

STATUS QUO: GLOBAL ORCHESTRA REPERTOIRE

92,3 %
works of **MALE**
COMPOSERS

7,7 %
works of **WOMXN**
COMPOSERS

76,4 %
DEAD WHITE MEN

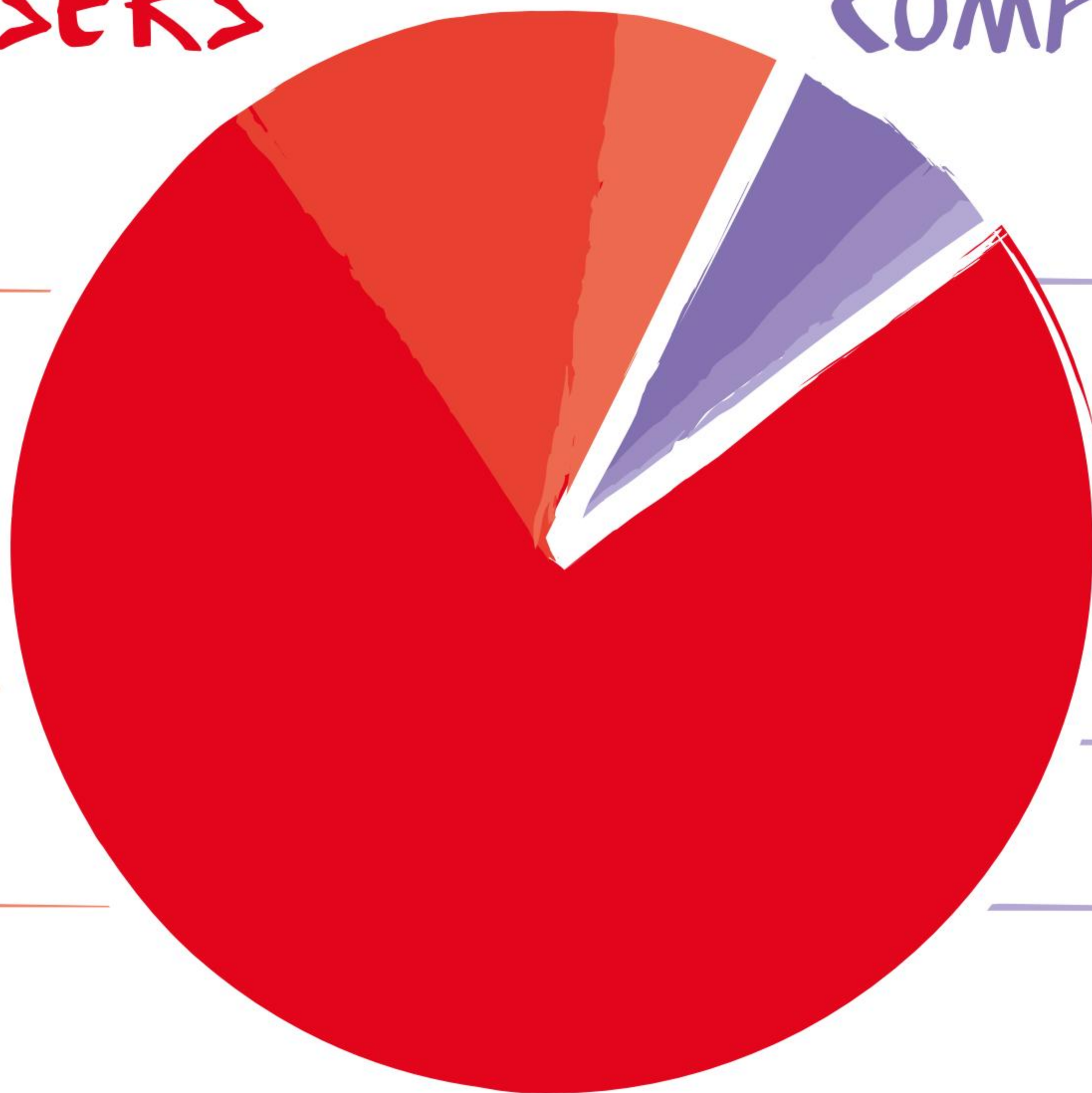
11,3 %
LIVING WHITE
MEN

4,5 %
MEN OF GLOBAL
MAJORITY

5,5 %
WHITE WOMEN

2,1 %
WOMEN OF
GLOBAL
MAJORITY

0,1 %
NON-BINARY



WE NEED TO CHANGE THAT!




