'The Darmstadt Events'. Archival Strategies, Music-Historical Work and Cultural-Political Research Perspectives on the Development of the Digital Archive*

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I

Archives are currently experiencing an upward trend, and consequently, as demonstrated by a recent dispute between Laurenz Lütteken and Ulrich Raulff in the *Frankfurter Allgemeine Zeitung*, archives have been sharply debated as regards the hierarchy of historical preservation and hence as the cornerstones of our culture.[1] These issues assert the emphasis of such controversy. Nonetheless, cultural institutions such as the Internationales Musikinstitut Darmstadt (IMD) do not comply with distinct provisions in democracies, neither through autocratic instances nor by essentialist propositions but rather serve as negotiating spaces for the cultural roots of our society.

That said, several establishments can be named 'archive' and can become not only places of yearning but also of aversion. Historian and archive scholar Dietmar Schenk reacts to the current scholarly interest and definition of an 'archive' by saying 'Nowadays, the notion of an archive is surprisingly broadly defined and reflects numerous aspects'.[2] The IMD archive, in essence, a veritable government archive (as a cultural establishment of the City of Darmstadt) which houses various

thematic collections, participates in this open situation. As stated on its website, it is devoted 'primarily to the history of the International Summer Courses for New Music and hence, is comprised of several unparalleled and excellent cultural-historical primary sources of the music of the 20th and 21st centuries'.[3] The IMD archive promotes at present (and as has long been the case) the promulgation of the summer courses as a significant institutional, cultural-historical, and aesthetic undertaking. This endeavour ultimately leads to a historiographical purpose. In the process, the demand for the wide-ranging overall importance of contemporary music has been going on and has extended beyond the summer courses themselves. Nevertheless, this development is not self-evident but rather is a result of strategic positioning and from the efforts towards its collection. A closer look at the content of the gathered materials demonstrates this fact here.

The notion of an 'archive' may be less appealing for the IMD, not only because it is partially, in the strictest sense, an institutional archive, but also because the traditional ordering criteria for the development of its collections are linked to the specific proximity of their events. It is also during this process that the materials in the archive are generated. This particular condition must be taken into consideration when the word 'archive' is used freely and is applied to the collections. Learning from Manfred Sommer, such a notion would obviously become objectionable when it speaks about preserving the 'events' and maintaining the activities involved. On the other hand, the historiographical and aesthetic occurrences namely overlap each other in this direction. What is distinctive in this superimposition is that the means for handing down information is not limited to written sources but also involves photos, sound recordings, and films.[4] In the preservation of visual and audio sources, these mediums set a different relationship for the event itself as compared to written documents, since speech is usually reflected back through the re-narration of the transitory events. Correspondingly, the musical score (similar to a theatre script) is still considered as a medium for producing newer performances of a 'work', even though previous performances are passed on only through special measures (related to re-narration). Even more so, the technical reproduction of an acoustic and visual occurrence through sound or image recording takes into account its ability to reenact the events. It is not without reason that Manfred Sommer uses the term 'emulation' in this light.[5] This diverse 'Materiality of Information', which transmits the historical and aesthetic events collected in the IMD archive, is exactly what guarantees a specific historical and aesthetic immediateness. Above all, this feature is important for the passing on of artistic interrelationships.

At the Darmstadt archive, one can observe how such aspiration towards this immediacy and its documentation is connected to the institution's programme:

Darmstadt aimed and intends to represent itself 'as an event', and precisely as a historical and an aesthetic event.[6] Especially in artistic circumstances, the intended aesthetic contemporariness finally manifests itself, and precisely this was, and still is conveyed and handed down to a broader public.

Evidently, initial strategic and the ensuing historiographical objectives were applied to the dissemination and archiving of the summer courses in picture and sound. It was apparently not enough to reduce the acquisition of resources on photos, sound, and video recordings to its pragmatic dimensions. In fact, this is particularly where a specific fluctuation between institutionalisation and the eventfulness of the summer courses in its documentation and archiving strategies is exhibited.

Along these lines, it provided a decisive action in our effort to change the historiography of music in the twentieth century by not only and primarily resting on written sources, but also by taking into account the systematically gathered audio materials in the IMD archive. It turns out that this attempt changed our perspective in all the segments of this project. It is not by chance that our research project 'The Darmstadt Events' also investigated the archival and self-historisation strategies of the summer courses. Furthermore, we also attempted to explore their consequences for the practice of theory construction in a separate step.

