



Internationales Musikinstitut Darmstadt in exchanges with South America from 1950 to 1990: Introduction to IMD Archiv and other sources.

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Purpose

- The purpose of this oral presentation is to explain why certain archival materials in the IMD Archive are crucial for comprehending the relationship between Darmstadt and South America. The interviews with some composers and musicians help to clarify the effects of the Darmstädter Ferienkursen on the interviewees' professional advancement.

Key people in the Darmstadt/Brazil connection

- Hans-Joachim Koellreutter - Between 1949 and 1970, he corresponded with the IMD in great detail and helped Brazilians and Argentines, including the composer Carlos Roqué Alsina, obtain scholarships.
- Ernst Mahle and Cidinha Mahle at the Escola de Música de Piracicaba;
- Hans-Huber Contwig and Ernst Widmer: With assistance from the Internationales Musikinstitut Darmstadt, Instituto Goethe da Bahia, Universidade Federal da Bahia, and Inter Naciones, Huber and Widmer led the *Cursos e Festival Música Nova* in Salvador. In 1970, Ernst Thomas invited Ernst Widmer to the Ferienkurse.
- Gilberto Mendes and Festival Música Nova in Santos. He submitted some pieces for performances at the Ferienkursen between 1962 and 1977. Mendes attend Darmstadt in 1962 and 1968, and his attendance there increased the number of contacts who were given invitations to performances at the Festival Música Nova in Santos. Twenty letters with references to Gilberto Mendes are still available in the IMD Archive.
- Willy Corrêa de Oliveira
- Paulo Affonso de Moura Ferreira (1963-1970);
- Jorge Antunes and *Grupo de Experimentação Musical da Universidade de Brasília* (GeMUnB)
- Flávia Cimieri - librarian at the University of São Paulo's School of Communication and the Arts. She and Wilhelm Schlüter founded cooperation between libraries in 1973, and both parties supplied new music materials. The list of compositional works that were sent to Brazil is preserved in the IMD Archiv together with the correspondence.
- Alexandre Pascoal and Maria Lúcia Pascoal (Darmstädter Ferienkurse 1974) and UNICAMP;
- Marcos Branda Lacerda – composer, musicologist and professor at Universidade de São Paulo. He attended the Darmstädter Ferienkurse in 1978;
- Antonio Cunha at the *Universidade Federal do Rio Grande do Sul* in Porto Alegre.



Hans Joachim Koellreutter and his links with IMD

- Koellreutter and IMD had extensive correspondence between 1949 and 1970 that resulted in two significant talks in Darmstadt. Koellreutter gave two lectures in Darmstadt: In the Ferienkurse 1949 he talked on "Dodecaphonic music in Brazil." In the Ferienkurse 1951 he exposed on "New Music in South America".
- Brazilians who came to Darmstadt through Koellreutter included Nininha Gregori, Maria Mazurek, Lavinia Viotti, Lydia Alimonda, Sonia Born, Camargo Guarnieri, Roberto Schnorrenberg, Cláudio Santoro, and Guerra Peixe. Through Koellreutter's involvement, the cooperation of Summer Courses in Darmstadt and **Pro-Arte International Summer Courses in Teresópolis**, which brought Brazilians and Germans together through scholarships, could be put into action.
- Source IMD Archiv (See also Fugellie 2018, 2020, and Caitano 2021)
- Additionally, Koellreutter served as a liaison between musicologist Francisco Curt Lange and Wolfgang Steinecke. Curt Lange interacted with Wolfgang Steinecke (director of the summer courses till 1961) and Ernst Thomas between 1950 and 1971 (director between 1962 and 1980). According to correspondence that has been saved in the IMD Archive, Lange transmitted a lot of information about Latin American music and intended to offer seminars on Brazilian music in Darmstadt.
- See also Acervo Curt Lange – UFMG, and IMD Archiv.

Latin American composers' interpretation of Darmstadt in 1963.

