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Citation: Pace, I. (2022). New Music: Performance Institutions and Practices. In: McPherson, G & Davidson, J (Eds.), The Oxford Handbook of Music Performance. . Oxford, UK: Oxford University Press. ISBN 9780190056285

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New Music: Performance Institutions and Practices

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For publication in Gary McPherson and Jane Davidson (eds.), *The Oxford Handbook of Music Performance* (New York: Oxford University Press, 2021), chapter 17.

Introduction

At the beginning of the twentieth century concert programming had transitioned away from the mid-eighteenth century norm of varied repertoire by (mostly) living composers to become weighted more heavily towards a historical and canonical repertoire of (mostly) dead composers (Weber, 2008). As a consequence, the focus in this chapter – 'new music' – relates to music that did not then occupy as central a place in mainstream performance as the musical art works of prior centuries. Conversely, this degree of autonomy from mainstream performance support lent a greater freedom to composers, enabling them to establish a cultural field with different norms and assumptions, thereby creating what we now label 'new music'. From the period following the end of World War I, a distinct performance culture emerged, with its own gradually evolving infrastructure of specialised concert series, festivals, radio programmes, recording labels and some educational institutions, and which attracted the foundation of specialised ensembles and performers. This subculture of Western art music has been established for long enough for its identity to be palpable. To posit absolute divides and stark antagonisms between 'new music' and mainstream music is relatively unproductive given the interactive relationship between the two manifested through the involvement of common players and of course some common musical provenance; nonetheless, the focus of this chapter is on the performance of the repertoire most readily associated with a new music subculture, rather than upon twentieth and twenty-first century Western art music in general. This focus is not to imply that music exhibiting radical and iconoclastic compositional approaches is aesthetically superior to or more significant than that embodying a more continuous or integrative relationship with existing traditions; rather, it enables a concentration on the specific new issues pertaining to performance of a repertoire whose demands differ in various respects from earlier traditions, such as those presented in the two preceding chapters of this section.

While it is tempting to overlay a somewhat uniform or homogenous 'modernist' model of the performance of all art music in the broad middle section of the twentieth century – mainstream, new, and historically-informed – (see Cook, 2013; Haynes, 2007; Leech-Wilkinson, 2009a, 2009b; and various essays in Taruskin, 1995a) there are enough counterexamples to falsify claims for such a model (see Pace 2017a; drawing in part upon Fabian, 2001, 2003, 2006). In allowing for a more heterogeneous history, I do not intend to supply instructions on the 'correct' ways to perform a range of new music, as I believe such a task to be impossible and ineffective. Rather, I trace the history of the performance culture of new music, including the institutional and aesthetic contexts in which it has developed and the types of works that were performed, to identify key critical questions that are inevitable for any performer(s) intending to render various repertoire that can be categorized as such. Amongst the most important of these are the following:

1. In what context has such work previously been heard through programming?

2. Which institutions have nurtured and supported such work, and which continue to do so?
3. Who are the performers who have helped to forge a performance tradition for such work?
4. Does such music necessitate new techniques, skills, insights, competencies and aesthetic attitudes?
5. To what extent should the performer(s) situate their interpretations so as to foreground continuities with earlier traditions, or conversely emphasize difference and uniqueness?

I divide the period from 1918 to the present day essentially into three sub-periods: 1918-1945, 1945-c. 1975, and c. 1975 to the present day. I concentrate particularly upon the first two periods because they witnessed extremely wide-ranging developments and transformations in performance culture, while the latter is characterized more by consolidation, assimilation but also possible ossification, to which I will return in the conclusion.

The Concept of 'New Music' and the Beginnings of a Performance Culture

It was in the German-speaking world after 1918 that the contemporary concept of 'new music' first developed well beyond looser meanings encountered from the mid-nineteenth century (Blumröder, 1981; Dahlhaus, 1987). In 1919, music critic Paul Bekker called specifically for music to reflect the new times brought about by the war and its aftermath (Bekker, 1923). He looked for inspiration to movements in other arts such as futurism and expressionism, feeling music to lag behind these, while at the same time recognising the potential of:

- microtonal instruments (as advocated by Ferruccio Busoni);
- the splintering of tonality (Liszt and the *Neudeutsche Schule*);
- whole-tone scales, (Debussy and Schoenberg);
- influences from non-Western-European traditions; and
- archaic modes from medieval music.

Over a decade earlier, Busoni had called for greater freedom from tradition (Busoni, 1962) employing near-atonality, archaic allusions undermined through semitonal progressions, parallel chords, whole-tone and other unusual scales, mirror structures and quotations from Native American music in his own compositions (Samson, 1977). Profoundly opposed to Wagner, Busoni advocated classical ideals of beauty and simplicity in place of nineteenth-century profundity, and declared his objective to create a *Junge Klassizität*, in which melody would once again become the begetter of harmony, whilst music would eschew sensuousness and subjectivity (Busoni, 1987). Conductor Hermann Scherchen also favoured an emphasis upon melody rather than harmony, which he found in Schoenberg's Five Orchestral Pieces, op. 15 (Scherchen, 1919) while Bekker too urged a new approach to melody in which the relationship between individual pitches was less dependent upon harmonic and more invested in linear counterpoint, as well as a freer approach to rhythmic diction unconstrained by unity and periodicity (Bekker, 1923), a significant shift in musical priorities from much nineteenth-century practice which would weaken the link to functional tonality.

The essays of Bekker, Scherchen and Busoni initiated a vigorous and sometimes very heated debate (see Grues, Kruttge & Thalheimer, 1925; Cherney, 1974; Blumröder, 1981) conducted by a range of international musicians, especially following a

counter-polemic by conservative composer Hans Pfitzner, who viewed Bekker in particular as representative of an 'international Jewish tendency' that sought to destroy the essence of German music (Pfitzner, 1920). Throughout this period, these and other major aesthetic debates were conducted in particular in the pages of specialist journals for new music; the Berlin-based *Melos*, founded by Scherchen, Viennese *Musikblätter des Anbruch*, and Prague-based *Der Auftakt* (Hass, 2004, 2005, 2019). Ultimately, such debates consolidated the 'new music' concept as constituting a marked break with pre-war traditions, especially with respect to Germanic models of musical subjectivity, profundity and chromatic harmony. Nonetheless, this by no means betokened a new spirit of aesthetic unity, and in the second half of the 1920s the German new music world became more factionalised, especially amongst Schoenbergian and Stravinskian/Hindemithian partisans, as well as those who favoured influences from jazz or moves towards mechanisation.

Schoenberg's Verein and Donaueschingen

The other key event informing the development of a culture of new music was the foundation of Schoenberg's *Verein für musikalische Privataufführungen* in November 1918 in Vienna, an organisation unashamedly presenting music for a relatively small few dedicated individuals, excluding critics or members of the public who might disrupt proceedings. This presented a remarkable range of new music, by no means only or especially that from Schoenberg's own circle (see Stuckenschmidt, 1977, pp. 254-77; Smith, 1986, pp. 81-102, 245-68; Szmolyan, 1984, pp. 101-4). It also inspired a range of similar societies and other organisations throughout Germany (Pace, 2018, pp. 23-24), including the important concert series that was mounted from 1922 by the *Novembergruppe,* an artists' organisation founded in 1918 which sought artistic radicalism to match the spirit of political revolution of the time (Kliemann, 1969; Kaes et al, 1994, pp. 477-8; Peters and Vogt, 1998). While many of the early interwar new music organisations were relatively short-lived, the *Donaueschinger Kammermusiktage,* established in 1921, did survive, with the help of aristocratic patronage and financial support from town, state and national institutions, as well as the radio (Thrun, 1995). Running through to 1930 (relocating during this period to Baden-Baden, then Berlin), programs included only relatively few works that would become absorbed into a wider repertoire of new music (Häusler, 1996); the majority – which included microtonal works, those for mechanical instruments, and film, radio and gramophone composition – are today known primarily by aficionados. As such, the festival is more significant in terms of the consolidation of an arena devoted to new music than necessarily in bequeathing a new repertory.

International Society for Contemporary Music

Even more important, and not restricted to Germany, was the founding of the International Society for Contemporary Music (ISCM) in Salzburg in 1923 and its subsequent World Music Days annual festivals hosted by branches across the globe. Some early members, especially those from Germany and Austria, hoped to make the Society into an organization specifically for the promotion of dodecaphonic and other avant-garde tendencies, but they were overruled by others from France, Britain and the US who preferred all contemporary Western art music to be welcomed (Haefeli, 1982). As such it became an organisation which promoted a good deal of new music, but not exclusively that. Especially contentious for some was the lack of any particular favour towards music exhibiting clear 'national' tendencies, even spurring the establishment of the oppositional *Ständiger Rat für die internationale*

Zusammenarbeit der Komponisten, active for a short period from 1935 to 1939 (see Garberding, 2014; Martin, 2016; Pace, forthcoming). Conversely, the encouragement by the ISCM of national or regional branches was of immense, even decisive importance in the expansion of a culture of new music performance in a great many developed countries.

National Perspectives

Beyond Germany, new music had different meanings, especially where there was a less extensively developed and institutionalised earlier culture of symphonic repertoire, chamber music or late romantic composition, occasioning a less pronouncedly oppositional relationship of new music to tradition, which enabled some continuations even in some fascist regimes. Musical iconoclasm in Italy was initially focused around the *Società Italiana di Musica Moderna*, founded in 1917 by Alfredo Casella. The society presented a range of concerts that were often controversial, featuring Italian composers alongside international figures. The organization was succeeded in 1923 by the *Corporazione delle Nuove Musiche*, which was affiliated with the ISCM. They invited performers such as Scherchen, Walter Gieseking, Hindemith and Bartók to perform in Italy for the first time. (Waterhouse, 1999; Antokoletz, 2013; Nicolodi, 2011). In Venice, the longest lasting continuous festival for new music, the *Festival internazionale di musica contemporanea*, was inaugurated in 1930. While less devoted to radical tendencies than that in Donaueschingen, the festival nonetheless featured advanced music by composers from across Europe and the USA. Despite wider attacks on futurism and atonality in 1932, a thriving culture of new music continued in Fascist Italy for most of the decade (Earle, 2013). By 1942 the Venice festival had narrowed somewhat as the Italian regime had become closer to Nazi Germany, yet one could still hear Stravinsky's *Petrushka* and Honegger's *Pacific 231* (Biennale Musica, n.d.).

In New York city, Leo Ornstein's individualistic piano recitals of 1910 and 1919 and Edgard Varèse's New Symphony Orchestra in 1919 signalled the beginning of a new music culture, but it would be the establishment of the International Composers Guild (ICG) in 1921 that would cement such a new direction in America. Over two thirds of the premieres hosted by the ICG comprised radical music of composers such as Schoenberg, Stravinsky and Varèse himself. Some came to favour the greater assimilation of composers into a musical 'mainstream'; as a result, the League of Composers split from the ICG in 1923 and a variety of other institutions branched out at the same time (Lott, 1983; Oja, 2000). A different direction was represented by the ICG-affiliated New Music Society, founded by Henry Cowell in 1925 in Los Angeles. This favoured works by American composers that 'developed indigenous materials', although not completely excluding European music and influences. (Mead, 1982; Oja, 2000). Also, in Hartford, Connecticut, Chick Austin created a series called *The Friends and Enemies of Modern Music*, in which new music was played in living rooms or other small venues, to stimulate debate amongst participants, (Watson, 1995), a model later emulated around the American Zone of Occupied Germany (Beal, 2006; Pace, 2018). Somewhat distinct was the Berkshire Symphonic Festival, founded in 1934, from 1937 taking place at Tanglewood and presenting what would now be considered 'mixed' programmes of older and newer work (Howe, 1946), though this ultimately paved the way for the later contemporary music festival there.

French new music had become highly inwardly focused and nationalistic during the war, and some of this pattern continued after 1918, with some important exceptions, including concert series mounted by Sergei Koussevitsky and Walther Staram (Fulcher, 2005). The *Société musicale indépendante* (SMI) (1909-35) had been founded as a break-away from the highly nationalistic, *Société nationale de musique* (Duchesneau, 1994), and the SMI resisted attempts to re-merge the two societies after the war (Fulcher, 2005), and instead presented both French and international new music (Orenstein, 1975; Duchesneau 1997). Other concert series demonstrated a clearer break with pre-war culture than those of the SMI, such as the chamber concerts mounted by Félix Delgrange from 1917 (Orledge, 1987), and especially the *concerts salades* that began in December 1921, organized by pianist and composer Jean Wiener. Intentionally oppositional to traditionalist culture and including both jazz and contemporary German music, this series was associated (pejoratively) in some of the French press with futurism and cubism. This characterisation was far from inaccurate; the first concert featured the American jazz orchestra of Billy Arnold, alongside a player piano rendition of Stravinsky's *Le sacre*, and a sonata of Darius Milhaud (Fulcher, 2005; Milhaud, 1995).

Both Delgrange and Wiener's concerts played a significant role in propagating the work of *Le Groupe des Six*, the term first employed by Henri Collet to Georges Auric, Louis Durey, Arthur Honegger, Milhaud, Francis Poulenc and Germaine Tailleferre in 1920. The six had to varying degrees been programmed alongside, identified, and claimed the mantle of Satie, whose work, above all other pre-war composers pointed to a new aesthetic direction, and a new approach to performance (Brévignon 2020). Many of their works eschewed the romantic and sensuous trappings and chromatic harmony that were still a feature in the work of Debussy, Florent Schmitt and others, in favor of clearer textures, rhythmic regularity, with plentiful use of irony and humour and allusions to popular musics, drawing upon the achievements of both Satie and Stravinsky.