II

Two examples from our materials indicate how our project was put into action. The first is taken from Stockhausen's 1969 seminar 'Aus den sieben Tagen [From the Seven Days]', and the second is from Wolfgang Rihm and Helmut Lachenmann's 1982 joint seminar in composition. 'Aus den sieben Tagen' was one of Stockhausen's texts which were completed through group improvisations with live electronics. Stockhausen called it 'intuitive music'. He aimed for music that originated from the unconscious rather than from intellectual decisions of the participants, an attitude also shared by Helmut Lachenmann. It is in this context that one realises how photo-documents could be illuminating (FIGURES 1A AND 1B).

FIGURES 1A AND 1B. Karlheinz Stockhausen during the seminar 'Aus den sieben Tagen', Darmstadt, 1969. Photo: Pit Ludwig, @IMD-Archiv

The seminar took place in a sports hall where Stockhausen's position was already intriguing. A photo shows not only the composer's technical competence but also his status as the 'Master at the Mixing Console' (FIGURE 1A). This setting is especially critical for the subsequent dispute with Vinko Globokar. In the second photo, Stockhausen was the only one seated on a chair while everybody else squatted on the ground (FIGURE 1B). This spatial arrangement also shows that the composer was regarded as the 'Master' of debates during discussions. Likewise, the setting implies that the discourse about intuition *versus* reason/rationality, an idea Stockhausen initiated in this project, converts itself immediately into intuition and power. Through a special transcription of the audio file with the aid of a score editor from the EXMARaLDA software, we made such discussions available for analysis.[7] They allow us to listen to the corresponding sound document while reading the score notation at the same time, thereby making it possible to compare the interaction between speakers more precisely than in a linear transcription. The confrontation between Stockhausen and Globokar started when Globokar asserted that his intuition could not be a valid part of the group improvisation since he had received instructions from the text, in which everything ultimately produced Stockhausen's piece. At first, Stockhausen seemingly kept control of the mixing console and particularly avoided discussing Globokar's objection until later. He then brought up the topic in a provocative manner. What is even more striking is

how two people (Wolfgang König and Johannes Fritsch) were now assisting the leading opponents in this conflict. Both tried to convey and explain Stockhausen's and Globokar's positions by doing some translation work. To some extent, they also relativised Stockhausen's prominent position in the ensemble. This incident is one of the salient conversational situations, especially in cases of contentious disputes, that could be repeatedly observed in the audio recordings. Surprisingly, the crucial role of the two interpreters in this setting has completely disappeared in the printed volume which contains the Darmstadt articles published by Fred Ritzel. Hence, very few people today are aware of this matter.

A little more than a decade later, the second example from the Lachenmann – Rihm Seminar shows how this controversy between intuition and rationality/ reason was once more the subject of precarious scrutiny. To some extent, both composers were also viewed as adversaries on this matter. At that time, the discourse on 'New Simplicity' was in circulation, and Rihm and a few others were connected to this development. The year 1982 marked the moment when both composers explicitly rejected each other's conflicting perspectives. Our material proved extremely revealing in showing how everything all worked out in the end. It all began when Ernst Thomas invited the not only physiognomically dissimilar but also aesthetically disparate composers to take part in a joint seminar together.

During the course, Rihm emphasises that composing music for him has always been directed through the 'Counterpart of Reason'. He viewed his method as an indication of the completely different footing that he and Lachenmann were on. At this point, it immediately appears that they would never manage to find a way to show each other some basic mutual respect. Lachenmann's reply then is initially astonishing. He distinctly brings up the problematic notion of intuition, so emotionally charged ever since the Stockhausen controversy, with that of sentimentality. Nonetheless, both composers are drawn closer to each other by superseding or dismissing definitions step by step, reformulating their standpoints, and by looking for places where they overlapped. These moments are first articulated ironically (up to the point where Lachenmann cries out to Rihm that he too was just as sentimental) after which they take on an earnest tone. The only notion which they both agreed to reject was simplicity. In return, they were both willing to concede on the concept of the fundamental adoption of structure.