- Some Latin American composers were questioned by the international publishing community in 1963 while attending the Darmstädter Ferienkurse. Different perspectives on Darmstadt were spontaneously expressed by the following participants: Luisa Lozano (from El Salvador), José Antonio Alcaraz (from Mexico), Luis Iturrizaga (from Peru), Mauricio Rosenmann (from Chile), Willy Corrêa de Oliveira, and Paulo Affonso de Moura Ferreira (from Brazil).
- See Audio 1 at IMD Archiv: Interviews mit lateinamerikanischen Teilnehmern der 18. Ferienkurse für Neue Musik, Darmstadt 1963 Signatur: IMD-M-11784 Datum: 1963-07-22.
- See Audio 2 at IMD Archiv: Interviews mit lateinamerikanischen Teilnehmern der 18. Ferienkurse für Neue Musik, Darmstadt 1963 Signatur: IMD-M-11780 Datum: 1963-07-22

Paulo Affonso de Moura Ferreira in Darmstadt

- As a fellow of the German government, Paulo Affonso de Moura Ferreira (1940-1999), a native of Araraquara, concentrated in piano pedagogy, choral conducting, and instrumental conducting in Germany between 1963 and 1966. Affonso was a professor at the ***Escola de Música de Piracicaba***. Paulo Affonso joined the Universidade de Brasília in 1969. He oversaw the Brazilian Society of Contemporary Music in Brasília and served as a musical counselor to the Itamaraty (Ministry of Foreign Affairs)' Cultural Diffusion Division.
- The *Darmstädter Ferienkursen*, according to Paulo Affonso, were highly intriguing since they provided a current perspective on events in the realm of contemporary music.
- Paulo Affonso continued to correspond with the *Internationales Musikinstitut Darmstadt* in the 1960s and 1970s to report on musical achievements in Brasil, including concert series organized by the UnB's music department. In 1963, 1964, and 1966, his wife Valeska Hadelich de Ferreira, a violinist, and Conrado Silva, a composer from Uruguay, attended Darmstadt.



In Darmstadt, Willy Corrêa de Oliveira criticized over academicism

- Willy Corrêa de Oliveira reported that he had been to Germany on other occasions. In 1963, he did internships in several electronic music studios in Germany, Holland, and France, including Karlsruhe, Cologne, and Darmstadt, and attended seminars with Stockhausen, Pousseur, and Boulez. Willy informed that he traveled to Darmstadt at that time aiming to make a survey of electronic music studios in Europe and to establish contacts with Lejaren Hiller who developed music with computers. In Brazil, Willy Corrêa, Gilberto Mendes, Damiano Cozzella, and Rogério Duprat were trying to organize an identical project at USP, with computers, as well as the structuring of the first electroacoustic music studio in this University.
- Willy Corrêa de Oliveira stated the following about his listening experiences in Darmstadt: "There are compositional pieces that are not worth listening to. With a few notable exceptions, contemporary music is generally an ABORT due to the ACADEMICISM found in electronic music." Willy demanded that they listen to the unpleasant pieces at that time in order to recognize the situation and raise awareness, despite his distaste for the majority of the Darmstadtian works. The crisis was not exactly in contemporary music because there were excellent works.



Key people in the Darmstadt/Argentina connection



- Jorge Zulueta (Grupo Acción Instrumental“ in Buenos Aires) - a renowned pianist who was frequently invited to perform at concerts in Darmstadt in the 1960s. Zulueta took home the Kranichsteiner Musikpreis for the finest pianist in 1956. Jorge Zulueta is mentioned in 82 documents, including many letters, that are preserved in the IMD Archiv.
- Mauricio Kagel,
- Francisco Curt Lange (Universidad Cuyo – Mendoza)
- Tomás Alva Negri - In the 1960s, he oversaw the cultural section at the Argentine Embassy in Bonn. For a lecture he planned to give in 1965, he gathered data on Argentine participants who had attended Darmstadt between 1957 and 1964. He also obtained IMD publications including "Neue Musik in der Bundesrepublik Deutschland."
- Enzo Valentin Ferro - In the *Buenos Aires Musical* journal, he published articles about the Darmstädter Ferienkurse (written by Hilda Dianda), and he also sent several copies of this publication to the IMD library. In exchange, he received publications from IMD such "Darmstädter Beiträge zur Neue Musik" and "INGM-Publikation "Neue Musik in der Bundesrepublik Deutschland".
- Gerardo Uhfelder – Organización de conciertos gerárd in Buenos Aires;
- Raúl R. Bulgheroni (Universidad Nacional de Córdoba - Escuela de Artes);
- Magda Sörenson (Primeras Jornadas Americanas de Música Experimental Córdoba);
- José Habschied (Sociedad para Musica Nueva en Mendoza);
- Alberto Ginastera at Instituto Torcuato Di Tella – *Centro Latinoamericano de Altos Estudios Musicales*;
- Hilda Dianda, Carlos Roqué Alsina, Enrique José María Belloc, Alicia Noemi Marsiletti, Edgardo Néstor Cantor; José-Luis Campana (Paris), Otávio Lopez, and Aitana Kasulin.
- Mariano Etkin - conducted a composition workshop/lecture at the 1992 Darmstädter Ferienkurse.

