

08./09.08.

*10.00–18.00
Lichtenbergschule (Mensa)*

2023

*ANTHONY BRAXTON
50+ YEARS OF
CREATIVE MUSIC*

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ANTHONY BRAXTON

50+ YEARS OF CREATIVE MUSIC

International Conference

curated by Timo Hoyer and Kobe Van Cauwenberghe

For more than half a century Anthony Braxton has played a key role in contemporary and avant-garde music as a composer, multi-instrumentalist, music theorist, teacher, mentor and visionary. Inspired by Jazz, European art music and music of other cultures, Braxton labels his output *Creative Music*. This international conference at the Darmstadt Summer Course is the first one dealing with his work.

Braxton's career can roughly be divided into two working periods. The first one started when he joined the AACM in 1967 and lasted until the early 1990s. Inspired by Muhal Richard Abrams and his fellow AACM colleagues he quickly developed his own methods for improvisation and composition using a system he called "Language Music". He released his landmark solo album *For Alto*, toured with the band Circle, created his own ensembles and recorded music for a variety of labels, mostly European minors as well as for the international major Arista. In this period, Braxton became a "superstar of the jazz avant-garde" (Bob Ostertag), even though he acted as a non-conformist and was thus perceived as highly controversial. As a composer, he wrote music for piano, small and large ensembles, 100 tubas, orchestra, multiple orchestras and more. During these years he published his philosophical *Tri-Axium Writings* (three volumes) and *Composition Notes* (five volumes).

In the second period Braxton enhanced some of his compositional principles from the earlier period and partly redefined and reshaped some of his thoughts about music. It starts in the mid 1990s with the creation of his so-called *Ghost Trance Music*, a musical concept that creatively fuses elements of composition and improvisation. It became the foundation of the twelve components of a holistic system he called Tri-Centric Modeling. As a basic premise for this period he built up his Tri-Centric Foundation and founded a record label (*Braxton House / New Braxton House*).

As of today he works on his not yet finished opera cycle, *Trillium*, and in addition to *Ghost Trance Music* he developed other compositional systems within the holistic Tri-Centric Model, such as *Diamond Curtain Wall Music* (a study of interactive electronic sound), *Falling River Music* (a system of graphic scores), *Echo Echo Mirror House Music* (an interactive sound collage consisting of Braxton's complete recorded output) and his latest prototype *Thunder Music*, which will be premiered as part of the Darmstadt Summer Course (7 August 2023).

The conference will address a variety of topics which are central to Braxton's work. In addition to an interview with Braxton himself and a round-table discussion with some of his close collaborators and experts, there will be several lectures by performers and leading researchers in the field, as well as two interactive workshops to give Summer Course participants a chance to directly engage with Braxton's *Creative Music*.



Anthony Braxton © Peter Gannushkin

8 AUGUST

- 9.30 Arrival & Greeting
10.00 Welcome address
 Thomas Schäfer, Timo Hoyer & Kobe Van Cauwenberghe
- 10.15 *TRI-CENTRIC MODELLING:
 “A SYSTEM OF BECOMING, NOT ARRIVING”*
 Timo Hoyer

Braxton takes great pleasure in forming classifications, concepts and systematics. The various patterns of order help him to organize, focus and advance his music. Sometimes, he develops his system intentionally like a problem-solving researcher, sometimes spontaneously and intuitively, following his unpredictable inspirations and mostly both approaches are somehow linked together. His systematics are not final, not unchangeable. They are creative attempts, like his whole thinking, his music, his life.