SUMMIT MEETING – ACADEMY SECOND MODERNISM – 8/9 JUNE 2024

Vienna is considered the capital of Modernism. However, the great artistic and philosophical upheaval around Schönberg, Freud and Klimt was incomplete: it was euro-centric, male and elitist. Under the patronage of Nuria Schoenberg Nono, the *Academy Second Modernism* therefore seeks to globalise Modernism, render it female and take it into our time as a Second Modernism.




DEBATE Representatives of institutions, inspiring local and international proponents and members of the academy will meet for a two-day summit. The aim is to draw up and pass a joint declaration: an action plan made by theatres, opera houses, concert venues, ensembles and festivals to advance the required structural change with concrete measures.

MUSIC Each year over a period of five years, the *Academy Second Modernism* is inviting ten womxn composers to Vienna. As ambassadors of a globalised modernism, they present their works at ORF Radiokulturhaus, performed by Klangforum Wien.

SUMMIT STRATEGIES OF VISIBILITY

-  8 / 9 June, 11 am–5 pm
8 June, 11 am–1 pm public discourse
-  Arnold Schönberg Center
-  English

NO EXCUSES ANYMORE I & II CONCERTS

-  8 / 9 June, 7.30 pm
-  ORF RadioKulturhaus
-  German

HOW CAN WE COUNTER THE IMPOVERISHMENT AND DEVOLUTION OF THE FIELD THAT HAS RESULTED FROM THE CONSISTENT ABSENCES OF THE SAME ETHNIC, RACIAL, AND GENDERED VOICES FROM STAGES, MEDIA, MUSIC HISTORIES, AND PROFESSIONAL NETWORKS?

George E. Lewis

Composers* Du Yun, Bushra El-Turk, Shasha Chen, Dilay Doğanay, Mirela Ivičević, Marina Lukashevich, Monthati Masebe, Brigitta Muntendorf, Feliz Anne Reyes Macahis, Aida Shirazi **Musical direction** Katharina Wincor **Ensemble** Klangforum Wien **Violin** Annette Bik, Gunde Jäch-Micko, Sophie Schafleitner **Viola** Chihiro Ono **Violoncello** Leo Morello **Contrabass** Evan Hulbert **Percussion** Igor Gross, Alex Lipowski, Adam Weisman **Flute** Gregory Chalier (bass, piccolo), Marina Iglesias (piccolo, alto, bass) **Bass clarinet** Hugo Queirós **Oboe** Markus Deuter **Saxophone (Alto)** Gerald Preinfalk **Bassoon, Contrabassoon** James Aylward **Horn** Christoph Walder **Trumpet** Anders Nyqvist **Trombone** Ivo Nilsson (bass) **Harp** Tina Žerdin **Piano** Johannes Piirto (piano, synthesizer), Florian Müller **E-Guitar** Francesco Palmieri **Accordeon** Georgios Lolas **Sampling** Florian Müller **Sound engineer** Peter Böhm

Jury Jana Beckmann, Barbora Horáková Joly, Sofia Jernberg, Sophie Schafleitner, meLê yamomo (In case of a close relationship between a jury member and an applicant composer, the jury member abstained from voting.)

A project by Wiener Festwochen **In cooperation with** Arnold Schönberg Center, ORF Radiokulturhaus, Ö1

Concept Jana Beckmann **Project collaboration** Michael Isenberg **Event design summit** Nora Refaeil

executed by the team of the Wiener Festwochen | Freie Republik Wien, the team of ORF RadioKulturhaus and Ö1

SUMMIT STRATEGIES OF VISIBILITY

PROGRAMME

SATURDAY, 8 JUNE

11 am – 1 pm Public discourse

- Welcome by Milo Rau (artistic director Wiener Festwochen), Dr. Ulrike Anton (director Arnold Schönberg Center)
- Presentation of the draft declaration by the panel of experts Sandeep Bhagwati, Mary Ellen Kitchens und Jelena Rothermel, in cooperation with George E. Lewis
- Roundtable discussions and inputs by Marlene Brüggem, Christina Hazboun, Barbara Lebitsch, Arno Lücker, Petra Paterno, Nonku Phiri, Rosa Reitsamer (moderation), Ulli Mayer (moderation), Golnar Shahyar (moderation)