Other important arenas for new music in France included the concert series associated with the journal *La revue musicale* (Kelly, 2018) and the concert series *La Spirale.* While only running between 1935 and 1937, the latter was a pivotal event for French music (Mawer 2006), being run by the composers who would come together as *La jeune France* in 1936 - Olivier Messiaen, André Jolivet, Daniel-Lesur and Yves Baudrier. These four composers moved away from the irreverence, urbanity and secular detachment of *Les six* towards a more 'spiritualist' and sometimes nationalist approach evident in programs that were French-dominated, although not entirely devoid of international composers (Simeone, 2002; Kelly, 2013; Fulcher, 2005)

More broadly, across Europe pockets of new music support was found in many countries. In Belgium the musicologist, pianist and conductor Paul Collaer was a prime advocate, championing Milhaud in particular and supporting the Brussels-based Pro Arte Quartet (Hughes, 2015; Barker, 2017). In the Netherlands, Dutch composers were promoted in a 1919-20 Concertgebouw series and a chamber music series featuring international composers, organized by Russian-Jewish emigré violinist Alexander Schmuller. Meanwhile, composer Daniel Ruijneman promoted the 'most progressive' Dutch composers through the *Verenigning tot Ontwikkeling der Moderne Scheppende Toonkunst* from 1918-1923, after which it was subsumed into the ISCM (Samama, 2006; Braas, 2001) and was instrumental in the foundation of successor

organisations, notably *Nederlandse Vereniging voor Hedendaagse Muzike*, (1930-1962) (Muziek Encyclopedie, n.d.; P.M. On the Coul, 2014). In addition, international new music was integrated within Concertgebouw Orchestra programs, particularly by conductor Pierre Monteux between 1924 and 1934 with the occasional individual concert devoted entirely to new music (Samama, 2006; Royal Concertgebouw Orchestra, n.d). In Scandinavian countries, new music organisations included *Det Unge Tonekunstnerselskab* (DUT), founded in Copenhagen in 1920 (Christensen, 2002), *Fylkingen* founded in Stockholm in 1933 to present contemporary music alongside more traditional works (Fylkingen, n.d.), and in Norway, *nyMusikk*, founded in 1938 by composer Pauline Hall and run by her for over 20 years (Herresthal and Pedersen, 2002). All three either became or were founded as branches of the ISCM in those countries. In Spain, activities were more limited, although Stravinsky's music enjoyed some support, not least thanks to the advocacy of Manuel de Falla and the small *Residencia de Estudiantes*, associated strongly with Ortega y Gasset, who also presented music of de Falla and Schoenberg. (Hess, 2005; Levitz, 2013). The *Grupo de los Ocho* (very loosely modelled in the French *Group des Six*), including composers Rodolfo and Ernesto Halffter presented their work at the Residencia from 1930 (Rodriguez, 2016; Hess, 2005). A wider initiative for the promotion of avant-garde music, especially that by Catalan composers, was taken in the 1930s by Roberto Gerhard (Perry, 2013), which included the organization of visits to Barcelona by Schoenberg and Webern (Pujadas & Quadreny, 2014).

A performance culture for new music had begun in pre-revolutionary Russia with the series of *Evenings of Contemporary Music* in St. Petersburg in 1901, and in Moscow from 1909, which provided the first outings for works of Stravinsky, Prokofiev and Miaskovsky, as well as international figures including Debussy, Schoenberg, Ravel and Schmitt (Schwarz, 1983). After the Revolution, composer Arthur Lourié, as head of the main state music organisation *Muzo*, was able to promote a range of international music centred around his personal tastes (e.g., Debussy, Ravel, Skryabin), before he left the country for good in 1921 (Nelson, 2004), while some more radical experiments from Nikolai Roslavets and Arsenii Avraamov briefly flourished under the auspices of the *Proletkult* movement (Nelson, 2004; Fitzpatrick, 1992). But the closest thing to the wider European new music culture was found through the *Assotsiatsiya Sovremennoy Muzyki* (ASM) or Association for Contemporary Music, founded by Roslavets in 1923, which organised performances of such composers as Schoenberg, Berg, Webern and Krenek as well as radical Russian works such as Aleksander Mosolov's *The Iron Foundry*. This competed for funds with the *Rossiiskaia Assotsiatsiia Proletarskykh Muzykantov* (RAPM) or Russian Association of Proletarian Musicians, founded the same year, fervently opposed to any aspects of Western modernism, folklore, jazz, spiritualism, primitivism, nationalism, mysticism and eroticism in music, preferring mass choral music and other politicised songs. Some have argued that the RAPM were a much more influential force in Soviet musical life in the 1920s (Nelson, 2004; Taruskin, 1997; Frolova Walker & Walker, 2012), and one should be wary of over-emphasising aspects of Soviet musical life that adhered most closely to Western models. But both organisations were dissolved in 1932 and replaced by the Union of Soviet Composers, with the official adoption of an aesthetic policy of socialist realism (Frolova Walker & Walker, 2012). If RAPM can in some senses be considered as promoting a distinctly Soviet species of 'new music', related to movements emphasising workers' songs and choirs in Germany and elsewhere, this cannot be said of the USC after

1932. For at least two decades; even such hugely important composers as Shostakovich and Prokofiev (after his return to the Soviet Union in 1936) quickly fell foul of the newly censorious climate towards work which demonstrated anything akin to a modernist break with traditional musical languages.

The establishment of new music organizations across Europe was influential, and a large section of the resulting infrastructure for new music performance was fundamentally indebted to Schoenberg's model, above all the need for contexts freed from popular taste and critical opinion, albeit applied in looser fashions. The *Verein* was not the first concert association devoted to new music, but as violinist Rudolf Kolisch observed, it was then unique in its attitudes towards audiences, critics, the close control exerted over the repertoire and types of performances, the attitude towards musical 'texts' and composers, and the generation of a new canon (Kolisch, 2009c). The claims made for such a model, and associated culture, have certainly not gone unchallenged, on grounds of elitism, asociality, white male bias, and more, but at the time of writing, such a culture and its institutions certainly remain intact.

Objectivism and *Texttreue*

The period after 1918 witnessed a major growth in an 'objectivist' approach to performance that was a logical consequence of wider aesthetic developments. Although not without earlier precedents (Oja, 2000), different manifestations of new music combined eschewal of overt manifestations of subjective expression, radical, discontinuous approaches to harmony, abrupt cuts in musical material without any transitions, the displacement of functional harmony through the assertion of a primary role to rhythm and timbre, a re-inscription of various classical principles of structural organisation, and a cult of the machine and technology associated above all with the United States as an emblem of modernity (Saldern, 2013).

Nowhere were these ideas more explosive than in Germany, as the epicentre of late romanticism. One of the first clear articulations of a new credo came from the pianist and composer Eduard Erdmann in 1920, contrasting an 'objective' *Es-Musik* with a subjective and egoistic *Ich-Musik* epitomized by the work of Wagner (Erdmann, 1920; cited in Rehding, 2006). This foreshadowed the priorities of the *Neue Sachlichkeit*, a term first applied to the visual arts in the early 1920s (Plumb, 2006; Kyora, 2013) and whose first known use in a musical context was in an article by Heinrich Strobel published in 1926. Discussing the folk-inspired work of Stravinsky, Bartók and Janáček, Debussy's inspirations from painting, the rhythmic energy of jazz and other music inspired by dance, and the work of Hindemith (who would become most prominently associated with the new aesthetic), Strobel argued that this all pointed away from music of inner turmoil towards objectivity and craftsmanship more appropriate for a new age (Strobel, 1926), while he and others also linked this to attempts to communicate with a wider audience (Grosch, 2013). Both in Germany and beyond these ideas assumed a new prominence, with regular talk of 'Overcoming Romanticism' (Hill, 1994), and a perception that most aesthetic talk referred either positively or negatively to 'expressive music' (Besseler, 1927; cited in Hinton, 1989).

A period in which many rejected older manifestations of subjectivity and expression was one which also fostered a new interest in mechanical instruments. Stravinsky, Casella, Gian Francesco Malipiero, George Antheil, Hindemith, Ernst Toch and others all wrote works for player piano or mechanical organ, and the festivals at

Donaueschingen and Baden-Baden championed mechanical composition in 1926-27, at the behest of Hindemith (1994). A range of polemical articles proposing the demise of the human performer, whose imperfections would be superseded by mechanical devices, appeared in German and Czech new music journals (Stuckenschmidt, 1925; Toch, 1926; Schoenberg, 1975a). At the same time, the growth of recordings and especially the new medium of radio, with the relatively limited microphone technology of the time, led some to advocate the value of more ‘spiky’ and clearly-delineated timbres in place of richer string sonorities (Hailey, 1994; Schoenberg, 1975b), an approach to performance, as well as composition, which can be traced throughout the remainder of the century and beyond.

Many of the composers associated with this new movement made clear their preferences for performers who would eschew the stylistic norms of ‘expressive’ music as well as personal caprice and individuation. Hindemith averred that all types of singers, players and conductors were “nothing but an intermediate station, a road-side stop, a transformer house, and their duty is to pass along what they received from the generating mind”, that “[c]overing a piece with a thick layer of the performer’s so-called feelings means distorting, counterfeiting it”, and was especially harsh on conductors in these respects (Hindemith, 1952, pp. 33-4, 104-6). Ravel retorted that ‘Interpreters *are* slaves!’ when pianist Paul Wittgenstein claimed to the contrary (Ivry, 2000). Others such as pianist Vlado Perlemuter report less dogmatic utterances, but still confirm that Ravel consistently warned against excess and sentimentality, preferring ‘exact interpretations’ (Perlemuter & Jourdan-Morhange, 1988). Moreover, study of Ravel’s piano roll of *Valse nobles et sentimentales* (Ravel, 2003) and a range of performances by other interpreters who are known to have met with Ravel’s favor demonstrate a plurality of approaches, including stylistic indicators of an earlier period such as spread chords and desynchronization of hands as well as a subtle rhythmic freedom not always deducible from the text (Woodley, 2000). Accordingly, Ravel’s strictures should be understood as modifications relative to the norms of his time rather than absolutes. Nonetheless, there is no doubt that he desired a considerably more ‘objective’ approach than was common in pre-war times.

Stravinsky was more emphatic about a new role for the performer, above all in his 1939-40 Charles Eliot Norton lectures at Harvard, later published as *Poetics of Music*. Arguing that “Having been fixed on paper or retained in the memory, music exists already prior to its actual performance”; he finds that most of the problems in contemporary performance are rooted in a conflict between “execution and interpretation”, the former involving “the strict putting into effect of an explicit will that contains nothing beyond what it specifically commands” (Stravinsky, 1947, pp. 121-2; see also Stravinsky, 1936). The composer recognized that no score could completely prescribe every possible detail of performance, which he clearly regretted but insisted that “The sin against the spirit of the work always begins with a sin against its letter” (1947, p. 124), a reversal of the view expressed by Liszt to Richard Pohl in 1853, whereby ‘*the letter killeth the spirit*’ (La Mara, 1894). Nonetheless, in the context of Stravinsky’s own five recorded versions of *Le sacre du printemps*, any analysis of his conducting resists attempts to discern consistency of intention (Taruskin, 1995; see also Buxbaum, 1988), so the composer’s ideals were to some extent belied by his actual practice.

The position Stravinsky articulates in his *Poetics* provides a clear case of an attitude now known as *Texttreue.* In contrast to the older concept of *Werktreue*, or faithfulness to the *work* (Danuser, 2002), that asserts an idealist concept of some ‘essence’ that lies beyond either the written score or any particular performance, the ideas underpinning *Texttreue* incorporate a literal fidelity to the *text* of the score. Other musicians who adhered quite explicitly to the *Texttreue* principle were Arturo Toscanini, (Marsh, 1962; Civetta 2012) and pianists Walter Gieseking and his teacher Karl Leimer, who jointly published a treatise that dismissed such practices as playing equally notated rhythmic values “unevenly and strongly rubato”, insisting that “*Absolutely correct execution* of a composition is the only foundation upon which a really excellent interpretation can be built” (Gieseking & Leimer, 1972, p. 43). One who adopted a position somewhere between *Werktreue* and *Texttreue* was conductor Bruno Walter claimed, “I have made only the music of others sound forth, I have been but a ‘re-creator’” (Walter 1948, p. vii) but also allowed that the life experiences of some performers might make it impossible to disguise “the peculiarities of the interpreter’s personality” (Walter 1948, p. 47). Accordingly, he recommends performing “as near as possible to the intentions of the composer” while acknowledging that “the spontaneity which is an indispensable quality of each musical performance” may result in variances (Ryding & Pechefsky, 2001, p. 347).

Continuities and *Werktreue*: Bartók, Schoenberg, Kolisch, Adorno

Not all composers prominent during this era espoused the types of objectivity described above, however, and some clearly continued to adhere to aspects of older practices. For example, despite some superficial similarities of Bartók’s mid-period works to those of Stravinsky, a range of recordings of Bartók as pianist demonstrate a flexible approach to rhythm and tempo, a diaphanous range of touch over and above what is indicated, and more widely, frequent liberties taken with the score (see Garst, 1985; Suchoff, 2003).