- 11.00 *“HE SEES BEAUTY IN THAT EVERLASTING STRUGGLE
 FOR TRUTH”: ANTHONY BRAXTON AS MUSIC THEORIST*
 Marc Hannaford

Anthony Braxton’s prolific output as a composer, improviser and author makes him one of the most important and influential experimentalists of recent times. However, many overlook his contributions as a music theorist. This paper addresses this oversight by explicating Braxton’s writings as a music theorist. Furthermore, I connect his work to a larger network of music theory by Black creative artists that warrants further exploration. Secondary sources by scholars such as Mike Heffley, Graham Lock, Ronald Radano and Paul Steinbeck provide crucial explication of Braxton’s music as well as its aesthetic, compositional and metaphysical underpinnings (Heffley 1996, Lock 1999, 2008, [1988] 2018, Radano 1993, Steinbeck 2018). Many listeners, critics and academics prefer the clarity of these sources to the more opaque prose found in Braxton’s own *Tri-Axium Writings* and *Composition Notes* (Braxton 1985, 1988). The considerable length and apparent impermeability of Braxton’s writings mean that historians and music theorists have largely ignored his complex but compelling aesthetic and music theoretical system.

In this paper, I interpret the *Tri-Axium Writings* by following Braxton’s fifth suggestion for reading the text: to study the glossary “to understand the systemic interconnection (as well as application) of these concepts”. This mode of engaging with the text is not simply a matter of reading and understanding definitions of Braxton’s complex lexicon. Rather, it facilitates an improvisatory

foray into Braxton's theoretical system that implicate readers' perspectives, experiences, and agendas into the text. In this sense, I show how this mode of reading the text embodies many of Braxton's theoretical ideas.

Finally, I connect Braxton's music theory to a larger tradition of music theoretical work by figures such as George Russell, Mary Lou Williams, Yusef Lateef and Sonny Rollins. This theoretical work, which is grounded in Black American musical practice and related socio-political concerns, has been largely ignored in music studies. Attending to this rich tapestry of ideas and contexts facilitates a fuller appreciation of Braxton's work as well as Black American musical culture.

11.45 Break

12.00 *BRAXTON THE THEORIST*
Paul Steinbeck

The twentieth century saw a profusion of new theories of music, more than at any time since the early modern period. Many of these novel theories were crafted in response to atonality, a major inflection point in the history of Western music. The biggest change in twentieth-century Western music, however, was the return of improvisation. For quite some time, improvisation had been absent from the West's classical music. But the emergence of jazz and other twentieth-century African American forms (blues, gospel) restored improvisation to its place as an essential creative practice for musicians throughout the West – and around the world.

As with atonal music, the rise of improvisation led to the development of novel theories of music, many devised by musicians who were themselves renowned improvisers. And the most exceptional of these improvisation-inspired theories is that of Anthony Braxton. In his five-volume *Composition Notes*, his solo pieces and many other works, Braxton constructs a theory of music from the ground up, (re)theorizing everything from the very materials of music to the relationship between composition and improvisation. In doing so, Braxton shows himself to be not only one of the foremost composers and improvisers of the past hundred years, but also one of the most extraordinary Western music theorists, in this or in any era.

12.45 *IMPROVISED? COMPOSED? WHAT IS IT?*
HOW TO ANALYSE BRAXTON'S MUSIC?
Nina Polaschegg

Graphic notation, open form, improvisation, concept – these are just some of Anthony Braxton's extensive approaches to conveying his musical ideas as compositions. What is his context? What different approaches to analysis can be applied to his music-making? And what different results can they

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reach? Where on the blurred yet highly interesting line between improvisation and fixation can they be located? And what special interpreters do the pieces require? Diversity instead of unambiguous knowledge as a conclusion?

13.30 Lunch Break

14.30 *THE TRILLIUM OPERA CYCLE*
Katherine Young

"[In Trillium,] nothing is as it appears." (Anthony Braxton)

Have some fun with the material – that's what I'm trying to say." (Anthony Braxton)

Drawing on her own experience studying with and performing with Braxton, Young will begin with a critical introduction of Braxton's musical system, contextualizing his vocal music within his oeuvre and discussing the works' fundamental musical materials and organization. Examples from *Trillium J* will illuminate general characteristics of the composer's approach to operatic form. In relation to these examples, Young will discuss topics of narrative time and place, characterization and the relationship between the libretti and Braxton's 1985 philosophical treatise. The conversation will also consider the ways in which Braxton's work intersects Western operatic, American experimental and improvised music traditions. Young will discuss how Braxton's conceptualization of his operas as ritual music relates to the frustrated attempts at community formation in the operas' stories and the significance of self-realization for the participants that motivates Braxton's compositional approach. Young proposes that these processes of ritualization relate to the deeply collaborative practices involved in realizing Braxton's music-theater works.