Lunchbreak

2 – 5 pm Internal discussion of the draft declaration by the summit participants

SUNDAY, JUNE 9

11 am – 1 pm Finalisation of the declaration

Lunchbreak

2 – 5 pm Preparation of the presentation with all participants and partners

The adopted declaration will be presented at a press conference on Monday, 10 June, at 11 am at Hotel Beethoven, Papagenogasse 6, 1060 Vienna

Moderation Nora Refaeil, Golnar Shahyar
D—Arts, Diversity Project Office

BIOGRAPHIES OF THE INITIATORS

SANDEEP BHAGWATI

Multi-award-winning composer, curator, author and researcher. His works cross genres and disciplines and have been performed worldwide. He is the curator of several international music festivals as well as long-term intertraditional projects with musicians from Asia and Europe. He is the founder of various ensembles dedicated to transnational experimental music. Since 2006 he has held the Canada Research Chair in Inter-X Art Practice and Theory at Concordia University Montreal.

MARLENE BRÜGGEN

Head of Artistic Planning at the Deutsches Symphonie-Orchester Berlin (DSO) since the 2022/23 season. On her initiative, the DSO has given its 2023/24 season program the motto “No concert without a female composer!” and thus proclaimed a ‘feminist music policy’.

CHRISTINA HAZBOUN

Author, researcher, curator. She is a project manager at Keychange, a global network and movement working for gender equality in the music industry. In 2024, Keychange published Manifesto 2.0, a 10-point action programme for a more inclusive, equitable and sustainable music industry.

MARY ELLEN KITCHENS

Conductor and musicologist. Head of the Inventory Management and Digitisation Department at Bayerischer Rundfunk. Advises ensembles on programme planning topics and deals with new concert formats. Since 2013 Director of the International Institute Archiv Frau und Musik in Frankfurt am Main.

BARBARA LEBITSCH

Head of Artistic Planning at the Elbphilharmonie in Hamburg since 2018. From 2002 to 2012, she worked as an artistic planner and production manager at the Wiener Konzerthaus and for the Wien Modern festival. From 2012 to 2015, she was assistant to the artistic director at the Berliner Philharmoniker Foundation. She has been chief dramaturge at the Elbphilharmonie since 2015.

GEORGE E. LEWIS

American composer, musicologist, computer installation artist and trombonist. Lewis’ works are performed by ensembles worldwide. He is a professor of composition at Columbia University and has received numerous awards including an honorary doctorate from Harvard University. In 2021, his influential essay “Eight Difficult Steps to Decolonizing New Music” was published.

ARNO LÜCKER

Musicologist, music critic, dramaturge and composer. From 2010 to 2018, he was responsible for music theater productions and innovative concert formats as a dramaturge at the Konzerthaus Berlin. In November 2023, his much-discussed book “250 Komponistinnen – Frauen schreiben Musikgeschichte” was published by Die andere Bibliothek.

ULLI MAYER

Ulli Mayer is Diversity Manager at the mdw – University of Music and Performing Arts Vienna in the Office for Equality, Gender and Diversity (GGD). She is also a freelance consultant specialising in diversity-oriented organisational development (dOD) in the arts. As initiator of the ‘pink noise camp’ and co-founder of ‘pink noise. Verein zur Förderung feministischer Popkulturaktivitäten’, she is very interested in how feminism and empowerment can be put into practice.

PETRA PATERNO

Theatre critic and cultural editor of the Wiener Zeitung for 20 years. Since summer 2023 consultant for performing arts at the BMKÖS. Numerous jury activities including Nestroy Theatre Prize and Berlin Theatertreffen. Co-editor of the book 'Status Quote. Theatre in transition: female directors in conversation.'

NONKU PHIRI

A Johannesburg-based singer and songwriter. Her music combines contemporary production styles with classical Afropop influences such as Kwaito and draws inspiration from oral folk music. Co-curated Oluzayo – Festival for Contemporary Music from Africa in Cologne & Johannesburg in 2023.

NORA REFAEIL

Nora Refaeil designs and supports change and organizational development processes, mediates in complex conflicts and works as a coach and trainer in Switzerland and internationally. She is specialized in the topics of diversity and equal opportunities and supports various (cultural) institutions in their institutional opening processes.