Schoenberg only wrote occasionally about performance, but his ideas concur essentially with the ideal of *Werktreue*. In 1923-24 he emphasized audibility of every note, and subtle reproduction of the musical ideas in preference to ‘obtrusive and gesticulating’ types of performance. He cited Fritz Kreisler, Pablo Casals and Bronisław Huberman as exemplary performers, whilst decrying ‘the fashionable need for interpretation’ (Schoenberg, 1923/24). Elsewhere, he criticized sudden shifts of tempi without proper transitions, and exaggerated fermatas, also making a clear distinction between ‘subjective’ and metronomic, ‘objective’ performance styles (Schoenberg, n.d.a, b). In terms of conductors, Schoenberg found Mahler, Strauss, Arthur Nikisch and Furtwängler to be ‘perfect musicians in every respect’, in stark contrast to Otto Klemperer, Koussevitsky and especially Toscanini, variously described as incompetent, illiterate, uneducated and metronomic. Schoenberg especially berated Toscanini’s legendary memory, on the grounds that he could remember the exact letter of a score, but not recognise errors there that should be musically self-evident (Schoenberg, 1944), thus demonstrating the composer’s contempt for *Texttreue*.

A more comprehensive theory of performance was developed by Kolisch, who studied composition privately with Schoenberg from 1919 and developed strong convictions of his own. Kolisch lectured on performance, applying his trenchant views equally to old and new music (Adorno & Kolisch, 2009), and advocating a

consistent use of what he categorised as *espressivo* playing except when the composer explicitly stated otherwise (Kolisch, 1983). Like Schoenberg (and Brahms) he believed the ideal performance comes from silent contemplation of the score and was therefore sceptical about the value of recordings. He was also resistant to approaches that fetishized '[t]echnical perfection and brilliancy' (Kolisch, 2009a) and consistently advocated the projection of the *idea* behind the work rather than merely the details of the score (Shreffler and Trippett, 2009a).

Overarchingly, however, Kolisch's views make the *Werktreue/Texttreue* dichotomy problematic; he consistently emphasised the need for close reading of the score (Shreffler & Trippett, 2009b) but the quest for the fundamental idea (and 'work') can be understood as a quest to discover what the score *implies* rather than simply *states*. Nevertheless, there was no question to Kolisch (2009a) that this quest should lead to a singular result:

> we have to decide whether such a thing as right interpretation exists at all! In other words, are the indications given through a score precise enough to guarantee a right; that means, only one interpretation? My answer is, YES. They are in all respects. We must only learn to understand these indications to their full extent. (p. 205)

As the leader of the Kolisch quartet, he advocated freedom for individual chamber group members, but all should be bound by the score ahead of the leader's dictates. Where the score is non-specific, it should be supplemented by an 'espressivo-quality', which Kolisch defined in relatively general terms as entailing the use of vibrato, *rubato* – meaning some modification of rhythm, but not tempo – and the swell-tone (or *messa di voce*). Kolisch (2009b) even believed it could be possible to notate these with such specificity that "Espressivo could thus be transformed into an *objective* performance element" (p. 209). Ultimately this opens the way to a future *Texttreue*, even if the scores of Kolisch's time had not yet made this particular interpretation of such a concept into a meaningful reality.

Kolisch's (2009a) arguments for performance as "the realization of the objective contents of the text" rather than "an expression of the performer's personality" (p. 205) relate to those of Theodor Adorno, who planned a co-authored treatise on performance with Kolisch. Adorno held the performances of Kolisch and his quartet in high esteem (and), viewing him as having developed a new approach to performance that eschewed surface brilliance in favour of projection of musical context and structural/spiritual understanding (Adorno, 2009). Adorno articulated as a key challenge for the performer of any music the need to break habituated aspects of performance through addressing and re-addressing the specifics of individual works (Adorno 2006) but rarely addressed the performance of new music specifically. Adorno's model arguably makes more room for a performer's subjective interaction with the text than does Kolisch, but rarely for any more autonomous subjective will (Pace, 2007). While only a relatively small number of performers could be said to have realised Adorno's ideals, their potential application to post-1945 music in particular are limited anyway, in light of how many composers of that time did indeed respond positively to the objectivist aesthetics of the interwar period.

A Performance Culture for the Avant-Garde 1945-1973

The post-war years witnessed the growth of a more permanent infrastructure specifically for new music. This was most prominent from an early stage in West Germany, sustained by the ideology of *Nachholbedarf*, the view (only partially true) that the country had been cut off from modernist and international developments for 12 years, and thus needed to 'catch up' (Pace 2018; forthcoming). The festival in Donaueschingen, which had been turned into a vehicle for nationalistic and militaristic music during the Nazi era, was re-launched for two years in 1946 and 1947 (before later being taken up by the Südwestfunk radio station), alongside a range of other comparable but mostly short-lived events in other regional centres. (Häusler, 1996; Zintgraf, 1987; Pace, 2018). However, the hugely important summer courses of the *Darmstädter Ferienkurse*, which began in 1946 and combined teaching and a wide range of performances, have continued in a relatively unbroken fashion to the present day. Theories of these as a US or even CIA-backed venture have been comprehensively refuted (Wellens, 2002; Beal, 2006; Custodis, 2010; Iddon, 2013; Pace, 2018), while the mythological view of the courses as a haven for hegemonic domination of serial music is not backed up by evidence of the programming, at least in the first decade (Borio & Danuser, 1997, vol. 3; Pace 2011). Nonetheless, the courses did provide a major opportunity for avant-garde composers to meet and exchange ideas, and the visit of Cage to the courses in 1958 served as a catalyst to stimulate wider indeterminate composition in Europe (Borio & Danuser, 1997, vol. 2).

National perspectives

German radio stations played a pivotal role in sustaining the performance culture of new music (Weißbach 1986). What became known as the *Woche für neue Musik*, run by Radio Frankfurt (later Hessicher Rundfunk), beginning with a preliminary festival in Bad Nauheim in 1946, can be seen as a template for many later more extended festivals. Introducing little-known works, notably by composers of the occupying powers, the festival also offered lectures on issues of musical 'progress', 'world music' (*Weltmusik)* and the possibilities of twelve-tone technique. (Pace, 2018). Equally archetypal was the regular concert series of new music founded in 1945 by Karl Amadeus Hartmann that came to be known as *Musica viva* (Hass, 2004; Arlt, 2010), supported by Radio Munich (later Bayerischer Rundfunk*)* and inspired a whole range of other comparable series around Germany (Pace, 2018), including the leading *das neue werk* in Hamburg, *Musik der Zeit* in Cologne, both launched from radio stations, that hosted major premieres of Pierre Boulez, Karlheinz Stockhausen, Luigi Nono and others (Weißbach 1986). The radio station Südwestfunk (SWF), headquartered in Baden-Baden, re-launched the Donaueschingen festival (now called *Donaueschinger Musiktage für zeitgenössische Tonkunst*) in 1950, under the direction of Heinrich Strobel, and built this into one of the most powerful and prominent new music events in the world. The radio stations supported new orchestras and choirs that could program more adventurously than their 'philharmonic' counterparts, and the stations also commissioned many new works (especially SWF), at first from a wide range of different types of composers, then from the 1960s with an increasing concentration on the more radically inclined new work (Betz, 1977, Nauck, 2004). To this day the radio orchestras in Frankfurt, Cologne, Baden-Baden, and to a lesser extent in Hamburg and Munich, have been amongst the most prominent institutions in the world for championing radical new music (Pace, 2018), alongside the BBC

Symphony Orchestra in London and BBC Scottish Symphony Orchestra in Glasgow (Glock, 1991; Kenyon, 1981; Notlingk, 2017).

In the UK, a range of early post-war institutions, including the Cheltenham Music Festival and Aldeburgh Festival, demonstrated a modest commitment to new music. William Glock, a major enthusiast for interwar modernist music such as that of the Second Viennese School (especially Berg), Stravinsky and Bartók, founded the Bryanston Summer School in Dorset in 1948, hosting visits from Nadia Boulanger, Hindemith and Boris Blacher in the early years. In 1949, Glock also launched the important new music periodical *The Score* and in 1953 he moved the Summer School to the grandiose location of Dartington Hall in Devon, where he presented British premieres of major new works of Elliot Carter, Boulez, Nono, Stockhausen, Stefan Wolpe, and Peter Maxwell Davies, hosting visits from several of these figures and others (Glock, 1991). Then the representation of new music at the BBC was enhanced considerably by the appointment of Glock as Controller of Music in 1959. While Glock's actions generated resentment from more conservatively minded colleagues, composers and others (Carpenter 1996) he had a significant effect in opening up British musical life to more radical developments.

In France, in the early period following the Libération in 1944, a comprehensive study of the next ten years demonstrates that new music could be located primarily in a few institutions, once again through radio, above all the *Radiodiffusion de la Nation française* and associated *Orchestre national de la Radiodiffusion française*. At the same time, avant-gardists such as René Leibowitz and Pierre Boulez had to operate in a country with significant support for the *Parti communiste française* and consequently the types of aesthetic doctrines propagated in Moscow and Prague in 1948 (Feneyrou & Poirier, 2018). But the major initiative for a performance culture in new music, indeed a seminal part of the history of the early post-1945 era in this respect, was the foundation of the *Domaine musical* concert series in 1954 by Pierre Boulez, who remained its director until 1967, succeeded by Gilbert Amy for the series' final six years. The first concert, conducted by Scherchen, presented Nono's *Polifonica, Monodia, Ritmica* (1951), Stockhausen's *Kontra-Punkte* (1952-53), Webern's Concerto, op. 24, and Stravinsky's *Renard* featured alongside Bach's *Das musikalische Opfer* (Aguila, 1992). Overall, the programming demonstrated a type of modernist focus that was unusual for its time (even compared to Darmstadt), and laid the foundations for what would become a canonical modernist repertoire in the decades to come. Over a third of the works programmed were contemporary 'classics' of Stravinsky, Varèse, Bartók, Debussy, Ravel, Ives and in particular the Second Viennese School, with a strong emphasis upon Webern (Aguila, 1992; Boulez, 1986a). By no means was all or even most of the more recent music played at the Domaine serial in nature, but a clear majority was atonal, and only a tiny amount could be considered neo-tonal, neo-classical or neo-romantic, or did not constitute a significant break with nineteenth-century traditions.

In the Netherlands, the major boost to a new music culture came about through the foundation of the *Stichting Gaudeamus* in 1945, which from 1947 ran an annual *Muziekweek* of concerts, at first alternately featuring national and international composers and from 1957 centred around a shortlist of works nominated for a Gaudeamus Award which from 1959 was fully international (Peters, 1995). In Italy, the Venice festival began again in September 1946, and gave an early outing to the

young Bruno Maderna as conductor and composer, while the first International Dodecaphonic Congress in Milan in 1949 created a new focus for the avantgarde (Roderick, 2010).

In the United States, the major organisation presenting concerts of new music continued to be the League of Composers, that merged with the US branch of the ISCM in 1954. They presented a range of Schoenberg performances (Feisst, 2011), but were equally a vehicle for tonal composers or those pursuing forms of interwar modernism (Straus, 1999). A more forward-looking direction came about in Los Angeles, where in 1939 writer Peter Yates and his wife, pianist Frances Mullen, founded a new music concert series entitled Evenings on the Roof, in the tradition of the *Verein*, which was succeeded by the Monday Evening Concerts in 1954. Directed by Lawrence Morton, works by Stravinsky and Luigi Dallapiccola dominated programs that also included Renaissance and early Baroque music from Gesualdo to Purcell, but also the likes of Leibowitz, Nono and Stockhausen. Boulez made his US conducting debut in the 1957 series, premiering *Le Marteau* alongside Stockhausen's *Gesang der Jünglinge*, and Thomas Tallis's *Lamentations I and II* conducted by Robert Craft (Crawford, 1995; Morton, 1993).

A new source of financial support in the United States for new music came about in the 1960s from the Fromm Foundation, directed by German emigré Paul Fromm, which supported a range of commissions and concerts of new music, as well as the journal *Perspectives of New Music*, from 1962. Based at Harvard University from 1972, the foundation had earlier established the annual Festival of Contemporary Music at Tanglewood from 1964 onwards, and an ensemble, the Fromm Fellowship Players, who commissioned new works. They also arranged Seminars in Advanced Musical Studies, modelled in part on Darmstadt, in 1959 and 1962 (Gable, 1988). This was however relatively exceptional; new music in the post-war United States, both serial and otherwise, was otherwise primarily supported within universities (Straus, 1999), with Columbia, Harvard, Princeton, Wesleyan and Yale of particular note in this respect.

In Japan, military defeat and a strong Western presence created a climate in which some Western musical developments that had already established a presence there, including atonality and dodecaphony, could grow further. Groups of composers founded further organizations such as *Shinseikai* in 1946 that played a major part in bringing dodecaphonic music to Japan (Galliano, 2002), and then a group of younger figures came together in 1951 to found *Jikkenkōbō* (Experimental Laboratory). These composers devoured Western music such as they could access, as well as modernist literature, art, and philosophy from Europe. They mounted yearly concerts, including Japanese premieres of such works as Schoenberg's *Pierrot lunaire* and Messiaen's *Quatuor pour la fin du temps*, as well as new works by Yuasa Jōji, Takemitsu Tōru, Fukushima Kazuo and Suzuki Hiroyoshi, all founding members (Galliano 2002). This all made possible the establishment of the *Gendai Ongakusai* new music festival, beginning in 1957. In the 1960s, under the influence above all of Ichiyanagi Toshi, who had spent a period in the 1950s in the US and become a disciple of Cage, a new type of scene emerged which embraced indeterminacy and other aspects of the 'second generation avant-garde' (those who came to prominence from the late 1950s onwards) leading to a significant range of concerts presented at the Sōgetsu Art Centre in Tokyo (Galliano 2002; Everett, 2009).