15.10 *SYNTACTICAL GHOST TRANCE MUSIC*
Kyoko Kitamura (pre-recorded video)

"SGTM unlocks every door in my music system." (Anthony Braxton)

"All compositions in my music system connect together." (Anthony Braxton)

Kitamura co-produced Anthony Braxton's GTM (Syntax) 2017, the 12-hour documentation of Braxton's *Syntactical Ghost Trance System* performed by the Tri-Centric Vocal Ensemble. The preparation for the recording gave her invaluable insight into how everything connects within the music world of Braxton, from the artists forming a community surrounding Braxton to his compositions which could be positioned inside or alongside any other composition. Kitamura will present a short film on what she learned about the "inter mix experiences of a multi-world sonic universe".

15.35 *PINE TOP AERIAL MUSIC*
Anne Rhodes

“A tri-part creative paradigm that will allow for integrated experiences for instrumentalists, dancers and vocalists as ‘one unit’ of activity (and exploration strategy).” (Anthony Braxton)

Rhodes will discuss participating in Braxton’s *Pine Top Aerial Music*, which incorporates *Ghost Trance Music*, *Language Music* and *Falling River Music*. This rarely-performed subset of Braxton’s compositional system sheds light on the purpose of numbers embedded in *Ghost Trance Music* lyrics, as well as the pivotal function of the vocalist in his compositions.

16.00 Break with room change to the Akademie für Tonkunst
(Wilhelm-Petersen-Saal)

16.15 *ANTHONY BRAXTON’S COMPOSITIONS FOR SOLO PIANO.*
A PERFORMANCE-LECTURE
Elisabeth Harnik & Timo Hoyer

Braxton’s piano work, composed between 1968 and 1998, comprise a relatively small number of compositions, but they are of central importance within his oeuvre; he conceives of them as the second degree of his music system (the first degree being *Solo Saxophone Music/Language Music*). In no other segment of his system does he refer so directly to the achievements of 20th century contemporary music. In his words, “my work for solo piano is a direct extension of my interest in the post Schönberg/Webern school of music – including the great piano music of Karlheinz Stockhausen.” As always with Braxton, the scores invite the performers to participate actively and creatively in shaping the music; the pieces are open works of art in the best sense of the word. In the unusual format of a performance-lecture, Elisabeth Harnik (piano) and Timo Hoyer (lecture) will illuminate Braxton’s piano work acoustically and theoretically.

17.00 George E. Lewis in conversation with Anthony Braxton

During the last four decades, opera has held a significant place within Anthony Braxton’s compositional output. This conversation is about placing his operatic oeuvre in the larger context of what he himself has denoted as the “grand African American composer’s tradition”. At the same time, the significance of Wagner and Stockhausen as points of reference for Braxton’s conceptual engagement with the genre of opera is discussed. Furthermore, the significance of improvisation as an essential foundational principle of Braxton’s operas is debated.