ROSA REITSAMER

Professor of Sociology of Music at the mdw – The University of Music and Performing Arts Vienna. Her research focuses on the sociology of music, art and youth, cultural studies and gender studies. In 2021, she received the Gabriele Possanner State Prize for Gender Studies for her research and teaching activities.

JELENA ROTHERMEL

Since 2013, she has been working as a music journalist for numerous newspapers and magazines on topics relating to gender research in the classical music industry and the retention of visitors in the opera business. She is a research associate and coordinator of the Archiv Frau und Musik.

GOLNAR SHAHYAR

Iranian-Canadian singer, performer, composer, poet and multi-instrumentalist in the field of contemporary and improvised music. Co-founder of WE:Shape, a platform that advocates for more diversity and better working conditions for freelance musicians.

NO EXCUSES ANYMORE I+II

Concerts

PROGRAMME

SATURDAY, 8 JUNE

No Excuses Anymore I

MONTHATI MASEBE

MERARO

MARINA LUKASHEVICH

LULLABY

SHASHA CHEN

401 BLOWS

(world premiere)

FELIZ ANNE REYES MACAHIS

TÍNIG

DU YUN

WHERE WE LOST OUR SHADOWS

Soloists: Sofia Jernberg (Singer), Shayna Dunkelmann (Percussion), Ali Sethi (Singer)

SUNDAY, 9 JUNE

No Excuses Anymore II

DILAY DOĞANAY

LULLABY(E)

AIDA SHIRAZI

CRYSTALLINE TREES

BUSHRA EL-TURK

MURMURATIONS

MIRELA IVICEVIC

CASE BLACK

BRIGITTA MUNTENDORF

NEKROPOLIS

Soloist: Joachim Tinnefeld (E-Contrabass)

Moderation Rainer Elstner, Marie-Therese Rudolph

NO EXCUSES ANYMORE I

SATURDAY, 8 JUNE

MONTHATI MASEBE

MERARO

Innovation and Tradition. Meeting as equals instead of a eurocentric viewpoint. South African indigenous sounds blend with electronic music in Monthati Masebe's works. As a gender rights activist, Masebe uses her works to address patriarchal norms in her home and to question colonial hierarchies. In *Meraro*, she demands that the Western instruments adapt to the soundscape of indigenous bowstrings. Her music is described as uprooting, eerie and transcendental. With her orchestration of traditional African instruments and research into inclusive notations, Masebe opens up new perspectives of a decolonial music practice.

Monthati Masebe

is a composer, sound artist and healer from South Africa. Blending South African indigenous and electronic music, Masebe opens new perspectives and researches the orchestration of traditional African instruments as well as microtonality and polyrhythm in inclusive notations.

MARINA LUKASHEVICH

LULLABY

Since the 2020 political crisis in Belarus, Marina Lukashevich's works have been deeply entangled with documentary art. With *Lullaby*, she has designed a documentary sound installation for light and fourteen audio speakers. The body and the voice as a site of war are at the centre of the work.

Marina Lukashevich

is a composer, sound engineer and musician from Belarus. Responding to the political crisis in Belarus in the year 2020, her compositions are positioned to interplay with documentary art. She currently lives and works in Berlin.

SHASHA CHEN

401 BLOWS

(world premiere)

The world premiere of *401 BLOWS* lets composer, multimedia artist and performer ShaSha Chen address violence against girls and women that aims to smother disobedience vis-à-vis authorities. 401 blows structure the composition; objects of punishment and castigation, intimidation and traumatising serve for sound resonance. The focus is the relationship between perpetrator and victim. To what extent does violence become an indelible part of their identity? How does violence connect and separate people? Is it even possible to overcome the experience of violence?

Shasha Chen

is a composer, multimedia artist and performer from China. Her interdisciplinary and collaborative approach to composition focusses on socio-political topics such as identity, gender and violence. Her works have been performed in the USA, in Canada, Europe and China.

FELIZ ANNE REYES MACAHIS

TÍNIG

TÍNIG (Voice) is a confrontation with human dignity and alienation. Setting out from Philippine epic singing, Feliz Anne Reyes Macahis has created a revision of her work for wind instruments, drums, accordion and strings.

Feliz Anne Reyes Macahis

is a composer from the Philippines. Her artistic and scientific practice centres on Philippine epic song in the context of contemporary music. She has received the Kompositionsförderpreis of the Ernst von Siemens Musikstiftung as well as other awards.