At the beginning of the seminar, Lachenmann introduced his notion of structure through a series of analytic examples from his compositions, from works by Webern and Stockhausen, and from the third movement of Wolfgang Rihm's Third Symphony. In the meantime, Rihm mirrored Lachenmann's ironic reaction to the question of subjectivity and later returned to their understanding of the existence of structure. Rihm indicated that in his scores, he apportioned

this perspective to initiate different individual compositional attitudes towards structure, namely: awareness, pleasure, and obligation. In these partitions, it is pleasure that keeps him from obligation. On the other hand, the approach to this extraordinary agreement between Lachenmann and Rihm is no longer indicated in print. Instead, the editor reverted to describing their old hostilities. Apart from naming Lachenmann's text as 'Conditions of the Materials' and Rihm's article as 'The Stunned Composer', only Lachenmann's scheme on the structure of the third movement of Rihm's Symphony is documented from his series of analytic examples. Correspondence between the composers indicates that Lachenmann may not even have been asked for his approval. Furthermore, unlike Laurenz Lütteken, who stated that the printed text is the only 'condensed form of prudent public information' (as if the recorded controversies were neither reasonable nor public), one can see the differences between the two mediums. In print, the distinctive use of definitions (and support of the institution's interests) can overshadow other possibilities of verbal interactions with theoretical terminologies. By contrast, the people involved in these disputes tended to define their concepts less and were more open to cooperation, interference, convergence, etc.

In this regard, the sound recordings from the summer courses represent a remarkable aesthetic as well as a historiographical source type. As technically reproduced sound outlets, they provide access to lectures, courses, discussions, and music where information is handed down not only as written documents. This medium does not disperse the representational relationship with the original event but instead, changes it significantly. It 'emulates', to use Manfred Sommer's expression once again, the eventfulness of the discussions with and about music as an artwork, which the distinct intention of the summer courses was to see passed down. By bringing these special source types keenly into focus and comparing them with the written documents (on which historiography is usually based), it can be seen how aesthetic and historiographical categorisations and constructions always emerge from discussions and, in turn, initiate discussions.

The dogmatic confrontation between narration and representation, as demonstrated by Reinhart Koselleck, is challenged in such audio sources, since the polarisation between events and structural history is inferred.[8] Through these materials, the transition from narration and dispute to representation are made perceptible. Likewise, the revised and published versions of the texts (be they musical or linguistic) can be compared with the recorded artistic and theoretical discussions which, due to their ephemeral quality, often move into 'unguarded' territory. This association offers not only significant information about the relationship between the discussions and their codifications, but also allows any empty gaps concerning theoretical and aesthetic concepts and the underlying correspondences between

dominant opposing approaches to be made visible. As a result, not only do the written accounts move into view as an aesthetic and a theoretical codifying process, but the archiving of technically reproduced audible events also has the capability of 'emulating' momentary occurrences and can be considered as a self-contained intentional action. A history of events that considers this approach must no longer place itself in categorical contradiction to structural history. Rather, it makes the process of structuring itself a part of writing history. In this regard, Lorenz Jäger's question 'To what purpose are we studying the history of events?' can be answered differently.[9] Jäger posed this question as a reaction to Alexander Demandt's contrary observation. Demandt, a scholar of ancient history, searches no one less than Goethe and indeed, uses the famous concluding line from *Faust* to secure a kind of historiography where the historical events are associated with being 'eternally human'. Demandt believes that such orientation is lost in structural history. He even went so far as to ascribe a cathartic effect to historical events that is supposed to be the 'best' from 'what is obtained in history'.[10] Thereby, Demandt deliberately combines, so to speak, a historical event with an aesthetic concept. Historians who are aware of the archival strategies of the IMD will reflect these dimensions of its sources and are less interested in emphasizing the authentic validation of its activities. Instead, they dedicate themselves more to the material dimension of the sources as conditions for the assignment of meaning to human activity. Ultimately, the IMD's ambition sprang forth wherein the summer courses strive: to shape history and influence historiography. This is less directed at the postulation of vantage points (which in any case is always historically overshadowed) but rather at the promulgation of its primary sources (which always allow themselves historically to be newly read and heard).

III

Our research project was made possible not just through our constant access to the materials themselves but also through our systematic digital acquisition of both picture and sound documents in the database. The IMD has been working on this database since 2010 and it is now publicly accessible. To some extent, we were able to run a test phase where we surveyed what it means to work with such a collection of data and under which circumstances it would be necessary to return to the sources. Reflection on these conditions proved to be most insightful.

This archive will allow the transparency of the sources and the scope of its representative outcome to be considerably expanded to the benefit of the IMD.