New music in Soviet-controlled Eastern Europe was seriously inhibited by the fourth Zhdanov decree in 1948 condemning 'formalist' tendencies more emphatically than ever before (Werth 1949; Habokian, 2017). This was then adopted at the 1948 Prague Congress, becoming akin to an official policy in much of Eastern Europe and in communist associations further afield (Waters, 2011). In the Soviet Zone of Germany, new music was at first promoted as energetically as in the other three zones (Pace, 2018), but the aesthetic climate changed following Zhdanov and then the establishment of the Deutsche Demokratische Republik (DDR) in 1949, after which the ideals of socialist realism soon came to dwarf the earlier broader culture of new music (Tompkins, 2013).

After Stalin's death in 1953 there was no major growth in new music in the Soviet Union, although some banned or unknown works were played in private or occasionally by students in the Moscow Conservatory (Schmelz, 2009). One of the first, albeit limited, post-war exposures to dodecaphonic/serial traditions came in 1957, when Canadian Glenn Gould was the first North American pianist to play in communist Eastern Europe, including Berg, Webern and Krenek in his programs, as well as giving a lecture that touched briefly on the Second Viennese School (Schmelz, 2009). The following year, in line with wider de-Stalinisation under Khrushchev, the Zhdanov decree was rescinded by the Central Committee and works previously denounced were rehabilitated (Werth, 1962). Nonetheless, Shostakovich denounced his own 1920s 'experiments' and dismissed the Western avant-garde more broadly (Werth, 1962) and in 1963, Khrushchev himself spoke at length about music, rejecting 'cacophonous' dodecaphonic music and reaffirming a commitment to the principles of socialist realism (Johnson, 1965). As travel restrictions eased during the 1960s, new music composers such as Stravinsky, Boulanger, Boulez and Nono visited the country, while by the beginning of the Brezhnev era a range of fringe clubs featuring new music in Moscow, Leningrad, Kiev and elsewhere had become established. But with central authority-issued lists of 'recommended' music, the growth of new music remained inhibited (Schmelz, 2009).

In Hungary after an early post-war flourishing including *Zenemüvészek Szövétsége* (Hungarian Music Week), run in 1951, 1953 and 1956, (Beckles Willson, 2004, 2007; Ignácz, 2017) the climate became as hostile to new music as elsewhere in Eastern Europe, particularly following the Soviet invasion in 1956. The eventual easing of restrictions saw the foundation of two major concert and radio series, entitled *Korunk zenéje* (Music of our Time), and *Megújhodott Muzsika* (Reformed Music) in 1974 and 1977 respectively, while a series of younger composers including Zoltán Jenéy and László Sary, founded the Budapest New Music Studio in 1971. Here there was a strong affinity with 'experimental' (especially that of John Cage), minimal and other music (Williams 2005).

But a different trajectory for new music was found in Poland, in which, new music had its strongest profile of all countries in Eastern Europe, as a political and cultural 'thaw' occurred somewhat earlier than elsewhere. There was a Festival of Contemporary Polish Music as early as September 1945, with a strong emphasis on music representing resistance to fascism and liberation, while composers Andrzej Panufnik, Witold Lutosławski and Grażyna Bacewicz were at first able to gain some profile as composers of new music (Thomas 2005). The Polish section of the ISCM

was reactivated in 1946, though programming of new music was at first sporadic and centred upon Polish composers, then socialist realism was fully implemented, and formalism attacked, at a conference of composers and critics in 1949 at Łagów Lubuski (Bylander, 1989). The Polish ISCM was suspended until 1957, and the range of contemporary music permitted very limited for several years. But following Stalin's death, the Minister of Culture and Art, Włodzimierz Sokorski, acknowledged the limitations of the aesthetic climate and hostility to innovation, in light with a wider political thaw that enabled scores and recordings, for example of Berg, to be brought to the country, a much more open Festival of Polish Music in 1955, more international programming in wider concert series, and increased possibilities for composers to travel outside of the Eastern Bloc. All of this made possible the *Warszawska Jesień* festival that was founded the following year, initiated primarily by composers Tadeusz Baird and Kazmierz Serocki. This would quickly become the centre of radical new music in Eastern Europe (Jakelski, 2017).

Other more isolated events across Europe that promoted new music included a concert of works of the Second Viennese School in Brussels in 1948 (Dufour & Pirenne, 2004), while a range of the European avant-garde were brought together in that city a decade later during the *Exposition universelle*, leading to the formation of an *Association Musiques Nouvelles* in 1962 (Dufour & Pirenne, 2004; Pirenne 2004). In London, William Glock organised new music events in the mid-1950s with the International Musical Association (Wright, 2007), a venture which occurred somewhat on the fringes of his more prominent activities mentioned earlier. A culture for new music did grow in Spain in the later years of the Franco regime, centered around the *Grupo Nueva Música* of composers in Madrid in 1958, and then important series from soon afterwards organised by the organisations *Generación del 51*, *Zaj* and *Alea* in Madrid, and *Música Abierta* in Barcelona (Medina, 2001; De Pablo, 2009; Pardo, 2018). The organizations in Scandinavia founded before 1945 came under more radical leadership in the late 1950s and 1960s and hosted major events featuring atonal, indeterminate and electronic music, as well as hosting artists associated with the Fluxus movement (Herresthal & Pedersen, 2002; nyMusikk, n.d.; Christensen, 2002; Broman, 2002: 457; Groth 2016; Fylkingen, n.d.; Sørensen, 2016). Further afield in Montreal, composer Serge Garant, who had studied with Messiaen in Paris, hosted a series of contemporary music concerts in 1954, 1955, and 1958 placing contemporary Canadian composers in the context of international developments (Lefebvre, 1986; Lefebvre, 2008; SMCQ, n.d.)

In addition to these concerts and influences, as shown in Table 1, there was a major growth in many countries (and not only or primarily in Western Europe) in new music festival culture, bequeathed by the events in Donaueschingen and for the ISCM in the 1920s, in Venice in the 1930s, and in Frankfurt and elsewhere in the 1940s, with many new organisations founded.

Table 1. Festivals and Organisations supporting new music 1945-1975

This table does not include various organisations that were founded before 1945 and ran mostly continuously from that point, including the International Society for Contemporary Music. Composers' organisations are too numerous to include here.

Founded	Name and any special focus	Location
1945	*Trossinger Musiktage*	Trossingen
1945	*Musica viva*	Munich
1945	Cheltenham Music Festival (initially British composers but became international)	Cheltenham
1945	*Stichting Gaudeamus*, from 1947 running *Gaudeamus Musikwiek*	Bilthoven, Netherlands
1946	Concerts of new music at *Haus am Waldsee*	Berlin
1946	*Zeitgenössische Musikwoche*; from 1947 *Woche für neue Musik.*	Bad Nauheim/Frankfurt (from 1947)
resumed 1946	*Neue Musik Donaueschingen* (re-started from festival in 1920s, only ran 1946 and 1947)	Donaueschingen
resumed 1946	*Festival internazionale di musica contemporanea*	Venice
resumed 1946	*Shin Sakkyokuha Kyōkai* and *Nihon Gendai Ongaku Kyōkai* (*GenOn*)	Japan
1946	*Shinseikai*	Tokyo
1946	*Ferienkurse für internationale neue Musik*	Darmstadt
1946	*Abende zeitgenössischer Musik* hosted by *Kulturbund zur demokratischen Erneuerung Deutschlands*	Berlin
resumed 1947	*Wittener Kammermusiktage* (sporadic until 1960, then annual event)	Witten
1947	*Bayreuther Wochen – Neue Musik*, then *Tagung für Neue Musik und Musikerziehung* from 1948	Bayreuth/Darmstadt (from 1951)
1947	*Berliner Musiktage*	Berlin
1947	*Zeitgenössischer Stuttgart Musiktage,* later *Tage zeitgenössischer Musik*	Stuttgart
1948	Aldeburgh Festival (limited new music)	Aldeburgh
1948	Bryanston Summer School (became Dartington)	Dorset
1948	*Musiktage*, later *Musica viva*	Heidelberg
1949	International Dodecaphonic Congress	Milan
1949	*Festliche Tage für Neue Kammermusik*	Braunschweig
resumed 1950	*Donaueschinger Musiktage für zeitgenössische Tonkunst*	Donaueschingen
1951	*das neue werk*	Hamburg
1951	*Konzerte Neuer Musik*, from 1952 *Musik der Zeit*	Cologne
1951	*Berliner Festspiele*	West Berlin
1951	*Studio d'Essai,* with *Groupe de recherche de musique concrète*	Paris
1951	*Studio für elektronische Musik,* Nordwestdeutscher Rundfunk Köln	Cologne
1951	*Jikkenkōbō* (Experimental Laboratory)	Tokyo
1951	*Festival of Polish Music*, second festival in 1955	Warsaw
1952	Berlin *Festtage*	East Berlin
1952 only	Society for Twentieth Century Music (British composers)	Hampstead

1952	*Festtage zeitgenössischer Musik*	East Berlin
1952	*Tübinger Musiktage*	Tübingen
1952	Thuringian Festival of Contemporary Music	Weimar
1952	*Pro Arte* concert series	Santiago
1953	Dartington International Summer School of Music (previously Bryanston)	Devon
1953	*Tonus* concert series	Santiago
1954	Caracas Music Festival	Caracas
1954	*Musikfest des VDK (Verband deutscher Komponisten)* (socialist realism)	Leipzig
1954	*Musik unsere Zeit*	Stuttgart
1954	*Domaine musical* concert series	Paris
1955	*Festtage neuer Musik* (socialist realism)	Leipzig
1955	*Musik der Gegenwart*	West Berlin
1955	*Studio di Fonologia Musicale*, RAI	Milan
1955	NHK Studio	Tokyo
1956	*Siemens-Studio für elektronische Musik*	Munich
1956	*Warszawska Jesień* (Warsaw Autumn)	Warsaw
1957	*Studio de musique electronique*	Brussels
1957	*Finnish Musical Youth* (international and graphic notation)	Helsinki
1957	*Gendai Ongakusai* Festival	Tokyo
1957	*Incontri Musicali*	Milan
1957	Experimental Radio Studio	Warsaw
1958	*Journées Internationales de Musique Experimentale*	Brussels
1958	*Tage der Neue Musik*	Hannover
1958	*Pro Musica Nova*	Bremen
1960	*Contre-Fest*	Cologne
1960	*Neue Musik München*	Munich
1960	*Settimane internazionali di Palermo*	Palermo
1960	*Música Abierta*	Barcelona
1961	Music Biennale Zagreb	Zagreb
1961	Helsinki Electronic Music Studio	Helsinki
1962	*Association Musiques Nouvelles*	Brussels
1962	*Reconnaissance des musiques modernes*	Brussels
1962	*Musica Polonica Nova* (Polish music only)	Wrocław
1963	*Nuova Consonanza*	Rome
1964	Festival of Contemporary Music, Tanglewood	Tanglewood
1964	*Festival international d'art contemporain de Royan*	Royan
1964	First International Biennial of Contemporary Music	Madrid
1964	*Tage zeitgenössischer Musik*	Heidelberg
1965	*Alea* concert series	Madrid
1966	Young Composers Society (AUT) (electronic music)	Århus,
1966	*Société de musique contemporaine du Québec*	Montreal
1968	*Musikprotokoll*	Graz
1968	*Semaines musicales internationales de Paris*	Paris
1969	Radio Belgrade Electronic Studio	Belgrade

1969	*Min-On* Contemporary Music Festival (mostly Japanese composers)	Tokyo
1969	*Neue Musik in Delmenhorst*	Delmenhorst
1972	*Festival d'automne à Paris*	Paris
1972	*Woche der avantgardistischen Musik*	West Berlin
1975	*Musique en Armagnac*	Pyrenees

Performers and ensembles

A range of solo performers born in the 1920s and 1930s made a reputation for their specialism in new music, including pianists Yvonne Loriod, Marcelle Mercenier, Claude Helffer, David Tudor, Aloys and Alfons Kontarsky, Frederic Rzewski, cellist Siegfried Palm, percussionist Christopher Caskel, singer Cathy Berberian, flautist Severino Gazzelloni, oboist Heinz Holliger and trombonist Vinko Globokar, Almost all had a background playing more established repertoire, and many continued to do so throughout their careers. Their identity was based as much upon their willingness to tackle some of the immense new challenges in the repertoire they played, and do so on a regular basis, rather than necessarily through any radical shift in wider performing aesthetic, at least no more so than that which grew in the interwar period. While new music has not always been the exclusive preserve of specialists, few performers whose careers have been based in large measure upon performance of music of the common practice era have taken up works of the first generation post-war avant-garde; the very few exceptions amongst major international stars include the pianist Mauricio Pollini, and conductors Daniel Barenboim and Christoph Eschenbach.