10.00

THE POSSIBILITIES OF A CREATIVE ORCHESTRA

Kobe Van Cauwenberghe

Throughout his career, Anthony Braxton wrote several works for large ensemble and orchestra, both influenced by the Western classical orchestra tradition and rooted deeply in a tradition of African American big band practice and experimentalism. Within this orchestral repertoire he initially made a distinction between “orchestra” and “creative orchestra”, the former being through-notated works for the classical orchestra and the latter involving a combination of traditional notation and several degrees of open ended material and improvisation. For this presentation, I will take a closer look at Braxton’s Creative Orchestra repertoire, first by examining some of its precedents in the music of Duke Ellington, Sun Ra and Muhal Richard Abrams’s Experimental Band and the AACM. I will then turn to some of Braxton’s own works, more specifically from the album *Creative Orchestra Music 1976*, as well as more recent explorations. Moving away from the earlier distinction between through-notated orchestra and creative orchestra, Braxton’s body of work evolved into a unified holistic system, where he allows and encourages performers to combine or connect multiple compositions, opening new levels of possibilities for the Creative Orchestra. Any formal analysis of Braxton’s compositions using the analytical tools of Western art music will only reveal a limited perspective on his work and fail to fully address his intentions as a composer. I will therefore draw on Georgina Born’s recent work on music’s social mediations in order to approach these works as a musical “assemblage”. This will allow me to include certain social aspects which are essential to understanding the scope and meaning of Braxton’s music on multiple levels. In reflecting further on the general concept of the Creative Orchestra and echoing Jaques Rancières, I will conclude by suggesting how a pedagogical and/or institutional implementation of the Creative Orchestra concept can unlock its potential to create a richer and more diverse orchestral performance practice as well as rethink our musical past.

10.45 *NAVIGATING SYSTEMS AND THE UNKNOWN*
James Fei

In the 26 years I have worked with Braxton, the only consistency I have found is that change is constant. Not only is there a continuing evolution of new compositional methodologies, notation and performance practice, but the identities of older pieces are always in a state of flux. Braxton's music is both highly systematic and open, which seems contradictory from a Western contemporary music perspective. A piece such as *Composition No. 96* – fully notated and difficult, isn't necessarily better in a note-perfect performance than a ragged attempt by struggling musicians. The notion of the unknown is central to Braxton's elaborate musical universe, something that took me some time to grasp – I wanted to understand how everything worked. This talk will be an attempt to unpack some of these ideas through tracing my own experience with this body of work, trying to come to grips with the unknown.

11.30 Break

11.45 *(SYNTACTICAL) GHOST TRANCE MUSIC*
for singers and instrumentalists
Workshop with James Fei

We'll be exploring the wide-ranging implications and possibilities of Anthony Braxton's *Ghost Trance Music*, where a performance may be a long melody read from beginning to end or a multi-hierarchical environment where the ensemble is reconfigured constantly. No prior knowledge necessary. If you have, please bring your iPad or similar to reduce paper copies! We don't have piano and percussion on site, but listeners are also welcome!

13.15 Lunch Break

14.15 *ROUNDTABLE DISCUSSION ON ANTHONY BRAXTON'S*
LEGACY AS A COMPOSER AND THINKER
with James Fei, Anne Rhodes, Tyshawn Sorey,
Katherine Young, moderated by Paul Steinbeck

This round table brings together many of the foremost Braxton experts from multiple generations and disciplines who provide a diverse array of perspectives on the distinct yet intertwined themes of Anthony Braxton's music, his theory and his legacy.

15.30

Break

15.45

*DESIGNING SOFTWARE FOR ANTHONY BRAXTON'S
ECHO ECHO MIRROR HOUSE MUSIC*

Carl Testa

Anthony Braxton's *Echo Echo Mirror House Music* (EEMHM) debuted in 2009. For the first performances, Braxton's ensemble used iPods loaded with Braxton's recorded discography to generate a multi-channel environment of sounds which musicians then perform within in a fascinating dialogue of past, present and future. Since 2016, I have collaborated with Braxton to create a new computer-based system that facilitates the creation of EEMHM collage by one or more people. The development of this system has in turn lead to fascinating explorations of the potential for the expansion of EEMHM and that of composing with recorded sound in general. In this lecture, we will trace the development of the EEMHM and its initial performance realizations and then describe the process of developing new music software to aid in the performance of EEMHM within a wide variety of performance and installation settings.

16.30

ECHO ECHO MIRROR HOUSE MUSIC

Workshop with Carl Testa

In this talk/workshop, bass player, composer and electronic musician Carl Testa will describe and demonstrate the evolution of Anthony Braxton's *Echo Echo Mirror House Music* (EEMHM) and the process of developing software to enable friendly experiencers to more easily experience this engrossing sound world in performance. Participants in the workshop will get hands-on experience with the EEMHM scores, conducting signals and web-based software to control the EEMHM control. No experience is required to participate in the workshop. Participants must bring a smartphone or tablet with WiFi access to access the web-based controller for EEMHM. Participants are encouraged to bring an instrument as well, but it is not a requirement.