Trio Pro Arte Buenos Aires

- Jacques Ripoché; Georg Retyi-Gazda, Maria Amélia de Rezende Martins.
- Signatur: IMD-B3002264
- Seven letters written by Telma Nygaard and Wolfgang Steinecke about the activities of **Pro Arte** in Brazil and the ***Trio Pro Arte Buenos Aires*** are preserved by the IMD.





Between 1982 to 1994, Jose Luis Campana served as a significant Argentine representative in Darmstadt.

- He was born in Buenos Aires, and prior to 1979, he was familiar with Darmstadt through his readings and photographs, but he lacked the funds and contacts to visit there. On a subsidy from the French government, he moved to Paris in 1979. He traveled to Frankfurt in the 1980s to appreciate his work performed live. He directly met the director of *Darmstädter Ferienkursen*, Friedrich Hommel, as well as his Cuban-American wife Carmen Hommel. Young composers from all over the world who attended the courses in Darmstadt received an assistant position as music analysis instructors from Jose Luis Campana, who was asked by Hommel to conduct lectures there. Everyone noticed the aura of freedom in those meetings.
- In concerts, a conductor rehearsed and exposed the works of young composers. Jose Luis Campana received assistance from his Argentine pupil Luiz Otavio, who was also residing in Paris, during the events in Darmstadt. Through images and letters that the director preserved on IMD, Jose Luis Campana had access to both oral and written history about Darmstadt as a result of his association with Friedrich Hommel. (Interview conducted with the lecture's author in 2022).
- Jose Luis Campana at the microphone Signature: IMD-B3005815 Date: 1990 Photographer: Manfred Melzer. IMD Archiv.

Regarding the influence of Darmstadt on composer Aitana Kasulin and Luiz Otavio's careers.

- “Darmstadt meant for me to have a clearer idea of the predominant composers and aesthetics in Europe in the 90s. It allowed me to listen to a diversity of works and styles. In Darmstadt, I also first heard the works of Walter Zimmermann with whom I got in touch and three years later I attended his composition classes at the Hochschule der Kunste. In other words, the Darmstadt course was a gateway, at a time when information was hard to come by.”
- (Aitana Kasulin in an interview with the author in June 2022)
- “At the festival, in which I participated twice (in 1992 as a scholarship holder) and obtained the *Kransteiner Stipendienpreis*, with work for six instruments (SIX 4 U) -a not very original title- conducted by an American pianist, and instrumentalists from other countries (USA, Italy, France, Holland) And in 1994 with ARCEMA (a work for double bass and tape) and work for chamber orchestra Bunter Blitz (a work that has been played on several occasions and I can say that it is my 1st work outside the student environment) directed by Aldo Brizzi where there were several nationalities among the musicians. From those meetings, my music was performed at an international level and my first commissions were from there.”
- (Luiz Otavio in an in interview with the author in June 2022)

Key people in the Darmstadt/Chile connection

- Domingo Santa Cruz ((Music Faculty at the Universidad de Chile) - He was a significant composer from Chile who paid a visit to the IMD in 1955 and connected Wolfgang Steinecke with *Revista Musical Chilena*;
- Gustavo Becerra (Instituto de Extensión Musical) and collaborator in the *Revista Musical Chilena*;
- Magdalena Vicuña - She communicated with Wolfgang Steinecke on numerous occasions and sent several issues of the significant "*Revista Musical Chilena*" to IMD.
- José Vicente Asuar (Chilean pioneer of electroacoustic music, and founder of his own recording studio (COMDASUAR)
- Fernando Rosas - Important conductor in the history of Chilean music who attempted to create partnerships with Ernst Thomas (director of IMD) in the 1960s to send Chilean musicians to Darmstadt through scholarships and provide resources on new music to Chile.
- Leni Alexander - With Ernst Thomas, she had multiple letters exchanged and sent compositions for performances at Darmstadt.
- Reports on Darmstadt were written by conductor Fernando Rosas (1931–2007) and composer Leni Alexander (1924–2005), and they were published in *Revista Musical Chilena*.
- Mauricio Rosenmann
- Eugen-Mihai Márton - In 1986, he gave a presentation on Chilean music at the Darmstädter Ferienkurse. The lecture's audio is preserved by the IMD Archiv.

