Darmstadt courses in 1961. This is, then, the period often thought of as the 'golden age' of Darmstadt, the era of the 'Darmstadt School' and of Boulez, Maderna, Nono, and Stockhausen at the head of the courses. The characterisation is not wholly without foundation but, as I hope this volume will show, the situation at Darmstadt was certainly much more complex and fluid.

I seek, then, to achieve several, relatively modest ends. First, I aim to suggest that the idea that the name Darmstadt should be held to stand for a 'citadel of the avant-garde', as Brigitte Schiffer would later have it,<sup>1</sup> under the sign of multiple serialism, is one which requires more attention. Part I of

this volume endeavours to show that, on the one hand, what composers were actually doing in compositional terms across the 1950s can only occasionally be viewed as being part of a generalised, or generalisable, trajectory and that, although pre-compositional planning played its part, multiple serialism was almost certainly not a single thing and was, in any case, not characterised by the almost literal transcription of numerical conceits. On the other hand, Part I suggests that the idea of unity amongst a small group of composers (often regarded as a ‘sect’ or a ‘cult’ at the time) was the product of a particular press reception, encouraged by, not least, Herbert Eimert. This last aspect of the enquiry in Part I contains the proposition that Eimert used the young Darmstadt composers as symbolic tokens in a dispute which tacitly developed between him and Theodor W. Adorno regarding the ‘proper’ course of new music after the end of World War II, a debate which bifurcated into a second dispute between Adorno and the critic Heinz-Klaus Metzger regarding the ethical dimensions of post-war music (and questions of what Adorno may actually have known of it). Finally, as a consequence of the above, Part I aims to demonstrate that, on the level of prominence and institutional authority, the earliest point at which one can speak of a ‘Darmstadt School’ is 1955; the latest is 1957, the year before Cage’s arrival, which has been held to represent the symbolic end of that notion. In a sense, by 1958, there was no serial orthodoxy to vanquish, only the discourse which surrounded it.

Second, in Part II, I endeavour to show that, while the perception that it was Cage, in part at least, who brought an end to the idea of the ‘Darmstadt School’ is at root correct, Cage’s presence at Darmstadt operated in a way not wholly dissimilar to the ways in which Boulez, Nono, and Stockhausen (particularly, though not exclusively) were construed. This is to say that, ultimately, it was not Cage’s music that was at stake – even if dividing lines were drawn according to whether one thought that one had to improvise in order to perform Cage’s music – but rather Cage’s words: these were used to construct a particular image of Cage, a totem, which often had little to do with how Cage presented himself and much more to do with local musico-political issues. If it was Eimert who was most obviously (if probably inadvertently) responsible for the foundation of the idea which led to the creation of the ‘Darmstadt School’, it was Cage’s primary translator into German, Heinz-Klaus Metzger, who turned Cage into a class fighter. Indeed, Metzger was at the heart of much of the Darmstadt debate around Cage, translating and/or delivering lectures by Boulez and Stockhausen, too, in the second half of the 1950s, as well as having polemicised against Adorno earlier. Finally, I propose that the effects of Cage’s visit might be fruitfully understood utilising a principally sociological framework, viewing

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him as operating like a ‘stranger’ in the sense in which Zygmunt Bauman uses the word.<sup>2</sup>

While we were co-editing an issue of *Contemporary Music Review* devoted to the Darmstadt New Music Courses, Paul Attinello hit upon the propitious title for that volume, *Other Darmstadts*. In the writing of this rather more substantial contribution to the scholarship surrounding the Darmstadt New Music Courses, it has become clear to me that, in a sense, any narrative that seeks to tell a story of new music in Darmstadt is necessarily a story of a certain ‘other Darmstadt’. Even in a volume on the scale of the present one, which is ostensibly a history of Darmstadt’s ‘golden age’ in the 1950s, I am aware that the tale that is told here is parlously partial. The voices of performers, with the notable exception of the pianist David Tudor, are largely absent. Likewise, though I stress that the idea of a Darmstadt dominated by serialism of various hues throughout the 1950s is erroneous, I nevertheless concentrate on the ways in which the composers who became known as the ‘Darmstadt School’ came to prominence on that stage. This is, to be sure, at the expense of composers from outside Western Europe and North America; there remains much to be said regarding the position of composers from Eastern Europe, South America, and Asia at Darmstadt. My account, too, is ‘under the surface’ the story of Darmstadt under its first director, Wolfgang Steinecke. The matters discussed here, as I hint at various points, continued to be of significance at Darmstadt during the tenure of its second director, Ernst Thomas, and a comprehensive account of the Thomas era remains to be written. I hope that, as well as achieving the aims it sets itself, the volume may also spur others to think that there is, still, more to be written on the subject of Darmstadt.