The effects on the proximity between archiving and public outreach remain to be seen, as such digital transparency not only creates exposure but also significantly reinforces it. At any rate, the digital archive could also change the nature of research and will shift perspectives. Through the currently expanding digitisation and keyword-indexing of the catalogues, access to the materials is, on the one hand, undoubtedly simplified while, on the other, it seems to have been taken away from its systematic material coherence. Hence, the aforementioned structural approach remains hidden and at the same time neutralised. This is, by all means, historiographically significant. The existing order and reordering principles in the archive are no longer evident in the database and only remain traceable whenever the database explicitly provides them. Likewise, the continually changing institutional requirements (which are also insightful for the current political situation) and the strategies of self-historicisation are inevitably pushed into the background. Even so, what is merely considered obvious while searching in the actual archive must still be actively sought out in the database, even though (or perhaps because) this step is part of such a strategy.

This is not merely driven by technical innovation alone. Decisions on its ordering criteria are accompanied by the position of the institution as regards their archive and its history.[11] In such proceedings, it is possible to discern that it is not negligible who preserves which materials and what goals are set for establishing the collections and in the transition from a government registry to an archive. If the institution maintains control over its historical archive and sovereignty over its organisation, as in the case of the IMD, it continues to be the existing structuring and restructuring authority. In this (so to say pre-archiving) condition, its changing self-interests and expectations are reflected by its historical importance.

Even when the digitised copies give the impression of being adjacent to their sources, they ultimately move farther away from the archival materials and converge closer to editions. With new principles, they supplant the universalised historical entitlement that the archive attained through the strict preservation of material order and its institutional structure. Now, the purpose of 'information' that has been emancipated by its technological creation (or rather universalised) pushes itself to the forefront of this long-standing representation. The current discussions on the facility and expansion of metadata for the development of digitised copies in archives suggest, as has happened in the library sector, the direction in which progress is being made at the moment. In this respect, the barriers between libraries and archives appear to be more permeable. The reason why this is so appealing for the IMD can also be well understood from the history of its collections. Indeed, its fundamental relevance makes it worthy of debate.

Nonetheless, it also becomes clear to me that it is important not to confuse

the digitised copies with their original sources. These primary materials carry information in various ways which cannot be transferred into the digital files, no matter how well they are reproduced. Therefore, it is essential that archives that have been digitised receive constant support in protecting their amassed cultural goods.

As regards synergy in the collaboration between archives like the IMD and university-based research projects like ours, given just one wish, I would hope that we could both join forces in the development of digital infrastructures. Such infrastructures are no longer achieved individually. Neither is such data safe in universities since they are destined for recent research and their infrastructures are mainly influenced by natural and life sciences. Therefore, they are not intended for the stable security and accessibility of cultural assets.[12] And indeed, small institutions like the IMD would also not be able to manage the latter alone. Furthermore, the example from the IMD and the ongoing cooperative research projects with its archive show that institutional and discursive gaps in digital infrastructure must be closed. Such action must be organised amongst scholars and the institutions responsible for its scientific administration, along with those looking after its cultural administration, be they publicly or privately funded. Thus, cooperation should come into being with relevant, publicly financed data centres that are equally geared towards technical and legal matters concerning specific conditions regarding artistic and cultural research objectives. Thus, technical questions on media diversity are presented differently as compared to domains which mainly deal with linguistic texts or numbers. Likewise, copyrights and the rights of individuals in the field of art require distinct approaches compared to anonymous empirical gatherings. We need specialised, discipline-driven and useful common standards that are technical, legitimate, and content-related for public-financed or -supported digitisation projects in cultural life and the academic culture-and-art sciences. Thereupon, we also need to develop durable strategies to obtain long-term support for such depositories and their acquired research data.[13] For their preservation, we call for institutionalised alliances in research, institutions for documentation and libraries, authorisation and IT technology that can sustainably adopt safeguarding policies. We should not consign this either to the open market or to the scientific and technologically oriented administrations alone. This mission belongs to the realm known as 'Cultural Legacy Management', and such a task requires consistent political and financial support through stable public maintenance.

Translated from German by Maureen Hontanosas

Notes

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*   Parts of this paper refer to the article written by Kim Feser, Susanne Heiter and Dörte Schmidt entitled '"Ereignis" Darmstadt. Das "Archiv" des Internationalen Musikinstituts Darmstadt oder: Wie überliefert man die Auseinandersetzung mit und über Kunst?', in: *Archive zur Musikkultur nach 1945. Verzeichnis und Texte*, hrsg. von Antje Kalcher und Dietmar Schenk, München: edition text + kritik, 2016, pp. 104–121. For the English translation of the paper, I should like to thank Maureen Hontanosas, Berlin.