A Chilean's point of view over Darmstadt

- The composer Mauricio Rosenmann (1932–2021) stated in an interview that he had been living in Europe for at least four or five years while pursuing his studies at Freiburg and Stuttgart on a German government grant. He had worked in French radio in Paris while studying at the Paris Conservatoire with Olivier Messiaen (1908–1992). For the third time, he was taking part in Darmstädter Ferienkursen. From the standpoint of spreading new music and advancements, he thought the international conference in Darmstadt was interesting. The composer Luciano Berio was also praised by him (1925-2003). According to Rosenmann, Chile's New Music tradition is not as well-known as it is in Europe. He claims that New music was developed in a scientific-technical way in Darmstadt.

key figures in the link between Darmstadt and Uruguay

- Francisco Curt Lange (director of the Instituto Interamericano de Musicología, Montevideo); Curt Lange, an immigrant musicologist, sent significant materials to Darmstadt, including "*Revistas de Estudios Musicales*", "*Boletín Latino-Americano de Música* (BLAM) ," and "Suplemento Musicales," according to correspondence between Lange and Wolfgang Steinecke, the director of IMD between 1950 and 1961.
- Hans Bunte (In the 1970s, he served as the Goethe Institute's Montevideo director. He wrote letters of recommendation to some Uruguayan composers who wanted to attend Darmstadt courses and needed IMD scholarships);
- Coriún Aharonián (Composer, Musicologist, Founder of the *Cursos Latinoamericanos de Música Contemporánea*);
- Graciela Paraskevaídis (Member of the organizing committee of the *Cursos Latinoamericanos de Música Contemporánea* (CLAMC), *Núcleo Música Nueva de Montevideo* and *Sociedad Uruguaya de Música Contemporánea*);
- León Biriotti (Uruguayan composer, orchestra conductor, and oboist);
- Carlos Pellegrino (composer)
- Julio Levinas
- Alvaro Carlevaro (composer)

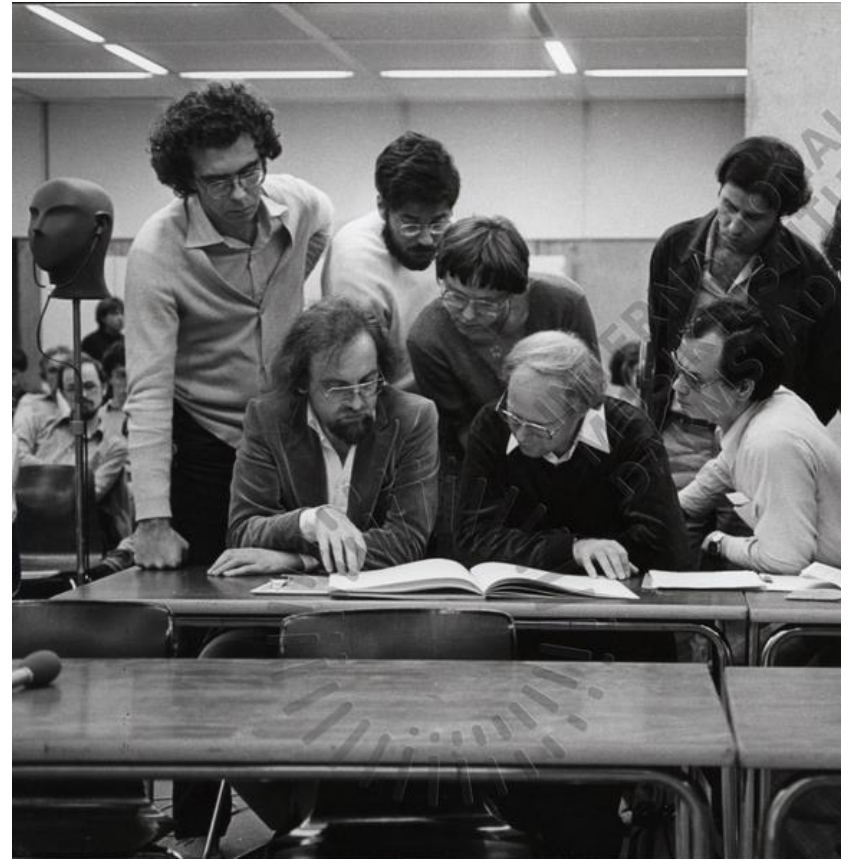
Alvaro Carlevaro's thoughts on Darmstadt