In the writing of a volume of this length, inevitably one owes thanks to a great many people, for a great many things: Roger Parker, almost certainly without realising it, set me off on the path to investigate Darmstadt, now more than a decade ago; Georgina Born, John Butt, and Ian Cross all offered invaluable advice on my doctoral thesis, which concentrated on the new music courses in the 1970s; the Deutscher Akademischer Austauschdienst funded my initial trips to the Internationales Musikinstitut Darmstadt during my doctoral studies; more latterly, the British Academy and the Arts and Humanities Research Council supported the research by providing generous funding which allowed the initial archival research to be undertaken and a year’s sabbatical to be taken for the writing of the present volume; Arnold Whittall and Vicki Cooper have offered extremely useful help and advice throughout the process of developing the volume for

<sup>2</sup> See Zygmunt Bauman, *Postmodernity and its Discontents* (Cambridge: Polity, 1997), 17–34.

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Cambridge University Press, as did the anonymous reviewers of earlier drafts of the text which appears here; former colleagues at Lancaster and current colleagues at Leeds have been generous in their support during periods of research leave devoted to this project; Jeanette Casey, D. J. Hoek, Jürgen Krebber, Nancy Perloff, and Mark Zelesky have between them made visits to the various archives drawn on in this study as pleasurable as they were fruitful; I am grateful to the Internationales Musikinstitut Darmstadt for permission to quote from correspondence held there, as well as to the John Cage Trust, the heirs of Luigi Nono, the David Tudor Trust, and Pierre Boulez for permission to quote from their correspondence, as well as to Christoph von Blumröder for permission to make use of his analytical examples in respect of Stockhausen's *Kreuzspiel* and Klavierstück III; Pierre Boulez, Gottfried Michael Koenig, Helmut Lachenmann, Wilhelm Schlüter, and Otto Tomek consented to be interviewed for this project and, though their verbatim words do not appear in the text, numerous insights they gave inform what is presented here in significant ways; I owe a debt of thanks to Dan Wilson for his help in setting many of the examples within the volume; I have benefited immeasurably from discussions with colleagues working on subjects related to my own, not least Paul Attinello, Markus Bandur, Amy C. Beal, Gianmario Borio, Geoff Chew, Jan Christaens, Mark Delaere, Jenny Doctor, Christopher Fox, Björn Heile, Rainer Nonnenmann, Irna Priore, Christopher Shultis, and Marcus Zagorski. Trevor Bača, Mark Barden, John Fallas, Fabrice Fitch, Lois Fitch, Adam Greig, Roddy Hawkins, Eleri Pound, Ian H. Power, Antti Saario, Mic Spencer, Ed Venn, and Fredrik Wallberg have all had to endure more conversations than is in any way reasonable regarding Darmstadt over many years: as well as earning my gratitude for their forbearance and friendship, they have, perhaps unwittingly, contributed to the thought presented in the current volume; across the course of writing, I have benefited immensely from the advice and support of Ian Pace, who has pointed me in the direction of a wide variety of archival sources that I would not otherwise have encountered: no less valuable than the sharing of resources has been the sharing of ideas, however, and for many long discussions, I am hugely grateful; last, but in no sense least, I owe a huge debt of thanks, first, to my parents, without whom this work would not have been started, and, second, to my wife Kate, without whom it would certainly not have been finished: it is dedicated to all three, with love.

Chronology of major events at Darmstadt, 1949–61

This chronology highlights only those events which are of direct relevance to the present volume. More comprehensive chronologies of events at the Darmstadt New Music Courses may be found in Gianmario Borio and Hermann Danuser (eds.), *Im Zenit der Moderne* (Freiburg im Breisgau: Rombach, 1997), vol. III, 513–638; Markus Grassl and Reinhard Kapp (eds.), *Darmstadt-Gespräche* (Vienna: Böhlau, 1996), 271–339; and Antonio Trudu, *La ‘scuola’ di Darmstadt* (Milan: Unicopli, 1992), 349–71.