What is now a staple of new music performance, the new music ensemble, did not really develop significantly until into the 1960s. Two works of Schoenberg provide a template for the type of instrumentation favoured: the *Kammersymphonie* in E major, op. 9, for strings and mostly single wind (though in this exceptional case three clarinets); and the smaller group employed in *Pierrot lunaire*, op. 21, with flute, clarinet, piano, violin and cello (and in this case voice too). Leaving aside standard instrumentations such as the string quartet or wind quintet, and works for chamber orchestra with more than one string player to a part, a repertoire had developed from avant-garde composers of the 1950s of works for smaller or larger ensemble, such as:

- Jean Barraqué: *Sequence* (1950-55),
- Karlheinz Stockhausen: *Kreuzspiel* (1951) and *Kontra-Punkte* (1952-53),
- Karel Goeyvaerts, *Nr. 2 voor 13 instrumenten* (1951),
- Luigi Nono: *Polifonica-monodia-ritmica* (1951), *Liebeslied* (1954), *Canti per 13* (1955),
- Morton Feldman: *Projections 3* and *5* (1951), *Eleven Instruments* (1953) and *Two Pieces for Six Instruments* (1956),
- Elliott Carter, Sonata for flute, oboe, cello, and harpsichord (1952),
- Pierre Boulez: *Le Marteau sans maître* (1953-55, rev. 1957) and *Improvisations sur Mallarmé I & II* (1959-62, rev. 1983, 1989),
- Bruno Maderna: *Serenata no. 2* (1954, rev. 1957),
- Earle Brown: *Indices* (1954) and *Penthathis* (1958),
- Henri Pousseur: *Quintette à le Memoire d'Anton Webern* (1955),

- Iannis Xenakis: *ST/10, 1-080262* (1956-62),
- Luciano Berio: *Serenata* (1957), *Tempi concertante* (1959) and *Différences* (1959),
- Harrison Birtwistle, *Monody for Corpus Christi* (1959)
- Louis Andriessen, *Percosse* (1959), and
- Aldo Clementi: *Ideogrammi n. 1* (1959),

There were few fixed groups of players dedicated to this work through the 1950s other than *Solistes du Domaine Musical*, founded in 1954 in line with the series, and the Viennese *Ensemble "die Reihe"* (The Series) founded in 1958 (Cerha, 1999). Other adhoc, but important groups were *Ensemble Incontri Musicali*, founded in 1958 by Bruno Maderna in association with the concert series and journal of the same name courses (Tortora, 1990; Borio & Danuser, 1997, vol. 3), and the *Internationale Kranichsteiner Kammerensemble* (from 1964 *Internationales Kammerensemble Darmstadt*), which came together each year for Darmstadt, and was made up of those teaching on the courses (Borio and Danuser, 1997, vol. 2).

From the 1960s, the first major ensembles were formed especially in the US, UK, France and the Low Countries, as shown in Table 2. Some were more dogmatically oriented towards serial music than others and some might include medieval or renaissance music into their programs. As time went on the American ensembles became less open to European composers, preferring an attitude of 'America first'; likewise, with the exception of *Solistes du Domaine Musical,* French ensembles would show preferences for French music and, although a relatively broad repertoire was performed in Britain, British composers were granted greater prominence as time passed. It was in the UK that the all-black attire of *The Pierrot Players* formed by Harrison Birtwistle and Peter Maxwell Davies in 1967 would emerge as the standard stage dress for many new music ensembles.

Table 2. Ensembles dedicated to new music (1954-1974)

Founded	**Ensemble Name**	**Base**
1954	*Solistes du Domaine Musical*	Paris
1956	Melos Ensemble	Dartington from 1960
1958	*"die Reihe"* (The Series)	Vienna
1958	*Ensemble Instrumental de Musique Contemporaine*	Paris
1960	*Schola Cantorum Stuttgart*	Stuttgart
1960	*Musica nova*	Brno
1961	*Internationale Kranichsteiner Kammerensemble* (from 1964 *Internationales Kammerensemble Darmstadt)*	Darmstadt
1961	*Musica Viva Pragensis*	Prague
1962:	The Group for Contemporary Music	New York City
1962	*Les Percussions de Strasbourg*	Strasbourg
1962	*Ensemble Musique Nouvelles*	Brussels
1963	*Ensemble Ars Nova*	Paris
1963	*Sonatori di Praga*	Prague
1963	*Hudba dneška*	Bratislava
1963	New Direction	Tokyo

1964	University of Chicago Contemporary Chamber Players	Chicago
1965	Prague New Music Group	Prague
1966	*Amsterdams Studenten Kamer Orkest* (later ASKO Ensemble)	Amsterdam
1966	*Musique vivante*	Paris
1967	Juilliard Ensemble (mostly students)	New York City
1967	The Pierrot Players	London
1967	Budapest Chamber Ensemble	Budapest
1968	*Ars Nova*	Cluj, Romania
1968	*ars nova ensemble nürnberg*	Nürnberg
1968	London Sinfonietta	London
1970	Budapest New Music Studio	Budapest
1970	Ensemble "Trial and Error"	Cologne
1970	The Fires of London	London
1970	Gruppe Neue Musik	Leipzig
1971	*Speculum Musicae*	New York City
1971	*2e2m*	Paris
1971	*De Volharding*	Amsterdam
1972	*Ensemble Intercontemporain*	Paris
1973	*Ensemble l'Itinéraire*	Paris
1973	*Les Rencontres internationales d'art contemporain*	La Rochelle
1973	Music Today	Tokyo
1973	Kronos Quartet	San Francisco
1974	Arditti Quartet	London
1974	Schönberg Ensemble	Amsterdam
1974	*Wilhelm Breuker Kollektif*	Amsterdam

While only a few ensembles were formed in Germany in the decades before the establishment of Ensemble Modern in 1980, one group which had a profound effect was the Schola Cantorum Stuttgart, a 16-18 part vocal ensemble founded by conductor and musicologist and radio producer Clytus Gottwald in 1960, and running for 30 years. This group was at the forefront of generating and performing a new repertoire involving increasing hyper-virtuosity and defamiliarization of multiple solo voices, pioneering multiple works including Ferneyhough's *Time and Motion Study III* (1974), that epitomises an intensified culmination of everything the Schola had achieved (see Figure 1).

Figure 1. Brian Ferneyhough: Time and Motion Study III, Edition Peters No. 7148, (c) 1974 by Peters Edition Limited, London. Reproduced by permission of the Publishers.

Debates and performance issues
During the 1960s, debate about the extent to which new music should be incorporated into mainstream programs was articulated particularly strongly in the Netherlands. In Amsterdam, a group of students came together to form the *Amsterdams Studenten Kamer Orkest* in 1966 (Schönberger, 1996), partially in response to highly politicised campaigns for a much greater commitment to new music in Dutch musical life (Adlington, 2013). The professional ensemble that would emerge from this group in 1966 and flourish, Ensemble ASKO, became a regular presence at the Concertgebouw. Yet some wanted an even greater commitment to new music, stimulating public debate. Opinion was divided over the fundamental questions of whether new music should be integrated into the mainstream or whether much more significant reforms were needed to the latter. Many of the arguments resembled those associated with the *Neue Sachlichkeit* and *Gebrauchsmusik* (utility music) in Germany in the 1920s and involved a significant number of artists or other figures with vested interests in the arts worlds presuming to speak for the needs and wishes of the people. In 1966, conductor Bruno Maderna, who had become something of a totemic figure for young Dutch radicals, pronounced that the evolution of the avant-garde was "an unbreakable course of events; the public must learn to see this" (cited in Adlington, 2013, p. 81). Earlier, the composer Ton de Leeuw had advocated a 'mobile ensemble' which would respond to changing public needs, and although initially rejected by most of the younger composers for simply relegating new music to the margins it proved to be the way forward, and although not without ongoing protests, the young composers to some extent acquiesced, seeking their own 'mobile ensembles' (Adlington, 2013).

These groups, including *De Volharding* founded by Louis Andriessen in 1971, went as far as any before them in forging a style – dry, pointed, with prominent driving rhythms, eschewing blended sonorities – that positioned itself as far away from mainstream performing cultures as anyone had done before, or arguably since. Their approach strongly resembled the new styles for performing Renaissance and Baroque music that had themselves been developed by groups in the Netherlands. The other major parallel could be found in minimalist groups formed by young composers to perform their music, notably Steve Reich and Musicians in 1966 and the Philip Glass ensemble in 1968.

Various other events in the 1960s caused, and were designed to cause, some friction within what was already becoming an 'established' culture of new music. In Cologne, a *Contre-Fest* taking place at the studio of artist Mary Bauermeister, featuring figures such as Heinz-Klaus Metzger, Hans G Helms, Sylvano Bussotti, and others, was deliberately scheduled to clash with the ISCM festival in June 1960 (Historisches Archiv der Stadt Köln, 1993), while later that year the concert series *Neue Musik München* was mounted, with a similar aesthetic agenda, as an alternative to the Musica Viva series (Riedl, 1995). Both of these new events evinced a much greater openness to the indeterminacy of John Cage and others (Beal, 2006). From this point onwards, in the Northern parts of Western Europe, new music performance culture came to embrace indeterminacy, music-theatre, graphic and text-based works, spatial music, vocal works based upon a search for fundamentals based upon phonetics, and musical quotation (Borio, 1993).

A new dimension to performance was provided by a series of works for live performers together with tape or other pre-recorded source, beginning with Maderna's *Musica sa due dimensioni* for flute and tape (1952, rev. 1958), prepared together with electronic music pioneer Werner Meyer-Eppler. Maderna wanted to effect an interaction between these 'two dimensions' of music-making (Fearn, 1990). Here and in a range of diffuse subsequent works, from Nono's *La fabbrica illuminata* (1964) for soprano and tape to Steve Reich's *Vermont Counterpoint* (1982) for flute and tape, the performer is constrained arguably like never before – throughout they have to adapt, certainly in terms of rhythm, and pitch, to the requirements of the tape, with no possibility of a reciprocal relationship. Such a situation would change with greater use of live electronic performance combined with acoustic instruments, so that the performer on the electronics would play a creative and interactive role themselves, but in general most performers who have worked with electronics have had to learn a new type of discipline and a degree of self-negation in performance.

Conductors

The most prominent early post-war conductors of new music were Scherchen, Hans Rosbaud, Maderna and Roger Désormière. The recorded legacies of all four are of defining importance in establishing a sense of mid-century modernist performance, especially Rosbaud, whose absolutely acute sense of fine orchestral detail and clarity in his 1950s recordings of Berg's Three Orchestral Pieces, op. 6, Webern's Six Orchestral Pieces, op. 6, and concern for finely etched differentiation of notes with stronger or weaker rhythmic placement in Messiaen's *Turangalîla Symphony*, have rarely been equalled (SWF-Sinfonieorchester Baden-Baden & Rosbaud, 1958; 1992). These four were soon joined by Boulez, considerably younger than all the others other than Maderna, and who saw an opening that he developed primarily first through his work for the Domaine concerts, then when he often came to replace Rosbaud (Jameux, 1991; Boulez, 1976; Vermeil, 1996; Häusler, 1996).

In works conducted by Boulez, one encounters a powerful sense of phrasing, line and continuity combined with a sensitivity to timbre, preferring more pointed timbres in earlier performances, more lush and expansive blended sounds in later years. While avoiding the *espressivo* approach to the Second Viennese School associated with many earlier performers, his own early performances were anything but dry and mechanical as discussed below in the context of Schoenberg's Suite, op. 29. Whilst highly respectful of musical texts, Boulez was clear that he did not believe there was such a thing as an 'objective' interpretation, while realising that certain attributes associated with that term were not new, but were characteristic of earlier generations of conductors, including Ernst Ansermet, who were in turn influenced by Stravinsky and Ravel. But to Boulez, objectivity was "a problem for any generation traumatized by the excessive subjectivity of the generation preceding it", thus distancing himself from the aesthetic ideals of the *Neue Sachlichkeit* (Vermeil, 1996, pp. 74-5).

Reinventing Instruments, Techniques, Voices, Notation

The use of unusual playing techniques was an occasional feature in various interwar music, as for example through Cowell's use of plucking and scraping piano strings in *Aeolian Harp* (c. 1923) and *The Banshee* (1925), Varèse's use of key-slaps on the flute in *Density 21.5* (1936), Bartók's snap pizzicato in his String Quartet No. 4 (1928), or Berg's use of left-hand pizzicato in his Violin Concerto (1935). But a

number of composers who became prominent in the post-war era elevated these and other techniques to a central role in their work. Amongst the most important early examples of this were John Cage in his works for prepared piano from *Bacchanale* (1938) onwards, and Xenakis's use of continuous string glissandi, for periods appearing to negate stable pitches in *Metastaseis* (1953-54) and *Pithoprakta* (1955-56).

As momentum gathered, composers called for sul ponticello and sul tasto, tremoli and glissandi, including multiple simultaneous glissandi on different strings of the same instrument, at different rates. Helmut Lachenmann's idea of a *musique concrète instrumentale,* echoing the transformations of 'concrete' sounds, but using the widest spectrum of possible timbres which can be made by traditional instruments, calls for an unprecedented degree of unconventional playing techniques and results in music permeated by acerbic, uncompromising timbres. In their most concentrated form (as for example in the cello piece *Pression* (1969, rev. 2010) or the string quartet *Gran Torso* (1971-72)), these appear to negate almost all semblances of a traditional sonic vocabulary. Lachenmann was far from alone in a concentration on extended techniques, which was also pioneered by Mauricio Kagel, Holliger, Salvatore Sciarrino, Hans-Joachim Hespos and others, with radically different expressive aims, from Sciarrino's phantasmagoric evocations of distant, ungraspable phenomena, to Hespos's Artaud-inspired assaults on the senses. Globokar's *Voix Instrumentalisée* (1973) for bass clarinet, calls for the mouthpiece to be removed and the player to use their voice as a replacement. Others ask wind players to sing into their instrument while playing, while vocalists are called upon to emit potentially any sound, or to utter syllables and phonemes rather than words, as in Dieter Schnebel's *Für stimmen (…missa est…)* (1956, rev. 1968) or György Ligeti's *Aventures* (1962). Ferneyhough's *Time and Motion Study II* (1974) combines a singing cellist with electronics and Holliger's *Scardanelli-Zyklus* (1975) asks vocalists to sing to the beat of their own pulses, or while breathing inwards. Sometimes, performers might not only be asked to acquire new technical prowess, or to move between multiple instruments, but also adopt a new stage persona that goes beyond the traditional theatricality of live performance, not least in the work of Schnebel, Kagel, or Sylvano Bussotti. Microtonality continued to be explored but would later come to be associated primarily with music associated with the 'new complexity' (see below), *musique spectrale*, or a certain body of other work employing non-tempered tuning systems.