- The Uruguayan composer stated in an interview: “I have attended that course on a fairly irregular and regular basis, especially to get to know visiting composers personally, like John Cage (1990) and György Kurtag (1998). The first time I went to the Darmstadt course was the year I moved to Germany and began studying with Lachenmann in Stuttgart (1988). I must admit that it made me feel bad, which was completely at odds with the impression I had of the course and what it meant to be given its tradition of it from the late 1950s, 1960s, and 1970s, with that distinctive explosive and original charge.
- I came across something that was quite akin to what we would call a fair, with people very interested in promoting their own wares of questionable quality (...).”
- Photo IMD-B3009443.00. Photographer: Siegfried Meckle.



Venezuelans in Darmstadt

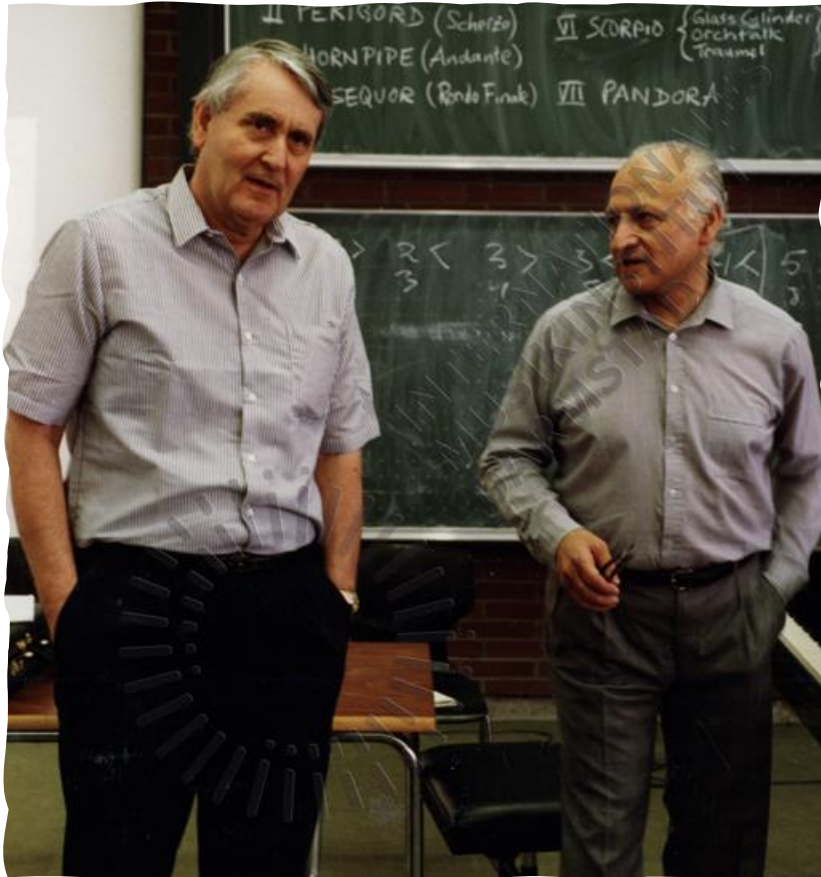
- Jean Ernest-Picard
- Yannis Ioannidis – a Greek immigrant who contributed significantly to the development of New Music in Caracas in the late 1960s and early 1970s. From Caracas, he exchanged letters with Ernst Thomas at IMD and attended Ferienkurse at various times;
- Eduardo Lira Espejo - He assisted some Venezuelan composers in receiving IMD scholarships. Additionally, he requested music scores from the IMD Library for the Contemporary Music Composition Courses at INTERMUSICA.
- Instituto Nacional de Cultur y Bellas Artes (INCIBA)
- Servio Tulio Marín, Alfredo Gerbes, and Miguel Angel Fúster,
- Alfredo Enrique Marcano Adrianza, and Juan Carlos Nuñez
- Alfredo Rugeles (director of Festival Latinoamericano de Música de Caracas) stated:
- Photo: Group work (Ferneyhough, Brian; Dominguez, Héctor Raúl; Rugeles, Alfredo; Nelson Jalali, Kalvert; Macias Alonso, Enrique X.). Signature: IMD-B3000446 Date: Ferienkurse 1980. Photographer: Manfred Melzer.



