

EN

**FREIE
REPUBLIK
WIENER
FEST
WOCHEN**

**ACADEMY
SEKOND
MODERNISM**



7 - 9 June



ORF RadioKulturhaus

STRATEGIES FOR CHANGE

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. The *Academy Second Modernism* therefore seeks to globalise Modernism, render it female and take it into our time as a Second Modernism. In 2024, the Academy launched a five-year collaborative process with the goal of significantly increasing the presence of works by womxn composers in concert and music theatre programming worldwide. Global, diverse, and for all: Over 50 representatives from institutions and composers from around the world came together at the 2024 summit to draft a joint declaration advocating for a more diverse and gender-equitable musical culture.

SUMMIT Attention is the currency of the 21st century. Emotional triggers let things stick in our minds: pictures and stories. This year's *Academy Second Modernism* summit meeting takes the theme 'Stories that matter'. What can we do to highlight the wealth of a global, equal music culture and thus overcome patriarchal structures and stereotypes? How can we imagine new ways of storytelling from a diverse perspective and what sustainable communication and marketing structures are available for a more gender-just music culture? This topic lets the Academy pick up on the declaration of last year's summit. The participants will use best practice examples, keynote speeches and lectures by renowned international experts to develop concrete tools and recommended courses of action. Stories matter!

CONCERTS The *Academy Second Modernism* invites ten womxn composers from around the world to Vienna each year over a five-year period. In two concerts with Klangforum Wien, ten internationally influential womxn composers will again present their works in 2025, acting as ambassadors of a globalised modernism.

summit Stories that matter	concerts No More Excuses I + II
📅 7 June 2025 11am–5pm 8 June 2025 11am–2pm	📅 8 June 2025 7.30pm 9 June 2025 7.30pm
📍 ORF RadioKulturhaus	📍 ORF RadioKulturhaus
🗣️ English	

**"MUSIC DOES NOT
DISCRIMINATE; IT IS THE
PEOPLE AROUND IT WHO
CREATE THE BARRIERS."**

– Chi-chi Nwanoku

Composition Chaya Czernowin, Katharina Ernst, Sara Glojnarčić, Nyokabi Kariūki, Hannah Kendall, Cassie Kinosh, Mary Kouyoumdjian, Jamie Man, Niloufar Nourbakhsh, Lucia Ronchetti **Vocals** Susan Zarrabi **Wheel Bow Design (C Ce See)** Roxanne Nesbitt
Musical direction Irene Delgado-Jiménez **Ensemble**
Klangforum Wien

ENSEMBLE KLANGFORUM 8 JUNE

Flutes Vera Fischer **Oboe** Ivana Nikolic **Clarinets** Hugo Queirós **Bassoon** Lorelei Dowling **Horn** Christoph Walder **Trumpet** Anders Nyqvist **Trombone** Mikael Rudolfsson **Percussion** Alex Lipowski, Igor Gross, Lukas Schiske **Piano** Johannes Piirto **Piano, Synthesizer** Milica Zakić **Harp** Miriam Overlach **Violin** Sophie Schafleitner, Jacobo Hernandez Enriquez **Viola** Rafal Zalech **Cello** Benedikt Leitner, Leo Morello **Double bass** Carmen Rodriguez **Sound Engineering** Christina Bauer

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A project of the Wiener Festwochen | Free Republic of Vienna In cooperation with
ORF RadioKulturhaus and Ö1

Concept, Artistic direction Jana Beckmann **Curation summit** Jana Beckmann, Lisa Florentine Schmalz **Conference design/Moderation summit** Charlotte Steenberg **Project management** Saskia Blatt, Leonora Scheib **Conceptual collaboration** Michael Isenberg

SUMMIT

STORIES THAT MATTER

PROGRAMME

SATURDAY, 7 JUNE

11–11.30 am	Welcome
11.30–11.45 am	SETTING THE FRAME – STORIES THAT MATTER <i>Keynote</i> Chi-chi Nwanoku
11.45 am–12.45 pm	HOW STORIES SHAPE OUR CONSCIOUSNESS <i>Panel</i> Chaya Czernowin, Mary Kouyoumdjian, Milo Rau, Lydia Wenchun Kuo & meLê yamomo moderated by Zethu Matebeni
12.45–1.30 pm	Break
1.30–1.45 pm	COMMUNICATING FOR MULTIPLICITY <i>Impulse</i> Barbara Lebitsch
1.45–2.30 pm	DEEP DIVE: COMMUNICATING FOR ACADEMY SECOND MODERNISM <i>Lectures</i> Joachim Kapuy (Wiener Festwochen), Tanja Godlewsky (Prof. of media design) & Danni Velasquez Mora (Womankindcreative NY)
2.30–3.30 pm	DOs and DON'Ts <i>Working groups</i>
3.30–4 pm	Break
4–5 pm	FIRST DRAFT TOOL KIT <i>Discussion/Plenum</i>

SUNDAY, 8 JUNE

11–11.15 am	Welcome
11.15–12 pm	BEST PRACTICE EXAMPLES <i>Example + Fireside Chat</i> Chi-chi Nwanoku
12–12.30 pm	RECOMMENDATIONS FOR ACTION <i>Plenum</i>
12.30–12.50 pm	Break
12.50 pm–1.10 pm	SUPPLEMENTING THE DECLARATION 2024 <i>Synopsis</i> Barbara Lebitsch
1.10–1.30 pm	RECOMMENDATIONS FOR ACTION <i>Impulses</i> Sophie de Lint & Irene Suchy
1.30–2 pm	Closing

EXPERTS

Barbara Lebitsch is the Artistic Managing Director of the Elbphilharmonie in Hamburg and is significantly responsible for the programming of the concert hall. Prior to this, she worked with the Berlin Philharmonic and held a leadership position at the Vienna Concert Hall and Wien Modern. In the first year of the *Academy Second Modernism*, she was one of the key initiators of the declaration at the summit meeting.