Anthony Braxton © Peter Gannushkin

ANTHONY BRAXTON

Born in 1945 in Chicago, the composer and multi-instrumentalist Anthony Braxton is recognized as one of the most important musicians, educators and creative thinkers of the past 50 years. He is highly esteemed in the experimental music community for the revolutionary quality of his work and for the mentorship and inspiration he has provided to generations of younger musicians. Drawing upon a disparate mix of influences from John Coltrane to Karlheinz Stockhausen, Braxton has created a unique musical system that celebrates the concept of global creativity and our shared humanity. His work examines core principles of improvisation, structural navigation and ritual engagement – innovation, spirituality and intellectual investigation.

From his early work as a pioneering solo performer in the late 1960s through to his eclectic experiments on Arista Records in the 1970s, his landmark quartet of the 1980s, and more recent endeavors, such as his cycle of *Trillium* operas and the day-long, installation-based *Sonic Genome Project*, his vast body of work is unparalleled. His small ensembles of the 1970s through to the present day are considered among the most innovative groups of their respective eras, while his *Creative Orchestra Music* has brought together the varying streams of American jazz orchestras, marching bands and experimental practices with the traditions of European concert music in a wholly individual compositional voice. His continuing and evolving current systems of the past 15 years, including *Ghost Trance Music*, *Diamond Curtain Wall Music*, *Falling River Music*, *Echo Echo Mirror House Music* and *ZIM Music*, have served as the artistic incubators for some of the most exciting artists of the current generation. Braxton's many awards include a 1981 Guggenheim Fellowship, a 1994 MacArthur Fellowship, a 2013 Doris Duke Performing Artist Award, a 2014 NEA Jazz Master Award and honorary doctorates from Université de Liège (Belgium), New England Conservatory (USA) and the 2020 United States Artists Fellowship.

JAMES FEI

Born in Taipei/Taiwan, James Fei moved to the US in 1992 to study electrical engineering. He has since been active as a composer and performer on saxophones and live electronics. Works by Fei have been performed by the BBC Scottish Symphony Orchestra, Bang on a Can All-Stars, Orchestra of the S.E.M. Ensemble, MATA Micro Orchestra and Noord-Hollands Philharmonisch Orkest. Recordings can be found on Leo Records, Improvised Music from Japan, CRI, Krabbesholm and Organized Sound. Compositions for Fei's own ensemble of four alto saxophones focus on physical processes of saliva, fatigue, reeds crippled by cuts and the threshold of audible sound

production, while his sound installations and performance on live electronics often focus on electronic and acoustic feedback. Fei received the Grants for Artists Award from the Foundation for Contemporary Arts in 2014 and he is president of Anthony Braxton's Tri-Centric Foundation. Fei has taught at Mills College in Oakland since 2006, where he is Luther Bruike Marchant Professor of Music and Director of the Center for Contemporary Music.

MARC HANNAFORD

Marc Hannaford is a music theorist who thinks about performance, identity and improvisation. His publications appear or are forthcoming in *Theory & Practice*, *Music Theory Spectrum*, *Music Theory Online*, *The Journal of the Society for American Music*, *The Oxford Handbook of Public Music Theory*, *Women & Music* and *Sound American*. He is also cofounder of the Engaged Music Theory Working Group, which works toward greater justice and equity in the field of music theory. He is an improvising pianist, composer and electronic musician who has performed and/or recorded with Tim Berne, Ingrid Laubrock, Tom Rainey, Tony Malaby and William Parker.