<b>1949</b>	
9 July performance:	Bruno Maderna, <i>Fantasia</i> for two pianos (Carl Seeman, Peter Stadlen)
<b>1950</b>	
26 August performance:	Bruno Maderna, <i>Composizione II</i> for chamber orchestra (Darmstadt Landestheater Orchestra, dir. Hermann Scherchen)
27 August performance:	Luigi Nono, <i>Variazioni canoniche sulla serie dell’op. 41 di Arnold Schoenberg</i> (Darmstadt Landestheater Orchestra, dir. Hermann Scherchen)
<b>1951</b>	
Course:	Theodor W. Adorno, ‘Working Group for Free Composition’
26 June lecture:	Antoine Goléa, ‘Die Situation der Neuen Musik in Frankreich’ (included recording of Oliver Messiaen, <i>Mode de valeurs et d’intensités</i> )
2 July performance:	Arnold Schoenberg, ‘Der Tanz um das goldene Kalb’, from <i>Moses und Aron</i> (Ruth Wilke (sop.), Petra Boser (alt.), Franz Köth and Heinz Janssen (ten.), Willibald Vohla (bar.); choir of the Darmstadt Landestheater with assistance from the Darmstadt Music Society; Darmstadt Landestheater Orchestra, dir. Hermann Scherchen)
4 July lecture:	Theodor W. Adorno, ‘Anton Webern’
8 July performance:	Karel Goeyvaerts, <i>Music for Violin, Contralto, and Piano</i> (Werner Neuhaus (vln), Erika Bollweg (alt.), Heribert Esser (pno))
9 July lecture:	Robert Beyer, ‘Musik und Technik’

Chronology of major events at Darmstadt, 1949–61

Lecture:	Werner Meyer-Eppler, ‘Möglichkeiten der elektronischen Klangerzeugung’
10 July lecture:	Pierre Schaeffer, ‘La musique concrète’
Performance:	Pierre Henry and Pierre Schaeffer, <i>Symphonie pour un homme seul</i> Pierre Henry and Pierre Schaeffer, <i>Orphée 51</i>
Performance:	Luigi Nono, <i>Polifonica–Monodia–Ritmica</i> (Darmstadt Landestheater Orchestra, dir. Hermann Scherchen)
<b>1952</b>	
19 July performance:	Pierre Boulez, Second Piano Sonata (Yvonne Loriod)
20 July performance:	Karel Goeyvaerts, Second Violin Concerto (André Gertler (vln), Darmstadt Landestheater Orchestra, dir. Hermann Scherchen)
21 July lectures:	Herbert Eimert, ‘Probleme der elektronischen Musik’ Werner Meyer-Eppler, ‘Vorführung von Klangmodellen’ Antoine Goléa, ‘Einführung in die Musique concrète’ Pierre Boulez, ‘Commentary on the Following Pieces’:
Performance:	Pierre Henry, <i>Antiphonie</i> Pierre Boulez, <i>Deux études concrètes</i> Olivier Messiaen, <i>Timbres-durées</i> Pierre Schaeffer, <i>Maskerage</i>
Performance:	Camillo Togni, <i>Omaggio a Bach</i> (Gerd Kämper and Camillo Togni (pno)) Jacques Wildberger, Quartet (Hans Mertens (flt.), Sigmar Rosokowsky (clt), Kurt Christian Stier (vln), Werner Huth (vcl.) Karlheinz Stockhausen, <i>Kreuzspiel</i> (Romolo Grano (ob.), Friedrich Wildgans (bs clt), Irmela Sand (pno), Hans Roßmann, Bruno Maderna, Willy Trupfheller, Paul Geppert (perc.), dir. Karlheinz Stockhausen) Bruno Maderna, <i>Musica su due dimensioni</i> (Severino Gazzelloni (flt.), Romolo Grano (perc.)) Luigi Nono, <i>España en el corazón</i> (Gabrille Dumaine (sop.), Hans Hildenbrandt (bar.); faculty members and students of the Darmstadt New Music Courses, as well as members of the Darmstadt