DUYUN

WHERE WE LOST OUR SHADOWS

Where We Lost Our Shadows is a piece for orchestra, video and soloists that addresses human migration as a question of permanent movement and exodus that recurs over the course of history and passes on collective as well as individual traumas from generation to generation.

Du Yun

was born in Shanghai and lives in New York; she is a composer, multi-instrumentalist, performer, activist, curator for new music and has been awarded the Pulitzer Prize. Her wide range of works touches on many genres and is performed by the most important ensembles worldwide.

NO EXCUSES ANYMORE II

SUNDAY, 9 JUNE

DILAY DOĞANAY

LULLABY(E)

The disastrous consequences of the most recent earthquake in Turkey touched a deep nerve even with those who were not directly affected by the disaster. The İzmir-born composer processes this fateful event in *Lullaby(e)* for drums, piano, accordion, violin, cello, double bass and tape. The title refers to a final lullaby in the face of the catastrophe as it is closing in.

Dilay Doğanay

was born in İzmir, Turkey. This composer's works address such topics as geopolitical catastrophes and are performed by artists and ensembles in Austria, Germany, Switzerland, Italy, France and Turkey, including the Ensemble Intercontemporain.

AIDA SHIRAZI

CRYSTALLINE TREES

Crystalline Trees is inspired by the poem *Winter* by Iranian poet Mehdi Akhavān-Sāless. In his poem, Akhavān uses winter as a metaphor to describe the dark and suppressive political climate in 1950s Iran. *Crystalline Trees* for flute, bass clarinet, drums, piano, violin, viola and cello responds to the final verses of Akhavān's poem and reflects on the relationship between interior and exterior darkness.

Aida Shirazi

is an Iranian composer and performer of (electro)acoustic music. Her work is focussed on timbre and structures, inspired by the Persian and English languages and literatures. Her music has been performed in Iran, in Europe and the USA.

BUSHRA EL-TURK

MURMURATIONS

The beauty of synchronicity and a high degree of inexorability are the basic theme of *Murmurations*. Gestures of Japanese rituals with their penetrative static harmonies and dynamics inspire the composition. The entire piece revolves around grace notes on the note of C, the melody of which is the core melody of a violin transcription of an Arab Taqsim (an Arab form of modal improvisation).

Bushra El-Turk

is a British-Lebanese composer in the field of concert, theatre, film, TV and live art performances. Her transcultural projects, which are performed by internationally renowned ensembles, opera and concert houses, seamlessly blend Western and Eastern music traditions.

MIRELA IVIČEVIĆ

CASE BLACK

Mirela Ivičević describes her music as Sonic Fiction; she sounds out the subversive potential of sound by placing tonal and media (side) products of daily life in a new context. *Case Black* for ensemble and electronics addresses the consequences of the Balkan wars. 'To me, music is not fleeing from but interacting with the world. If need be, a battle. Even when I use sound to create a "new" world, its purpose is to address the real world in one way or another.'

Mirela Ivičević

born in Croatia, is a co-founder of the Black Page Orchestra. Her work centres on the subversive potential of sound. She recontextualises sound and media (side) products of everyday life. Her works are performed at renowned venues and festivals.

BRIGITTA MUNTENDORF

NEKROPOLIS

NEKROPOLIS addresses the question of origins and the end of physical existence. The piece is a chapter from the trans-digital musical theatre *MELENCOLIA – a show against the complacency of the universe* that was premiered at the Bregenzer Festspiele in 2022. In *NEKROPOLIS*, the live ensemble plays with the virtual Ney-anbān soloist Saeid Shanbehzadeh who is not physically present. A double bass solo for electric bass, musical saw and ensemble forms the beginning and end. The musical vision of a trans-cultural encounter is set out: the traditional Western pitch spaces, the pitch space of the traditional Persian musical system Dastgāh and electronics combine to let a musical hybrid emerge.

Brigitta Muntendorf

is a German-Austrian composer who stages often large-format music, dance theatre and 3D sound projects, creating a soundscape of analogue and digital forms of expression. Her works can be experienced at internationally renowned music and art festivals.

17 MAI
BIS
23 JUNI
2024

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Public funding body



In cooperation with *Akademie Zweite Moderne*