ELISABETH HARNIK

Elisabeth Harnik, an Austria based pianist and composer has created a multi-faceted body of work by blurring genre boundaries through various collaborations in the field of improvised music, interdisciplinary projects and contemporary compositional works. She studied classical piano and later – with Beat Furrer – composition at the University of Music and Performing Arts, Graz. As an improviser she works within an electro-acoustic inspired sound world, using specific preparations and extended techniques while pushing the limitations of the piano. Her performances draw from physicality and introspection, intuitive playing and high precision. Harnik's unique approach to her instrument as well as to improvisation and composition has led to many concert invitations.

She is member of numerous ensembles for improvised music and has performed and recorded with a number of internationally recognized representatives of the contemporary jazz scene in Europe and abroad. She writes commissioned works in addition to her concert activities, and her compositions are performed regularly at concerts and festivals for new music.

TIMO HOYER

Timo Hoyer is a professor at the University of Education in Karlsruhe/Germany. Graduated and habilitated at the University of Kassel. Former staff member at the Sigmund-Freud-Institute in Frankfurt am Main. Book publications on the philosopher Friedrich Nietzsche, the psychoanalyst Alexander Mitscherlich, History of Education, Giftedness among others. Music journalistic and musicological contributions in journals and anthologies. In 2021 his extensive study *Anthony Braxton – Creative Music* was published by Wolke Verlag.

KYOKO KITAMURA

Kyoko Kitamura is a vocal improviser, bandleader, composer and educator based in Brooklyn, NY. She currently co-leads Geometry (with Taylor Ho Bynum, Joe Morris, Tomeka Reid), performs in a trio with violist Melanie Dyer and pianist Mara Rosenbloom and is a sought-after side person with recent appearances on albums by William Parker, Cory Smythe and Russ Lossing for which she has garnered stellar reviews. Kitamura provided vocals for, and appeared in, Matthew Barney's latest five-channel installation *Secondary* which premiered in May 2023. Also known for her decade-long association with Anthony Braxton, Kitamura is featured on many of his releases including *GTM (Syntax)* 2017, the 12-hour recording of his vocal works performed by the Tri-Centric Vocal Ensemble which she directed and co-produced, as well as his operas *Trillium E* and *Trillium J*. Kitamura has been a visiting faculty at Bennington College since 2022.

NINA POLASCHEGG

Nina Polaschegg studied musicology, sociology and philosophy in Giessen and Hamburg where she also received her doctorate. Her research focuses on music sociology, contemporary compositions, improvised and electronic music, as well as contemporary jazz. She is a music publicist, musicologist and double bass player living in Vienna and Seeboden and also works for diverse broadcasting corporations in Germany, Austria and Switzerland, as well as moderating concerts, writing for various specialist magazines. She taught at the music conservatories and universities in Hamburg and Klagenfurt. As a double bass player she played in historically informed baroque orchestras and is above all dedicated to (free) improvisation.

ANNE RHODES

Anne Rhodes is a vocalist and archivist based in New Haven, CT. She holds a B.Mus. in Voice Performance from Boston University and an M.M. in Experimental Music Performance from Wesleyan University. Rhodes is currently best known for her solo noise project Red Rainbow and for her embroidered graphic compositions. She is also an archivist in the Irving S. Gilmore Music Library at Yale University. A former student of Anthony Braxton, she has over 20 years of experience performing, recording and conducting his music.

TYSHAWN SOREY

Multi-instrumentalist and composer Tyshawn Sorey is celebrated for his incomparable virtuosity, effortless mastery and memorization of highly complex scores and an extraordinary ability to blend composition and improvisation in his work. He has performed widely with his own ensembles as well as other internationally renowned artists. Named a 2017 MacArthur fellow, he has received commissions from numerous artists and ensembles, including JACK Quartet, Ojai Music Festival, Los Angeles Philharmonic, Seattle Symphony, International Contemporary Ensemble and Alarm Will Sound, among others. Sorey has taught and lectured on composition and improvisation at Columbia University, The University of Michigan, The Banff Centre, Hochschule für Musik und Tanz Köln, University of California in Berkeley, Harvard University and The Danish Rhythmic Conservatory. He is currently Assistant Professor of Music and African American Studies at Wesleyan University.