	Landestheater Orchestra, dir. Bruno Maderna)
<b>1953</b>	
23 July performance:	Anton Webern, Six Bagatelles, op. 9 (Cologne String Quartet: Wolfgang Marschner (vln 1), Günther Krone (vln 2), Ernst Sandfort (vla), Maurits Frank (vcl.)) Anton Webern, Three Short Pieces, op. 11 (Maurits Frank (vcl.), Else Stock (pno)) Anton Webern, Three Lieder, op. 23 (Ilona Steingruber (sop.), Else Stock (pno)) Anton Webern, Four Pieces, op. 7 (Rudolf Kolisch (vln), Allan Willman (pno)) Anton Webern, Five Movements, op. 5 (Cologne String Quartet) With introductory texts from Herbert Eimert, Luigi Nono, Karlheinz Stockhausen, Karel Goeyvaerts ( <i>in absentia</i> ), and Pierre Boulez ( <i>in absentia</i> )
24 July discussion:	Antoine Goléa (moderator), Hermann Heiß, Bruno Maderna, and Olivier Messiaen, ‘Positionen und Möglichkeiten der Neuen Musik heute’ Including recording of Pierre Boulez, <i>Polyphonie X</i> ; Karlheinz Stockhausen, <i>Kontra-Punkte</i> ; Luigi Nono, <i>Y su sangre ya viene cantando</i>
28 July lecture:	Werner Meyer-Eppler, ‘Die akustischen Grundlagen der elektronischen Musik’
Lecture:	Herbert Eimert, ‘Die kompositorischen Grundlagen der elektronischen Musik’
30 July performance:	Bruno Maderna, <i>Quattro lettere</i> (Ilona Steingruber (sop.), Heinz Rehfuß (bass), faculty members and students of the Darmstadt New Music Courses, as well as members of the Darmstadt Landestheater Orchestra, dir. Bruno Maderna)
<b>1954</b>	
Course:	Bruno Maderna and Giseler Klebe, ‘International Working Group of Young Composers’
13 August lecture:	Edward Wolfgang Rebner, ‘Amerikanische Experimentalmusik (mit musikalischen Beispielen von Charles Ives, Edgard Varèse, Henry Cowell, John Cage u.a.)’
17 August performance:	Pierre Boulez, Second Piano Sonata, first movement (Yvonne Loriod)

Chronology of major events at Darmstadt, 1949–61

18 August performance:	Henri Pousseur, <i>Trois chants sacrés</i> (Jeanne Aldridge (sop.), Hans Otto Spingel (vln), Clemens Graf (vla), Wolfgang Erpenbeck (vcl.))
21 August performance:	Michel Fano, Sonata I (Astrid and Hansotto Schmidt Neuhaus (pno)) Karlheinz Stockhausen, Klavierstücke I–V (Marcelle Mercenier (pno))
22 August performance:	Bruno Maderna, Flute Concerto (Severino Gazzelloni (flt.), Symphony Orchestra of the Hessischer Rundfunk, dir. Ernest Bour)
25 August performance:	Luigi Nono, <i>La Victoire de Guernica</i> (Symphony Orchestra and Choir of the Hessischer Rundfunk, dir. Hermann Scherchen)
<b>1955</b>	
Course:	Pierre Boulez, Hans Werner Henze, and Bruno Maderna, ‘International Working Group of Young Composers’
30 May performance:	Luigi Nono, <i>Incontri</i> (Symphony Orchestra of the Südwestfunk, Baden-Baden, dir. Hans Rosbaud)
1 June performance:	Bruno Maderna, <i>Quartetto per archi in due tempi</i> (Drolc Quartet) Karlheinz Stockhausen, Klavierstücke V–VIII (Marcelle Mercenier (pno))
2 June lecture:	Pierre Boulez, ‘Claude Debussy et Anton Webern’
Performance:	Pierre Boulez, <i>Structures</i> , book 1 (Yvonne Loriod and Hans Alexander Kaul (pno))
<b>1956</b>	
Courses:	Pierre Boulez, ‘Working Group on Composition and Analysis’ Bruno Maderna, ‘Working Group on Conducting and Realisation’ David Tudor, ‘Working Group on Pianistic Realisation’
12 July performance:	Stefan Wolpe, Passacaglia (David Tudor (pno))
Performance:	Luigi Nono, <i>Canti per 13</i> (Symphony Orchestra of the Hessischer Rundfunk, dir. Otto Mazerath)
15 July performance:	Pierre Boulez, Flute Sonatine (Severino Gazzelloni (flt.), David Tudor (pno))
18 July performance:	Karlheinz Stockhausen, Klavierstücke V–VIII (David Tudor (pno)) Bruno Maderna, <i>Quartetto per archi in due tempi</i> (Quatuor Parrenin) Pierre Boulez, <i>Le Marteau sans maître</i> (Beate Klostermann (alt.), Karl Heinz Ulrich (alt. flt.),