Overarchingly, the application of extended techniques and idiosyncratic approaches not only reflected a fascination with the quality of sound, its creation and presentation, but also called for continuity to be achieved between 'normal' sounds and extended techniques. Similarly, new forms of notation were devised that relied upon tradition for their gestation but might incorporate different colours to distinguish lines or materials, as in Boulez's *Constellation-Miroir* from the Piano Sonata No. 3 (1955-57), Gilbert Amy's Piano Sonata (1961), and later Thomas Adès's *Darknesse Visible* for piano (1992). Others might include elaborate written instructions or graphics, or produce entire scores comprised of these. But the problems associated with creating an enduring performance tradition for such works contributed to the reduction of interest in graphic scores from the mid-1960s.

Since the 1970s, few works have exceeded the degree of defamiliarization of instruments and voices as those achieved by Schnebel, Holliger, Lachenmann, Globokar and Sciarrino; but ironically, as mastery of such techniques has become a standard requirement for performers of new music they may have lost much of the meaning they once had, from explosively disruptive approaches to timbre and theatre to part of a new music *lingua franca*.

Indeterminacy

The thirst for experimentation extended beyond exploring sound to include a re-conceptualization of the process of musical creation, particularly the relationship between composer and performer. With precedents in Ives' obfuscatory notations at the beginning of the twentieth century, and Cowell's 'Mosaic' Quartet (1935), it is John Cage who is considered the foremost proponent of indeterminacy in music. Creating specific instructions that belie any putative association with improvisation, his primary impetus was to erase both composer and performer's individual desires and tastes from the music. While few others went so far as Cage himself in this respect, and some of his associates, including in different ways Earle Brown or Morton Feldman, would gradually make evident the importance of their own choices and preferences, nonetheless the gauntlet thrown down by Cage garnered strong interest across the world from the late 1950s onwards, with composers creating entirely indeterminate works or combining aleatoric instructions in otherwise traditionally determinate scores. The major protagonist for this was Cage's *Concert for Piano and Orchestra* (1957-58), performed at Darmstadt in 1958, involving a set of graphics for the pianist with some 'rules' that can nonetheless be interpreted in manifold different ways (see Iddon & Thomas, 2020; Holzaepfel, 2020). Sylvano Bussotti, in his *Five Piano Pieces for David Tudor* (1959) and *pre tre sul piano* (1959) (see Figure 2), invites the pianist to find creative responses as much to the overall graphic implications of the scores as the specific but highly ambiguous details contained therein.

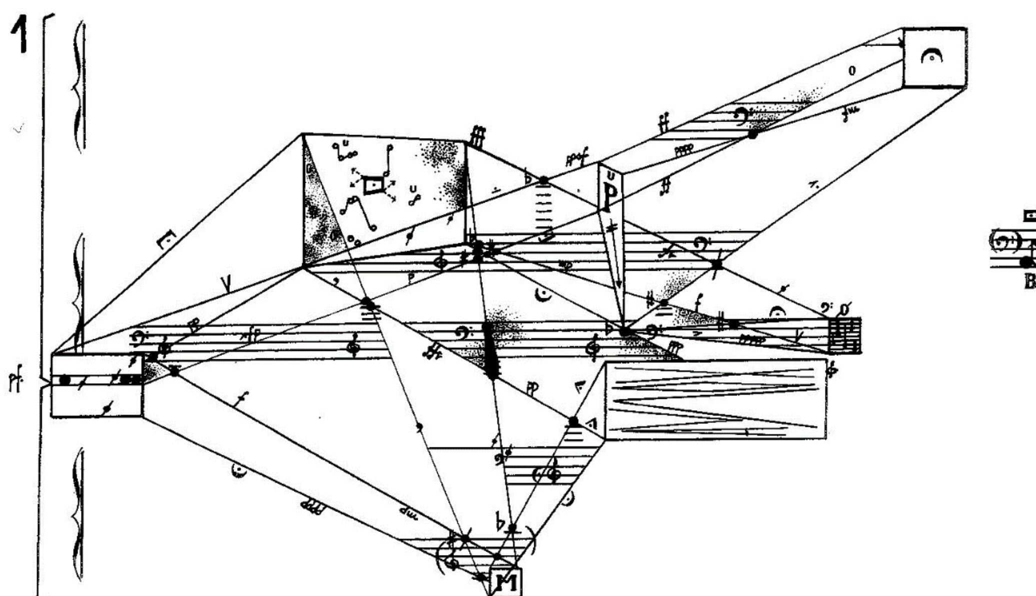

Figure 2. Sylvano Bussotti, per tre sul piano (1959). Published by Ricordi. Reproduced by permission of the Publishers.

In his *Mobile für Shakespeare* (1960), Roman Haubenstock-Ramati, like Bussotti, combines fragments of complex traditional notation with graphic notation, with each part instructed to read their section of the graphic in either clockwise or anticlockwise order, starting anywhere (Haubenstock-Ramati, 1980). Other forms of performer indeterminacy could be found in the text works of Dieter Schnebel such as *raum-zeit y* (1958) or *glossolalie* (1959-61) that require performers to construct the piece from written instructions, in more absurd textual scores associated with the Fluxus movement at the beginning of the 1960s, and in the work of Stockhausen, whose much more ambiguous and somewhat 'spiritualist' indications in *Aus den sieben Tagen* (1968) have been interpreted in many different ways. No performer was more closely associated with composers engaging with indeterminacy than, pianist David Tudor and while it would be rash to assume that Tudor's interpretations (many of them carefully notated before performance) are somehow 'definitive', they are certainly informative for all others seeking to perform this work (Holzaepfel, 1994).

Complexity and New Virtuosity

Instrumental challenges that involved a new type of virtuosity which exceeded anything previously asked for, had the potential for creating transcendental experiences for performers. Early examples of such extreme demands could be found in such works as

- Boulez: Sonata No. 2 for piano (1948)
- Stockhausen: *Kontra-Punkte* (1952-53) (especially the quasi-concertante piano part), *Klavierstück X* (1954-55, rev. 1961), and *Zyklus* (1959)
- Berio: *Sequenzas I* (1958, rev. 1992) for flute, *II* (1963) for harp, and *III* (1965) for female voice
- Bussotti: *Sette fogli* (1959) and *Pour Clavier* (1961)
- Maderna: Oboe Concerto No. 1 (1962-63)
- Xenakis: *Herma* (1961), *Eonta* (1964) (See Figure 3) and *Nomos Alpha* (1965-66)

Various subsequent works of Xenakis in particular can fairly be described as having been written with only a relatively small amount of attention to their physical practicality and have provoked ferocious and sometimes competitive debates between performers as to the feasibility of rendering anything approximating to the level of information in the score (see Hill 1975; Takahashi & Pruslin, 1975; Couroux, 2002; Howard 2004; and various essays in Kanach, 2010). Moreover, the exploration of extreme virtuosity became a more focused aspect of contemporary composition in the 1960s, inspired above all by the virtuosity of Berberian, Holliger and Globokar.

Figure 3. Iannis Xenakis, Eonta (1964), bb. 193-198. © Copyright 1967 by Boosey & Hawkes Music Publishers Ltd. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd. All Rights Reserved. Unauthorized Reproduction is illegal.

A 'decoupling' of different aspects of conventional performance could be found early on in two works for recorder, both written for Franz Brüggen, Louis Andriessen's

Sweet (1964) and Berio's *Gesti* (1966) (See 4). In the latter case, the music has separate parts for mouth and fingers. This possibility would be developed by a range of 'complex' composers, not least Brian Ferneyhough in his *Time and Motion Study II* (1973-6) and *Unity Capsule* (1973-76).

Figure 4. Luciano Berio, Gesti (1966), separate parts for the mouth (above) and fingers (below).

John Cage pursued his own extremes of virtuosity in the *Etudes Australes* (1974-75) for piano, the *Freeman Etudes* (1977-80, 1989-90) for violin, and *Etudes Boreales* (1978) for cello and/or piano, written for and in collaboration with pianist Grete Sultan, violinist Paul Zukovsky and cellist Jack Kirstein respectively. In each, Cage derived a gamut of possible micro-materials; in the *Etudes Australes*, for example, he gives chords and aggregates for each hand separately.

Although most of its protagonists reject the term, a movement that has come to be known as the 'New Complexity', renowned for scores of extreme density and especially rhythmic complexity, was inaugurated by Ferneyhough and Michael Finnissy in the later 1960s (though neither had any conscious intention of founding a 'school'), drawing the interest of younger composers such as James Dillon, Richard Barrett, Klaus K. Hübler, Claus-Steffen Mahnkopf, Alessandro Melchiorre, and many others. The movement reached something of a peak with Ferneyhough's *Time and Motion Study III* (1974) for sixteen solo voices and *Unity Capsule* (1975-6) for solo alto flute, and Finnissy's *English Country-Tunes* (1977, rev. 1982-85) and *Piano Concerto No. 4* (1978, rev. 1996). These have often been viewed, for better or worse, as epitomising two quite distinct aesthetic directions: a 'Finnissy faction' that takes its cue from Stockhausen, Xenakis, and Bussotti, often focusing on textural factors, with the ranges of instruments exploited to the point of saturation; and a 'Ferneyhough faction' which is closer to the work of Schoenberg, Webern, and Boulez, is more focused on gestural language, discursive and contrapuntal formulations and micro-rhythmic detail, together with a greater inclination towards the employment of extended instrumental techniques, including 'decoupling' (see Hawkins, 2010).

What end does the virtuosity in this tradition serve? In the case of the Finnissy of the 1970s, it is not difficult to see how the piano works have to do with a breadth and expansiveness of texture and gesture, married to a certain rhetoric of mannered

excess. For Ferneyhough, on the other hand, it provides a means of eschewing reified musical gesture and language. But others have been more sceptical, maintaining that the detail of the notation is excessive, unrealisable and sometimes thus redundant. Roger Marsh, Christoph Keller and to a lesser extent Klaus Lippe have transcribed actual performances of the works, attempted to notate what they hear, and compare these with the actual scores, in each case finding their own transcriptions to be considerably simpler (Marsh, 1994; Keller, 1997; Lippe, 2013). But this sort of eliding of the distinction between prescriptive and descriptive approaches to notation has been criticised by many (e.g., Feller, 1994; Cross, 1996; Duncan, 2010) noting not least that 'simpler' scores would bring about a quite different set of results if provided for performers, and a range of younger composers including Wieland Hoban, Aaron Cassidy, Evan Johnson, and Maxim Kolomiiets have continued to produce scores sometimes of even greater complexity than their older counterparts, and found a small but dedicated range of players prepared to undertake them.

The Consolidation of New Music and its Modest Incorporation into Mainstream Repertoire

The period from 1945-1960 saw the birth of a particular new music culture that gradually moved away from the more moderate interwar traditions, such as those represented by Hindemith, Milhaud, Prokofiev, Shostakovich or Hartmann. The period from 1960 until around the mid-1970s was the heyday of avant-garde *composition*, during which various uncompromising tendencies were pursued relentlessly, sometimes to extremes, to an extent not matched since, and probably only paralleled in the 1920s. Yet new music performance remained a fringe activity, sustained by a relatively small few, during these times. The period from the mid-1970s until the present day has been one essentially of consolidation, dispersion, re-integration of disparate, sometimes less radical, compositional tendencies. Even such aesthetic developments as the new forms of quietism and mysticism in the work of Nono and Feldman in the 1980s, combined with the rediscovery of Giacinto Scelsi around the same time (Wilson, 1992) appear as an extension and distillation of earlier tendencies rather than any particular break, while the work of the *Neue Konzeptualismus* after 2000 is not striking in its novelty to those well-familiar with earlier work from the Dada or Fluxus movements. At the same time, new music performance has significantly expanded in its scope, leading to some degree of rapprochement with mainstream performance culture, though this has been relatively modest.

With some relaxation of the climate for new music in parts of Eastern Europe, particularly after the end of communism, Dresden became an important East German centre for new music (Herrmann & Weiss, 2004), while new music has continued to thrive in Poland, in the Czech Republic and elsewhere. New music festivals continued and continue to grow, in most Western countries, and increasingly further afield. A significant number have become high prestige institutions whose commissions and opportunities for performance are becoming an essential aspect of composers' careers, and where many new music performers aspire to play. **Error! Reference source not found.** shows the most prominent of these.

Occasionally festivals were created by musicians with an equal foot in mainstream music making, as with Claudio Abbado's founding of Wien Modern (Schreiber, 2019). That these organisations, once viewed as fringe institutions, had come to form

a type of 'establishment' of their own became apparent with the foundation in 1999 of a new consortium of 16 new music festivals and organisations from 11 European countries, the Réseau Varèse (Marco, 2004). This enabled a degree of coordination of activities, which some might view as something of a cartel.