PAUL STEINBECK

Paul Steinbeck is an associate professor of music at Washington University in St. Louis. He has written extensively about the Association for the Advancement of Creative Musicians (AACM), the Art Ensemble of Chicago and Fred Anderson. Steinbeck's book *Sound Experiments*, a study of ten influential pieces by AACM composers, is published by the University of Chicago Press (2022). His previous book *Message to Our Folks*, a history of the Art Ensemble, is available in English from the University of Chicago Press (2017), in Italian from Edizioni Quodlibet (2018) and in French from the Presses Universitaires du Midi (2021). With Fred Anderson, Steinbeck is co-author of *Exercises for the Creative Musician* (2002/10), a method book

for improvisers. Steinbeck is also a bassist, composer and improviser. He studied bass with Harrison Bankhead and composition with Ari Brown. His compositions and improvisations are documented on twenty-three recordings. He performs with a number of ensembles, including Low End Theory, co-led with former AACM president Mwata Bowden.

CARL TESTA

Carl Testa is a multi-instrumentalist and composer at the intersection of improvised music, jazz, electronics, experimental music and new media. As a performer/improviser, he is equally comfortable on string bass, electronics, lighting and combinations thereof. As a composer, he has written acoustic and electronic music for configurations ranging from solo to chamber orchestra, including multimedia pieces that incorporate electronics, lighting, dance and theater. His work has been performed throughout the US and Europe, and is documented on many recordings, most recently *Iris* for solo bass and electronics (Lockstep Records 2013), and *Sn* for prepared guitar and electronics, a collaboration with guitarist Christopher Riggs (Gold Bolus Records 2015). In addition to his work as a leader/collaborator, he performs regularly with composers Anthony Braxton, Mario Pavone and Tyshawn Sorey. He serves as the Archives Manager for Braxton's Tri-Centric Foundation where he manages all facets of the production of digital and print scores for the organization. He is an instructor in music composition at the Educational Center for the Arts in New Haven teaching Audiovisual Live Coding. He also organized The Uncertainty Music Series from 2007–17, which was a monthly concert series in New Haven, CT featuring improvised, electronic and experimental music. He has received support from the Foundation for Contemporary Arts, the State of CT as a 2018 Artist Fellow, from the New Haven Department of Cultural Affairs and from NewMusicUSA.

KOBE VAN CAUWENBERGHE

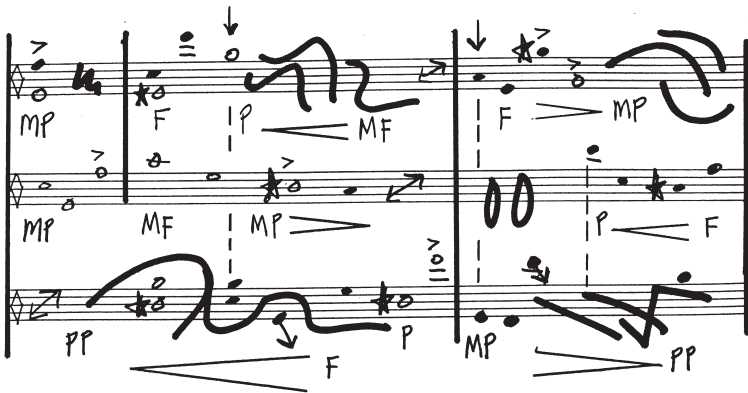
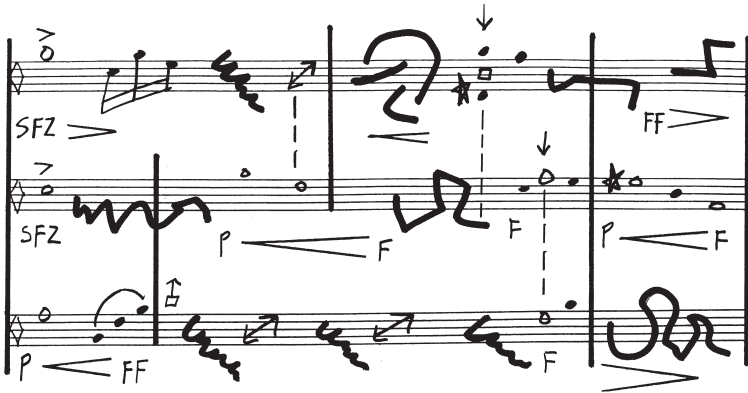
After studies in Ghent and New York City, guitarist Kobe Van Cauwenbergh is currently based in Brussels and pursuing a PhD in the arts at the Conservatory of Antwerp with a focus on the music of Anthony Braxton. His research resulted in the acclaimed solo album *Ghost Trance Solos* (ATD10, 2020) and the double LP *Ghost Trance Septet* (eNR105, 2022). In the past years Kobe has played concerts all over the world, both as a soloist as in chamber music formation and large ensemble. As a soloist, he released his first solo-album in 2015 (*Give my Regards to 116th Street*, Carrier Records). In 2017 he created the solo project *No [more] Pussyfooting* with live arrangements of music by Brian Eno and Robert Fripp, which he toured extensively. He is a founding-member of the electric guitar-quartet Zwerm, a regular collaborator with Ictus and, until 2021, a member of the Nadar Ensemble. As a freelance guitarist, he performed with several groups and ensembles in France, UK and the US.