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	Clemens Graf (vla), Karl Heinz Böttner (gtr), Christoph Caskel (vibr.) Hans Erman (xylorimba), Peter Michels (perc.))
19 July lecture:	Stefan Wolpe, ‘Über neue – und nicht so neue – Musik in Amerika’ (with assistance from David Tudor)
Performance:	Karlheinz Stockhausen, <i>Gesang der Jünglinge</i>
1957	
Courses:	Henri Pousseur, ‘Anton Weberns Gesamtwerk’ Luigi Nono, ‘Schoenbergs Kompositionstechnik’ Karlheinz Stockhausen, ‘Analyse neuer Werke’
18 July performance:	Pierre Boulez, Flute Sonatine (Severino Gazzelloni (flt.), Aloys Kontarsky (pno))
19 July lecture:	Theodor W. Adorno, ‘Kriterien der neuen Musik I’
20 July lecture:	Theodor W. Adorno, ‘Kriterien der neuen Musik II’
22 July lecture:	Karlheinz Stockhausen, ‘Der neue Instrumentalstil’
Performance:	Karlheinz Stockhausen, <i>Zeitmasse</i> (Wind Quintet of the Kölner Rundfunk Symphony Orchestra: Hans- Jürgen Möhring (flt.), Wilhelm Meyer (ob.), Richard Hartung (cor anglais), Paul Blöcher (clt), Karl Weiß (bsn))
23 July lecture:	Luigi Nono, ‘Die Entwicklung der Reihentechnik’
24 July lecture:	Pierre Boulez, ‘Alea’ (translated into German and read by Heinz-Klaus Metzger)
25 July lecture:	Karlheinz Stockhausen, ‘Musik und Sprache’
26 July lecture:	Theodor W. Adorno, ‘Kriterien der neuen Musik III’
27 July lecture:	Theodor W. Adorno, ‘Kriterien der neuen Musik IV’
Performance:	Earle Brown, <i>Music for Cello and Piano</i> (Werner Taube (vcl.), Alfons Kontarsky (pno))
28 July performance:	Karlheinz Stockhausen, Klavierstück XI (Paul Jacobs (pno))
1958	
Courses:	John Cage, ‘Composition as Process’ Bruno Maderna, ‘Der neue Instrumentalstil’
3 September performance:	John Cage, <i>Music for Two Pianos</i> Earle Brown, <i>Four Systems</i> Morton Feldman, <i>Two Pianos</i> John Cage, <i>Variations I</i> Christian Wolff, <i>Duo for Pianists I</i> John Cage, <i>Winter Music</i> Christian Wolff, <i>Duo for Pianists II</i> (John Cage and David Tudor (pno))

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4 September lecture:	Karlheinz Stockhausen, ‘Musik im Raum’
6 September lecture:	John Cage, ‘Changes’, including performance of John Cage, <i>Music of Changes</i> (David Tudor (pno))
Performance:	Karlheinz Stockhausen, <i>Kontra-Punkte</i> (Domaine Musical, dir. Bruno Maderna)
7 September performance:	Luigi Nono, <i>Cori di Didone</i> (Kölner Rundfunk Choir, dir. Bernhard Zimmermann)
8 September lecture:	John Cage, ‘Indeterminacy’, including performances of Karlheinz Stockhausen, Klavierstück XI, and John Cage, <i>Variations I</i> (David Tudor (pno))
9 September lecture:	John Cage, ‘Communication’, including performances of Bo Nilsson, <i>Quantitäten</i> , and Christian Wolff, <i>For Prepared Piano</i> (David Tudor (pno))
Performance:	Pierre Boulez, <i>Le Soleil des eaux</i> (Symphony Orchestra and Choir of the Hessischer Rundfunk, dir. Ernest Bour)
11 September performance:	Earle Brown, <i>Pentathis</i> (David Tudor (pno), Domaine Musical, dir. Bruno Maderna)
12 September performance:	Luigi Nono, <i>Composizione per orchestra n. 1</i> (Darmstadt Landestheater Orchestra, dir. Hans Zanotelli)