Table 3. Major New Music Festivals since 1975

Founded	Name	Location
1975	June in Buffalo	Buffalo
1975	*Festival Neue Musik*	Lüneburg
1977	*Tage der Neue Musik*	Würzburg
1977	Gulbenkian Encounters of Contemporary Music	Lisbon
1978	Huddersfield Contemporary Music Festival	Huddersfield
1979	New Music America	NY then various
1980	*Tage für Neue Musik Stuttgart* (from 1997 ECLAT)	Stuttgart
1981	Helsinki Biennale(later *Musica nova* Helsinki)	Helsinki
1982	*Berlin Atonal*	
1983	*Musica*	Strasbourg
1984	*L'Espace du son*	Brussels
1985	Music Factory (Borealis Festival from 2006)	Bergen
1987	*Dresdner Tage der zeitgenössischen Musik* (*TONLAGEN – Dresdner Tage der zeitgenössischen Musik* from 2009)	Dresden
1987	*Tage der Neuen Musik*	Bamberg
1987	*Tage für Neue Musik*	Rottenburg/Neckar
1987	Exposition of New Music	Brno
1988	*Wien Modern*	Vienna
1988	*Münchener Biennale*	Munich
1988	*Wochenende für Neue Musik*, from 2000 *Zeit für Neue Musik*	Bayreuth
1988	*Tage Neuer Musik*	Weimar
1989	*Ars Musica Brussels*	Brussels
1990	*Kreuzberger Klangwerkstatt* (*Klangwerkstatt* Berlin from 2000)	Berlin
1990	Stockholm New Music	Stockholm
1990	Kyiv Music Fest	Kiev
1990	Takefu International Music Festival	Takefu, Japan
1990	Daegu International Contemporary Music Festival	Daegu, S. Korea
1991	*Présences*	Paris
1991	*Ultima* Oslo Contemporary Music Festival	Oslo
1992	*Festival Archipel*	Geneva
1992	Bang on a Can Summer Music Festival	New York City
1993	November Music	's-Hertogenbosch
1994	New Music Marathon	Prague
1994	*Festival Atempo* Caracas-Paris	Caracas, Paris
1994	Seoul International Computer Music Festival	Seoul
1995	Two Days and Two Nights of New Music	Odessa
1996	*Bienal Internacional de Música Eletroacústica de São Paulo*	São Paulo

1997	*Biennale Neue Musik*	Hannover
1997	*Deutsches Minimal Music-Festival*, from 2007 *Internationales Minimal Music Festival*	Kassel
1997	Colorado Springs New Music Symposium	Colorado Springs
1998	*Festival ton-art*	Esslingen
1999	*Ultraschall*	Berlin
2000	TRANSIT Festival	Leuven
2000	Ostrava Days	Ostrava
2000	*KlangZeit Münster*, later *Musik unsere Zeit*, then *Klangzeit*Werkstatt*	Münster
2000	*brandenburgisches fest der neue musik*	Potsdam
2000	*Opening – Internationales Festival für aktuelle Klangkunst*	Trier
2000	*Weimarer Frühjahrstage für zeitgenössische Musik*	Weimar
2001	*Sonemus Fest*	Sarajevo
2001	International Festival of New Music, Pristina, from 2005 *ReMusica*	Pristina
2002	*MaerzMusik*	Berlin
2002	*pyramidale – festival für neue musik und interdisziplinäre kunstaktionen*	Berlin
2002	*Frankfurter Herbsttage für Neue Komposition*	Frankfurt
2002	Cal State Fullerton New Music Festival	Fullerton
2002	Tongyeong International Music Festival (part new music)	Tongyeong, South Korea
2003	*Montréal/Nouvelles Musiques*	Montreal
2004	*Internationales Klangkunstfest Berlin*	Berlin
2004	*Festliche Tage Neuer Musik*	Braunschweig
2005	*klub kararakt – Internationales festival für experimentelle Musik*	Hamburg
2005	*next_generation – Treffen Elektronischer Studios*	Karlsruhe
2005	Cortona Contemporary Music Festival (2005), later soundSCAPE, later highSCORE	Maccagno
2006	Sonic Fusion Festival	Edinburgh
2006	*Festival champs libres*	Strasbourg
2006	*Störung Festival*	Barcelona
2006	MusicNOW	Cincinnati, OH
2007	soundON Festival of Modern Music	La Jolla, CA
2008	Musik 21 Niedersachsen	Hanover
2008	*Impuls – Festival für Neue Musik Sachsen-Anhalt*	Various locations in Sachsen-Anhalt
2008	*SinusTon - Magdeburger Tage der elektoakustischen Musik*	Magedburg
2008	Melbourne International Biennale of Exploratory Music	Melbourne. Australia
2008	Adelaide Contemporary Music Festival	Adelaide
2008	*Contempuls*	Prague
2009	Dallas Festival of Modern Music	Dallas, TX
2010	*Festival Musica Poetovionis*	Ptuj, Slovenia

2011	*IMATRONIC Festival*, later *Giga-Hertz-Preis Festival*	Karlsruhe
2011	*NOW! Festival für Neue Musik*	Essen
2011	HEAR NOW Music Festival	Venice, CA
2011	Etchings Festival	Auvillar, France
2012	Tectonics Music Festival	Glasgow
2013	LCMF (London Contemporary Music Festival)	London
2013	Multiphonics Festival	Cologne
2014	Louth Contemporary Music Society Festival	Louth, Ireland
2014	*mikromusik – Festival experimenteller Musik und Sound Art*	Berlin
2014	*Klangbrücken – Festival für zeitgenössische Musik*	Hanover
2015	*KONTAKTE – Internationales Festival für elektronakustische Musik und Klangkunst*	Berlin
2016	Tehran Contemporary Music Festival	Tehran
2018	Beyond: Microtonal Music Festival	Pittsburgh

The number of new music ensembles created since the early 1970s is also huge, although attrition rates are relatively high. Many have been set up by composers, with repertoire centred around their own works and those with whom they feel a kinship. **Error! Reference source not found.** lists just some of the most prominent and lasting of these, a significant number of which have dominated European new music through to the present day. Many are modelled on the likes of the *Domaine musical* and London Sinfonietta.

Table 4. Major New Music Ensembles created since 1975

Founded	Name	Based
1975	Österreichisches Ensemble für Neue Musik	Salzburg
1976	Michael Nyman Band	London
1976	New York New Music Ensemble	New York
1976	Hyperion Ensemble	Bucharest
1977	Divertimento Ensemble	Milan
1978	Suoraan, later Ensemble Exposé	London
1978	Group 180	Budapest
1980	Ensemble Contrechamps	Geneva
1980	Ensemble Modern	Frankfurt am Main
1980	Ensemble für Intuitive Musik Weimar	Weimar
1980	Nieuw Ensemble	Amsterdam
1980	Xenakis Ensemble	Middleburg
1980	Toimii	Helsinki
1981	California EAR unit	Los Angeles
1981	Accroche Note	Strasbourg
1981	California EAR Unit	Los Angeles
1984	Neue Vokalsolisten Stuttgart	Stuttgart
1985	Klangforum Wien	Vienna
1985	Ensemble Recherche	Freiburg im Breisgau

1986	Ives Ensemble	Amsterdam
1986	Oslo Sinfonietta	Oslo
1986	ELISION Ensemble	Melbourne
1987	Birmingham Contemporary Music Group	Birmingham
1987	Kammerensemble Neue Musik Berlin	Berlin
1987	Ensemble Fa	Paris
1988	Champ d'Action	Antwerp
1988	ALEA Ensemble	Graz
1989	BIT20 Ensemble	Bergen
1989	Nouvel Ensemble Moderne	Montreal
1989	Icebreaker	London
1989	Ensemble Avantgarde	Leipzig
1990	Ensemble Musikfabrik	Cologne
1990	Athelas Sinfonietta	Copenhagen
1990	Moscow Contemporary Music Ensemble	Mosco
1991	Ensemble Court-Circuit	Paris
1992	Bang on a Can All-Stars	New York City
1992	Ensemble SurPlus	Freiburg im Breisgau
1994	Ictus Ensemble	Brussels
1995	Apartment House	London
1997	Crash Ensemble	Dublin
1997	Ensemble NOMAD	Tokyo
1998	Uusinta Chamber Ensemble (later Uusinta Ensemble)	Helsinki
2000	EarPort Ensemble	Duisburg
2001	International Contemporary Ensemble	New York City and Chicago
2001	ConTempo	Bejing
2005	Jack Quartet	New York City
2005	American Modern Ensemble	New York City
2005	Ensemble Dal Niente	Chicago
2008	Ensemble Prague Modern	Prague
2008	Hong Kong New Music Ensemble	Hong Kong
2009	Riot Ensemble	London

Amongst this list of ensembles, the Arditti and Kronos quartets that maintained very high profiles up until the mid-1990s. With mutually exclusive repertoire, the latter favouring minimalism and the former championing virtuosity and atonality, it was not until the foundation of Quatuor Diotima (1996), Flux Quartet (1998) and especially the Jack Quartet (2005) that Arditti's and Kronos's pre-eminence in their fields were seriously challenged. The style of Arditti's leader, Irvine Arditti encapsulates archetypal aspects of new music performance: a clear inclination towards extremes of dynamics and tempo (and a concomitant reticence towards the use of their more moderate equivalents), and emphasis upon clarity and definition of line, extreme, somewhat unhinged, virtuosity, and no compunction towards articulation of stark contrasts, in terms of the earlier parameters but also accentuation and articulation, celebrating and championing modernist discontinuity and angularity. In the quartet, some of these factors have been moderated by personnel changes, with Arditti himself

the sole founding member remaining, but its enduring legacy as one of the last groups to emerge from the heyday of the avant-garde, and its enormous capacity for repertoire building, are renowned. Certainly, some of their uncompromising nature could be found in groups such as Suoraan or the ELISION Ensemble, while these musicians' extreme virtuosity has certainly been matched by later groups, but often in a more controlled and clearly 'prepared' fashion that has transformed works of Ferneyhough, Lachenmann and others into something more akin to 'contemporary classics' rather than works sounding almost fresh off the page with each performance. The contrasts between the Ardittis and the 'mainstream' Juilliard Quartet performing the quartets of Carter, for example, can be startling (see further, Pace, 2009a).

Since the 1970s the number of soloists specialising in new music has increased, with some of these becoming known especially for a focus upon works considered to entail transcendental virtuosity. Some, like pianists Alexander Abercrombie and James Clapperton maintained this focus for a period while others who continue to do so include pianists Jonathan Powell and myself; flautists Kathryn Lukas, Nancy Ruffer and Mario Caroli; oboists Christopher Redgate and Peter Veale; clarinettists Harry Sparnaay, Armand Angster and Carl Rosman, violinist Mieko Kanno and percussionist Steve Schick. To a large degree, the modernist repertoire played by these and other types of performers of new music is rarely undertaken by their mainstream contemporaries. A few exceptions to this tendency include: Berio's *Sequenzas*, the *Sinfonia* and a few other pieces; the later works of Ligeti, especially the *Études* for piano, as well as some works of Elliott Carter, Harrison Birtwistle and Takemitsu Tōru.

In terms of larger ensembles, Ensemble Modern Orchestra is one of a tiny number of orchestras who play exclusively new music. Nonetheless, a few mainstream conductors such as Claudio Abbado or Simon Rattle have regularly championed a significant amount of new music, while composer-conductors such as Giuseppe Sinopoli, Oliver Knussen, Esa-Pekka Salonen, Thomas Adès, and Jörg Widmann have championed a more eclectic range of new music as part of a broad repertoire.

Social and cultural changes

There is little indication that the performers of the 1960s and 1970s were overly concerned about their distance, even estrangement, from mainstream musical culture and many were able to carve out careers that might or might not bridge the two. But with Western liberal democracies subsequently moving closer towards right-wing economic policies, with a concomitant distrust of culture that could not be sustained by market forces alone, critical discourse around performance of new music began to adopt an aesthetic position that privileged those approaches that minimized the 'otherness' of new music, in favour of those which in terms of both repertoire and performance style could be more obviously situated within established traditions (Pace, 2009b).

But in the second decade of the twenty-first century, this situation may have changed again, in a paradoxical situation whereby an increased institutionalisation of new music has generated new composers with a more limited engagement with Western art music traditions than their counterparts from earlier generations. These new composers are sometimes utterly immersed in post-1945 new music, but more inclined to legitimise their work through allusion to recent popular and improvised

traditions than the longer art music traditions which formed the background of others before them. There is also an increasing trend to bring extra-musical allusions to topical political and other issues into contemporary new music. These might include incorporating natural found sounds to promote an environmentalist agenda, or simply providing programme notes which that overtly assert some agenda with claims for social justice. Some composers have been able to attain prestigious reputations within institutions for new music with such approaches, which can render unconvincing some of these figures' attempts to position themselves as anti-establishment. Yet, it is almost impossible to imagine mainstream orchestras, chamber groups, choirs or soloists performing their works. These various factors distinguish them even from the likes of Bussotti, Kagel, Schnebel or Globokar, all of whom may have taken a highly askew position with respect to art music traditions, but whose work derived a good deal of its meaning specifically in terms of these relationships.

Where does this leave a performance culture for new music? It may be too early to say, but it is hard to see much of an active role for performers in music defined more by its conceptual rather than sonic content. The alternative – a deferential attitude on the part of performers towards musical texts and their composers, which Kolisch described at Schoenberg's *Verein* (Kolisch, 2009c) as lying somewhere between *Werktreue* and *Texttreue* – has been challenged but not wholly displaced at the time of writing. But what must have seemed vital in 1918, at a time of major societal upheaval throughout Europe in the aftermath of war and revolution, and corresponding upheavals in music, or for that matter in the period of reconstruction after 1945, looks quite different in 2020. New music performance remains on the fringes of the wider culture of Western art music and is even more marginal relative to wider cultural arenas. In light of changing economic circumstances, not least in the wake of the COVID-19 pandemic beginning in 2020, the extent to which the financial support to maintain such a separate infrastructure will remain is unknown. If not, new approaches to presentation, programming, and performance style will be required and no doubt derived, but their relationships to other forms of music-making may be significantly realigned, to such an extent that the concept of 'new music' no longer satisfactorily demarcates this range of endeavour.

Practical Implications

As has been argued elsewhere in this chapter, a prescriptive approach to learning how to perform new music is inappropriate. Nevertheless, guidance can be obtained by considering how repertoire has been performed in the past. With this in mind, the first part of this section highlights the value of recordings as a resource, by considering six brief case studies. The later section considers a range of performance issues spanning the entire repertoire.