Alfredo Rugeles about his stay in Darmstadt (1978, 1980)

- “ I was studying orchestral conducting and composition at the Robert Schumann Institut, in Düsseldorf, Hochschule für Musik Rheinland, with professors Wolfgang Trommer and Günther Becker, respectively, and thanks to their suggestion and support we got a scholarship to be able to travel to Darmstadt and participate in the important Summer Courses in that city. It was a wonderful experience for me to be able to participate in the 1978 and 1980 courses. There I had the opportunity to direct the Contemporary Music Ensemble on several occasions, formed to read, rehearse and present the works of the young participating composer colleagues. Without a doubt, it is a unique experience for creators to listen to their works”.

Luis Iturrizaga as the main Peruvian representative in Darmstadt in the 20th century.



- In 1963, an interview with the Peruvian composer Luis Iturrizaga (1926–2014) took place at the Darmstädter Ferienkurse. He was living and attending Hochschule für Musik in Berlin at the time on a DAAD scholarship. He had begun the classical academic studies of harmony, counterpoint, and modal music while working with Professor Boris Blacher. Meanwhile, he encountered fresh compositional techniques. He desired to travel to several dimensions. The trip to Darmstadt was crucial for him to develop his creative idea, fostering new scientific study through electronic music and musical instruments.
- Iturrizaga found it beneficial to discuss scientific and artistic topics while in Darmstadt. He met representatives of each aesthetic movement first-hand at Ferienkursen and saw the artistic outcomes of the experiments.
- In the Ferienkursen, Luis Iturrizaga participated from 1961 until 1990. About 56 documents referencing Iturrizaga's engagement in Darmstadt are still available in the IMD Archive. Important Peruvian composer Edgard Valcarcel registered for Ferienkurse in 1980 but later canceled his stay in Darmstadt.
- Photo Friedrich Hommel and Luis Iturrizaga
- Signature: IMD-B3002549 Holiday courses 1990. Photographer: Manfred Melzer



Mesías Maiguashca as the main interlocutor between Darmstadt and Ecuador.

- About 102 records related to the Mesías Maiguashca and Darmstadt relationship are preserved in the IMD Archiv. The Ecuadorian composer stated:
- “I attended Darmstadt for the first time in 1967 to participate in the *Ensemble* event, and then *Musik für ein Haus* in 1968, both directed by K. Stockhausen. I have also attended to present works of mine in 1974 (*Oeldorf 8*), 1976 (*Übungen für 3*), 1980 (*Agualarga*) in 1982 (*...y ahora vamos por aquí...*, ..., performed by L'itinaire). Two elements of these courses were very particular: The presence of outstanding teachers in the most diverse and advanced aspects of new music; the Mass attendance of students, literally from all over the world. Personally, I was able to profit from the courses in a significant way, because they brought me closer to the circles of new music practice and I was also able to present several compositions of my own.” (Interview conducted with the lecture's author in 2022).
- The composer and educator Milton Estevez Baez, who enrolled for the Ferienkursen 1990 but later canceled the registration. IMD Archiv.
- Milton Estévez established the Dic (Departamento de Investigación y Creación) in 1985, and Estévez himself founded the **Festival de Música Contemporánea** in 1987 as a means of promoting new music in Quito.
- Signature: IMD-B3007415 Date: 1992 Photographer: Sascha Müller. IMD Archiv

Conclusion

- The exchange between Darmstädter Ferienkurse and South America has gone unnoticed in prestigious periodicals for many years and merits further attention. The information stored in the IMD Archive opens up numerous paths for research aimed at closing this gap. This lecture highlighted the role played by a number of composers, instrumentalists, musicologists, and critics at the Internationales Musikinstitut Darmstadt in the development of contemporary music in South American nations.

Thank you very
much. Muito
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