1959

Pre-courses:	Luigi Nono and Karlheinz Stockhausen, composition
Main courses:	Luigi Nono and Karlheinz Stockhausen, composition
25 August performance:	Karlheinz Stockhausen, Klavierstück VI (David Tudor (pno)) Pierre Boulez, First Piano Sonata (David Tudor (pno)) Karlheinz Stockhausen, <i>Zyklus</i> (Christoph Caskel (perc.))
26 August lecture:	Karlheinz Stockhausen, ‘Musik und Graphik I’
27 August lecture:	Karlheinz Stockhausen, ‘Musik und Graphik II’, including performance of Karlheinz Stockhausen, <i>Zyklus</i> (Christoph Caskel (perc.))
28 August lecture:	Karlheinz Stockhausen, ‘Musik und Graphik III’, including performance of Cornelius Cardew, <i>February Piece I</i> (Cornelius Cardew (pno)), and recording of John Cage, <i>Concert for Piano and Orchestra</i>
29 August lecture:	Karlheinz Stockhausen ‘Musik und Graphik IV’, including performances of Sylvano Bussotti, <i>Five</i>

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	<i>Piano Pieces for David Tudor</i> , Nos. 2, 3, and 5 (David Tudor (pno)) and Mauricio Kagel, <i>Transición II</i> (David Tudor (pno), Christoph Caskel (perc.), and Mauricio Kagel (sound engineer))
30 August lecture:	Pierre Boulez, ‘Kommentar zur 3. Klaviersonate’, including performance of Pierre Boulez, Third Piano Sonata (Pierre Boulez (pno))
31 August lecture:	Karlheinz Stockhausen, ‘Musik und Graphik V’, including performance of Mauricio Kagel, <i>Transición II</i> (David Tudor (pno), Christoph Caskel (perc.), and Mauricio Kagel (sound engineer))
1 September lecture:	Luigi Nono, ‘Geschichte und Gegenwart in der Musik von heute’, including performance of Earle Brown, <i>Hodograph I</i> (Severino Gazzelloni (flt.), David Tudor (pno, celesta), Christoph Caskel (orchestral bells, marimba)
2 September performance:	Bruno Maderna, Piano Concerto Luigi Nono, <i>Composizione per orchestra n. 2: Diario polacco ’58</i> (David Tudor (pno), Symphony Orchestra of the Hessischer Rundfunk, dir. Bruno Maderna)
3 September performance:	Pierre Boulez, Flute Sonatine (Rainer Schuelein (flt.), Aloys Kontarsky (pno)) Pierre Boulez, First Piano Sonata (Harald Bojë (pno)) Pierre Boulez, First Piano Sonata (Erika Haase (pno)) Karlheinz Stockhausen, <i>Zyklus</i> (Heinz Haedler (perc.)) Karlheinz Stockhausen, <i>Zyklus</i> (Toni Roeder (perc.))
Performance:	Karlheinz Stockhausen, <i>Kreuzspiel</i> (Alfred Schweinfurter (ob.), Wolfgang Marx (bs clt), David Tudor (pno), Christoph Caskel, Heinz Haedler, Manfred Wehner (perc.), dir. Karlheinz Stockhausen) Cornelius Cardew, <i>Two Books of Study for Pianists</i> (Cornelius Cardew, Richard Rodney Bennett (pno))
4 September performance:	Mauricio Kagel, <i>Transición II</i> John Cage, <i>Aria</i> with <i>Fontana Mix</i> Bruno Maderna, <i>Musica su due dimensioni</i> (Cathy Berberian (mezz. sop.), Severino Gazzelloni (flt.),

	David Tudor (pno), Christoph Caskel (perc.), Mauricio Kagel (sound engineer))
<b>1960</b>	
7 July lecture:	Luigi Nono, ‘Text–Musik–Gesang I’, with recording of Arnold Schoenberg, <i>A Survivor from Warsaw</i>
8 July lecture:	Luigi Nono, ‘Text–Musik–Gesang II’, with recordings of Luigi Nono, <i>La terra e la compagna</i> and <i>Cori di Didone</i>
10 July performance:	Pierre Boulez, <i>Pli selon pli</i> (Eva Maria Rogner (sop.), Orchestra of the Südwestfunk, dir. Pierre Boulez)
13 July lecture:	Karlheinz Stockhausen, ‘Vieldeutige Form’, presented by, and with a commentary from, Heinz-Klaus Metzger
<b>1961</b>	
4 September lecture:	Theodor W. Adorno, ‘Vers une musique informelle I’
5 September lecture:	Theodor W. Adorno, ‘Vers une musique informelle II’

Abbreviations

ALN	Archivio Luigi Nono, Venice, Italy
GRI	Getty Research Institute, Los Angeles, CA
IMD	Internationales Musikinstitut Darmstadt
JCC	John Cage Collection, Northwestern University, Evanston, IL
JCP	John Cage Papers, Wesleyan University, Middletown, CT
SAD	Stadtarchiv Darmstadt