Kolisch Quartet and Schoenberg's String Quartets

Schoenberg's admiration for the Kolisch Quartet was immense, calling them the 'best string quartet I ever heard'. He worked intensely with them on his own music, and they premiered the String Quartet No. 4 (1936) and recorded the full set between 1936 and 1937 in the composer's presence (Feisst, 2011). The recordings use highly extravagant continuous wide vibrato and some selective portamento, especially in highly expressive solos for individual players. They also emphasize continuity, line and rounded tone, avoiding choppy off-string articulations. In the Quartet No. 3, for example, the opening staccato ostinati in the second violin and viola are executed

relatively lightly and unobtrusively, not aiming for a major transformation of timbre as would later players but ensuring that the cantabile lines in the outer parts always come clearly to the foreground. Yet the logic of their phrasing and dynamics does not always correspond to a literalist reading of the score; the opening of the Quartet No. 2, does not embody any obvious swell to the centre of the one-bar groups as indicated by Schoenberg (see Figure 5), but more of a consistent tone tapering off just a little at the end of the bar.

2. Streichquartett
für Sopran und Streichorchester op. 10
(1907–1908/1929)
Arnold Schönberg
(1874–1951)
Mäßig (moderato) (♩ = ca 100) etwas langsamer anfangen
I.
Für Streichorchester gesetzt vom Komponisten
1. Geige
2. Geige
Bratsche
Violoncello
Kontrabaß
etwas rascher (♩ = 120-126)
10
rit.
Hauptzeitmaß
(𝅗𝅥. = ca 52-56)

Figure 5. Arnold Schoenberg, String Quartet No. 2 in F# minor, op. 10 (1908), opening.

In various places in the quartet, the precise dynamics appear in the score as one possible type of rendition, but the Kolisch players are not afraid to substitute their own alternatives.

Peter Stadlen – Webern and Schoenberg

One of the most compelling pieces of evidence relating to Webern performance comes from the publication of the instructions provided by Webern to pianist Peter Stadlen (Stadlen, 1979) for performance of the Variations, op. 27, all pointing to a desire for an extremely flexible, highly diaphanous, and almost expressively overloaded approach (see Figure 6), that is borne out by a recording of a performance by Stadlen in 1948 at Darmstadt (Stadlen, 1948).

Figure 6. Anton Webern, Variationen, op. 27, bars 19-27.

If somewhat less extreme in its expression, Stadlen's performance of Schoenberg's *Fünf Klavierstücke*, op. 23 from the same Darmstadt concert also shows a large degree of flexibility, not least in terms of desynchronisation between hands and parts, highly individuated rhythm especially in the third piece, and a degree of impulsiveness, even recklessness, in the second, which contrasts with later more 'disciplined' approaches to this music.

Boulez conducting Schoenberg

Boulez's 1960 recording of the Schoenberg Suite, op. 29 (1925-26), with the ensemble *Domaine musical*, if in places lacking some of the rhythmic precision and

synchronisation found in Boulez's later recordings, has a strong sense of forward momentum and urgency (with very brisk tempi), even in the broader passages, with little of the type of expansive rubato, heavy vibrato or other expressive signifiers of pathos that are still to be found in, say, the Kolisch Quartet's performances of Schoenberg (Kolisch Quartet, 1992). The pointed and unsentimental pianism of Yvonne Loriod also contributes greatly to this effect.

Hauptstimmen are certainly in the foreground, but not so as to overwhelm the detail in the middleground parts. Schoenberg's detailed articulations are contained within longer lines. The music certainly dances, but there is little in the way of noticeable attempts to replicate other stylistic traits associated with the genres in question, which might have taken Boulez closer to neoclassicism than he would likely have found comfortable. During passages such as in Figure 7 from the third movement, Boulez and his players achieve a remarkable level of timbral definition with the *spiccato* and *springbogen* playing, whilst maintaining a hushed dynamic, and balancing the strings and winds, all so that the sudden sforzando and piano entry has immense dramatic power here and in subsequent passages.

Figure 7. Schoenberg, Suite, op. 29 (1960), third movement, bars 20-32.

Many of the same qualities can be found in Boulez and the *Domaine*'s 1962 recording of Schoenberg's Serenade, op. 24 (though the ensemble is tighter), adding a new level of intensity and timbral focus compared to the earlier recordings conducted by Dmitri Mitropoulos (1949) and Robert Craft (1958). Comparison with the recording of Mitropoulos demonstrates a marked shift of style: Mitropoulos still grants a degree of rhythmic flexibility for individual players, with a degree of rubato, less exactly calibrated ritardandi, and a more leisurely tempo in the Minuet, not to mention a more pronounced hierarchy between *Hauptstimme* and other parts (less concerned about

absolute contrapuntal clarity) than Boulez. Mitropoulos's strings continue to apply a degree of portamento to their lines, combined with a slower and more obvious vibrato, while all players detach and distinguish slurred units within phrases to a much greater degree than in Boulez's *melos*-oriented approach. In all of this Mitropoulos creates some connection with an older style of playing that is mostly absent in Boulez's performance.

John Cage, Song Books

Cage's *Song Books* (1970) ask a considerable amount of effort and many choices from the performer(s) in order to arrive at a rendition of the scores. They incorporate graphic, text, and more traditional forms of notation, as well as gamuts of notes and numbers. Some are with electronics, some are theatrical, some both. They can be sung by single or multiple singers, and in combination with other indeterminate works of Cage or others.

No performance can ever be free of a performer's intentions or desires, however much they attempt to displace these. The recording of *Song Book 11* (the score for which takes the form of a text from Henry David Thoreau's *Walden*, in varying fonts: 'blacK WITH THE CAPILLACEous leaves and stems of THE WATER-MARI gold, etc.') by Lore Lixenberg and Gregory Rose, voices and Robert Worby, electronics (2012) is highly personalised, with electronically modified voices that resemble swanee whistles, in an integrative, dancing texture which gradually gains momentum, while Lixenberg's vocal style at times in this and other pieces approaches the operatic. Other performers might produce a wholly different effect, while equally personalised. The key question for such performers to ask is the extent to which they can relax about the reflection of their preferences, without seeming to contravene Cage's wider aesthetic?

Helmut Lachenmann, Gran Torso

As discussed above, Lachenmann's *Gran Torso* pushes the four members of the string quartet and the instruments to their limits, with notorious passages including an extended viola solo executed primarily on the tailpiece of the instrument. Figure 8 shows a passage soon after the opening. The techniques are specific rather than indeterminate, but what is the musical end to be sought by the players?

Figure 8. Helmut Lachenmann, *Gran Torso*, page 3. © 1972 by Musikverlage Hans Gerig, Köln, 1980 assigned to Breitkopf & Härtel, Wiesbaden.

The Bern Quartet (1986) enact quite extreme dynamic contrasts but emphasise the results of sonic superimposition, so that some parts emerge out from others rather than always being heard as individual lines. In a recording from 21 years later, the Arditti Quartet (2007) allow a greater amount of pitched content to emerge from the techniques they use, and somewhat uncharacteristically present less of the stark contrasts of dynamics and texture of the Bern, attaining a more integrated and continuous sound earlier in this passage. In their recording, the Jack Quartet (2014) return to the more extreme dynamics of the Bern, and with a lesser degree of pitch projection than the Ardittis, but at the same time project less of a sense of fracturing in the texture, almost with some stronger sense of longer 'phrasing'. Each of these approaches conveys a different sense of the work's relationship to more traditional forms of playing, but also even with the arguably somewhat less acerbic and more auratic world of Lachenmann's two later quartets.

James Dillon, The Book of Elements.

Dillon's *The Book of Elements* (1997-2002) is a set of five books of pieces, ranging from eleven miniatures in Book 1, through a progressively smaller number of longer pieces in Books 2-4, to a single piece in Book 5. Throughout, Dillon's range of allusion is extensive, if generally 'veiled' – to harmonies, textures and figurations of Debussy, Skryabin, Szymanowski, Varèse, Messiaen, Xenakis and others, as well as structural allusions to miniatures including those of Byrd, Beethoven, Schumann. Yet the various pieces, even the longer ones, remain fragmentary and incomplete in nature, often characterised by striking discontinuities, while the various types of allusions are sometimes blurred through some of the pitch content, overlaying of materials, or simply being given only a brief exposition. The dynamics inhabit a relatively wide spectrum on the page; should one emphasise this, in the manner of an established rhetoric of new music, or seek greater forms of continuities and use fewer

extremes or forms of 'spikiness'? Similar questions can be asked about voicing, pedalling, tempi, all in terms of relationship to established, traditional practices. In her elegant recording, Noriko Kawai (2004) generally opts for approaches with a clear provenance in earlier pianistic traditions, without using so many extremely quiet sonorities (for example in the aphoristic third piece of Book 3) as might be more archetypally associated with new music, while projecting a broad sweep across the pieces in Books 4 and 5 through a variety of means. This music allows a plurality of approaches in this respect: the performer needs to ask what it is that they find most valuable in the score, in what context do they wish it to be heard and which of the plural expressive possibilities most closely resembles their own perspective as a result?

Approaches to performance

The most advanced music of the 1950s presented its own set of issues, some of which had existed in the interwar period, but were now intensified. One was for the performer(s) to negotiate varying degrees of continuity and discontinuity – works of Boulez and Stockhausen (and Messiaen) certainly embodied plenty of the latter, as had earlier that of Stravinsky, Varèse, Antheil and others, not to mention, in more pointillistic music, micro-discontinuities between individual pitches. All of these factors were diametrically opposed concerns to the Wagnerian *melos* or other approaches emphasising seamless lines and an avoidance of angular or thorny manners of playing. Overall, one can identify a greater aptitude and inclination towards such an approach, combined with a greater willingness to explore extreme dynamics and dynamic contrasts, amongst post-war new music specialists, though arguably less so than would be found in later generations.

Other performance questions relate to some quite fundamental questions of the balance between the requirements of small-scale musical material and more macroscopic, structural concerns. In the works of Scelsi and Feldman, particularly, but also Luciano Berio and others, long passages are indicated at a uniform dynamic or with relatively unchanging textures, rhythms or other aspects. In such passages, is the performer to aim for other forms of differentiation, using other parameters, or might this temper the sense of stasis, important to preserve in order to maximise the contrast with what follows? Should rhythms be played quite strictly, even metronomically, in line with earlier objectivist traditions, in order to foreground particular metrical relations (for example in the metric modulations in the music of Elliott Carter), or is there room for some flexibility here? These are questions which do not invite easy answers even today, and performers associated with such repertoire have employed and continue to employ a plurality of approaches.

Cage claimed to conceive his etudes in utopian terms, making them "as difficult as possible so that a performance would show that the impossible is not impossible" (cited in Pasler, 1994, p. 140). But I would maintain a distinction between pieces which are literally impossible such as some of those of Xenakis, at least at the stated tempo, and those which stretch the boundaries of possibility, but whose rendition is conceptually possible.

The two traditions of New Complexity evolving from the approaches of Finnissy and Ferneyhough, and elements within either, present very different challenges to performers. Finnissy and Dillon's relationship to pre-new music traditions has

become clearer over time, as has Ferneyhough's adherence to a received gestural language (especially from the Second String Quartet and *Lemma-Icon-Epigram* onwards). Yet composers in the latter tradition continue to defamiliarize this language through ever more intricate parametrisation, something which goes to other extremes in the increased focus on 'decoupling' in Hübler and others. In all these cases, the performer needs on one hand to situate their interpretations relative to some performance tradition associated with the compositional traditions with which the composers in question engage, but on the other to arrive at strategies to make palpable and clear the ways in which the music defamiliarizes and distances itself from such traditions. Performing both within and without a tradition presents a myriad range of questions applying to all types of parameters. These questions can become even more complicated in the context of musical works employing a large degree of explicit or implicit musical borrowing (of materials, styles or genres), for which approaches emphasising the performance norms of the original style, or conversely foregrounding the ways in which the borrowed material is modified to make it into something new, can drastically affect perceptions (see Pace 2019 for an extended consideration of this in the context of theoretical models on musical borrowing).

Kolisch (1983), upon being confronted with an electronic rendition of a work late in life, was quite shocked by how different this was from anything which might be produced by humans. He concluded from this that while there might not be a *single* correct performance, there was still a *correct* performance (see also, Trippett, 2009). I would counter this by saying that one should think instead in terms of what is an *incorrect* performance, and then the range of creative options for the performer constitute all those many, possibly infinite, possibilities which do not stray into this realm.

Key Resources

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Reflective Questions

1. How might you work from the material presented in this chapter to refine your own approach to performing new music repertoire?
2. In which contexts – in terms of venue, type of concert series or festival, and surrounding programme – might you present such music, and what do you

know about a century's worth of experience of doing so somewhat apart from mainstream Western art music?
3. Who are the performers who have helped to forge a performance tradition for such work, and what can one learn from their successes and failures, where there exists recorded evidence for these?
4. In performing new music, do you need to master new techniques, skills, insights and competencies, or for that matter new aesthetic attitudes that differ from those which you might bring to bear upon more traditional repertoire?
5. To what extent should you as performer(s) situate your interpretations so as to foreground continuities with earlier traditions, or conversely emphasise difference and uniqueness?

Acknowledgements
I am immensely grateful to Stephanie Rocke for her significant help in preparing this chapter for publication. I also thank Robert Adlington, Leo Chadburn, Björn Heile, Barbara Kelly, Isaac Malitz and Eva Moreda Rodriguez for pointers to and help locating some obscure but invaluable literature, and Jane Davidson and Gary McPherson for their infinite patience and help.

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