KATHERINE YOUNG

Katherine Young uses expressive noises, curious timbres and kinetic structures in her electroacoustic music and sonic art. Relationship building is central to her practice. She has worked closely with Yarn/Wire, Wet Ink, Ensemble Nikel, Linda Jankowska, Olivia De Prato, Weston Olencki and others. The Chicago Symphony Orchestra's MusicNOW, Internationales Musikinstitut Darmstadt, Third Coast Percussion, Ensemble Dal Niente, Blundenzer Tage zeitgemäßer Musik and others have commissioned her music. The University of Chicago's Smart Museum of Art has commissioned her installation work. Katherine is a 2021 Guggenheim Fellow in Music Composition.

As a bassoonist and improviser, Katherine amplifies her instrument and employs a flexible electronics setup. She has documented her work on numerous recordings, including her debut with Sam Scranton as Beautifulish and recordings with Anthony Braxton. She earned her DMA in Composition from Northwestern and now teaches composition, improvisation and electronic music at Emory University in Atlanta.

I



NO. 322

From: Anthony Braxton, "Composition No. 322" (Secondary Material)

PREVIEW

GHOST TRANCE MUSIC / ROSAS TOOLBOX

18 AUGUST, 19.30, ORANGERIE

Rosas Toolbox meets Braxton Scores: A Laboratory with Ictus and Rosas

In the project Ghost Trance Music the musicians of the Belgian Ictus Ensemble and dancers from Anne Teresa De Keersmaecker's company Rosas meet in Darmstadt in an unusual experimental setting around the idea of the "toolbox". Because both Anthony Braxton's scores and De Keersmaecker's way of working can be understood as a toolbox: In the case of Braxton's *Ghost Trance Music*, the performers can select and overlay different sub-compositions, add improvisation and surprise each other. The music must be different every time. *Ghost Trance Music* is a unique platform for musicians to come together from a variety of backgrounds; where each individual's input determines the course and the common experience of the performance. The traditional hierarchy between composer, score, conductor and performer is undermined. The whole group of works is inspired by indigenous ghost dance rituals, where different tribes came together to contact their ancestors in hour-long circle dances.

Produced by Ictus and Rosas
with the support of Tax Shelter of the Belgian Federal Government

Presented with the friendly support of the Ernst von Siemens Music Foundation

Informationen zu Komponist:innen und Interpret:innen
Information on composers and interpreters
darmstaedter-ferienkurse.de



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INTERNATIONALES
MUSIKINSTITUT
DARMSTADT

+49 6151 13 2416
imd@darmstadt.de
internationales-musikinstitut.de

Künstlerische Leitung / Artistic Direction
Thomas Schäfer

Redaktion / Editors
Sylvia Freydank, Gerardo Scheige

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