1   Laurenz Lütteken, 'Nur der Papierkorb wird weggeworfen', *Frankfurter Allgemeine Zeitung*, 141, 21 June 2017, p. 3, and the reply from Ulrich Raulff, 'Vor dem Archiv steht ein Türhüter', *Frankfurter Allgemeine Zeitung*, 2 August 2017 (*Natur und Wissenschaft*), p. 3.

2   Dietmar Schenk, *Kleine Theorie des Archivs*, Stuttgart: Steiner, 2008, p. 11.

3   http://www.internationales-musikinstitut.de/en/archive-library/archive.html (last accessed 13 December 2015).

4   See Manfred Sommer, *Sammeln. Ein philosophischer Versuch,* Frankfurt am Main: Suhrkamp, 2002, in particular the sections 'Konservierte Ereignisse' and 'Festgehaltene Vorgänge', pp. 106–110. Currently, archive rights strongly foresee such media expansion. According to the City of Darmstadt's archival statute (§ 1, sentence 2), the responsibility of the local archive includes 'all data carriers that resulted from carrying out professional transactions (e.g. files, documents, maps, blueprints, posters, records, data and their parts, seals, stampers, emblems, visual recordings, film recordings and sound recordings) including information that was transferred or saved onto them'.

5   'Es entsteht, technisch erzeugt, ein neues akustisches Ereignis, das, wenn es gut gemacht ist, dem ursprünglichen zum Verwechseln ähnlich klingt. [...] Und dieses technisch erzeugte Ereignis ist so rasch vergangen wie das ursprünglich, dem es "nacheifert": das ist Teil der Ähnlichkeit zwischen beiden [When technically produced, there is a new acoustical event, and when it is well generated, it sounds very similar to the original. […] And this technically produced event disappears so rapidly like the original material, that it "emulates": which is part of the similarity between the two]'. Sommer, *Sammeln*, p. 107.

6   Gianmario Borio and Hermann Danuser have already pointed out the complexity and diversity of media sources and their relationship to the objectives of the institution which hands down these sources. They named it a 'Rekonstruktion des Darmstädter Ereigniszusammenhangs [Reconstruction of the Interrelationships in the Darmstadt Events]' although they did not consider archival perspectives and their historiographical consequences. See Gianmario Borio and Hermann Danuser, 'Quellenlage', in: *Im Zenit der Moderne. Die Internationalen Ferienkurse für Neue Musik Darmstadt 1946–1966*, hrsg. von Gianmario Borio und Hermann Danuser, Freiburg im Breisgau: Rombach, 1997, 3 vols., vol. 1, pp. 41–46: 46.

7   The software package EXMARaLDA (Extended Markup Language for Discourse Annotation) was developed at the University of Hamburg and is publicly accessible. Since 2011, the software has been maintained by the Hamburg Zentrum für Sprachkorpora (http:// www.exmaralda. org./de/, last accessed 8 February 2018).

8   Reinhart Kosellek, 'Darstellung, Ereignis und Struktur', in: Reinhart Koselleck, *Vergangene Zukunft. Zur Semantik geschichtlicher Zeiten,* Frankfurt am Main: Suhrkamp, 1989, pp. 144–157: 144.

9   Lorenz Jäger, 'Zu welchem Ende studieren wir Ereignisgeschichte?', *Frankfurter Allgemeine Zeitung*, 87, 15 April 2004, p. 3.

10 Alexander Demandt, 'Was ist ein historisches Ereignis?', in: *Ereignis. Eine fundamentale Kategorie der Zeiterfahrung. Anspruch und Aporien*, hrsg. von Nikolaus Müller-Schöll, Bielefeld: Transcript–Verlag, 2003, pp. 63–76: 75.

11 See also Dietmar Schenk, 'Die Welt der digitalen Archive', in: Dietmar Schenk, *"Aufheben, was nicht vergessen werden darf". Archive vom alten Europa bis zur digitalen Welt*, Stuttgart: Steiner, 2013, pp. 193–208.

12 For example, an agreement was decided wherein long-term storage for empirical research data is restricted to a period of 10 years. Such a time span is not adequate in protecting cultural assets.

13 For current information, see: https://www.musikforschung.de/index.php/memoranda/schaffung-nationaler-forschungsdateninfrastrukturen-nfdi/langfassung (last accessed 10 February 2018).