Joachim Kapuy, Head of Marketing and responsible for Strategic Partnerships at the Wiener Festwochen, creates the visual and marketing concepts that align with the festival's vision of becoming Europe's leading political crossover festival.

Sophie de Lint is the Artistic Director of Dutch National Opera Amsterdam – one of Europe's most progressive and leading opera houses. She has held various significant roles in the international opera sector, a.o. as artist manager in Vienna and Zurich and Artistic Director of Zurich Opera.

Zethu Matebeni is a Professor of African queer studies, sociologist, writer, activist and documentary filmmaker. She has held visiting professorships at Ruhr University Bochum, Yale University and Nelson Mandela University. Her writing has been published in numerous journals, books, blogs, and features regularly in podcasts on queer issues.

Chi-chi Nwanoku is a celebrated double bassist and the founder of the Chineke! Foundation in the UK. Chineke! Orchestra, Europe's first professional orchestra primarily composed of Black and ethnically diverse musicians, stands as a powerful example of inclusivity in classical music.

Milo Rau is the Artistic Director of the Wiener Festwochen | Free Republic of Vienna. He studied sociology, German studies, Romance languages, and literary studies in Paris, Berlin, and Zurich. As a director and author, he has published over 100 theatre productions, films, and books. His theatre works are invited to numerous festivals around the world. He is considered one of the most important directors of our time.

Tanja Godlewsky is a designer, creative director, and professor of media design at IU International University, as well as co-founder of the International Gender Design Network (iGDN). She advises companies, agencies, and institutions – primarily in the fields of branding and brand development. Her work focuses on gender-sensitive design and social responsibility in design.

Irene Suchy holds a PhD in musicology and is an author, dramaturge, and long-time editor at Austrian public radio. She is a pioneer in promoting gender equality in classical music. As a lecturer, she has taught at various universities, including the University of Graz.

Danni Velasquez Mora is the founder and creative director of Womankind Creative, a feminist, Latina-owned studio based in New York. The agency specializes in brand strategy, campaigns, photography, and video – exclusively through the female gaze. Their work challenges sexism in advertising and confronts harmful beauty standards and monolithic narratives about women in media.

Lydia Wenchen Kuo brings with her a wealth of experience as a cultural leader and has served as Executive Director of the Taiwan Philharmonic (known at home as the National Symphony Orchestra) since 2018.

meLê yamomo is a scholar, theatre maker, and curator with a focus on postcolonial perspectives. In his works as artist-scholar, meLê engages the topics of sonic migrations, queer aesthetics, and post/de-colonial acoustemologies. He is an Assistant Professor of New Dramaturgies, Media Cultures, Artistic Research, and Decoloniality at the University of Amsterdam. In 2024, the first year of the *Academy Second Modernism*, meLê yamomo was a member of the jury.

NO MORE EXCUSES I+II

CONCERTS

PROGRAMME

SUNDAY, 8 JUNE

Niloufar Nourbakhsh	C CE SEE SOLITARY CONFINEMENT ARIA Voice: Susan Zarrabi
Mary Kouyoumdjian	BOMBS OF BEIRUT
Hannah Kendall	SHOUTING FOREVER INTO THE RECEIVER
Jamie Man	ETUDE #16161D (world premiere) Performance: Jamie Man, Philippa Downey & Indigo Duran

MONDAY, 9 JUNE

Chaya Czernowin	FAST DARKNESS III
Katharina Ernst	MERGE / EMERGE (world premiere) Percussion: Katharina Ernst
Cassie Kinoshi	GREY CLOUD Improvisation Saxophon: Cassie Kinoshi
Lucia Ronchetti	LE PALAIS DU SILENCE
Sara Glojnaric	SUGARCOATING FOR ENSEMBLE (2017)

Moderation: Zethu Matebeni



Cassie Kinoshi



Chaya Czernowin



Sara Glojnarić



Mary Kouyoumdjian



Katharina Ernst



Jamie Man



Lucia Ronchetti



Nyokabi Kariuki



Hannah Kendall



Niloufar Nourbakhsh

**NO MORE
EXCUSES I+II**
Klangforum Wien
Irene Delgado-Jiménez

NO MORE EXCUSES I

SUNDAY, 8 JUNE

"Empathy is remembering that everybody has a story"

(Kae Tempest)

Identity, war and freedom: the compositions featured in the NO MORE EXCUSES I concert evening all tell their own powerful stories. In a time of global crises, these five composers offer a glimpse of their (and their lives') realities by way of autobiographical, documentary, political and radically personal perspectives. At the same time, their diversity brings utopian and powerful alternatives to the fore. A wide range of places and experiences function as allegories of our present and impress their symbolic force upon us.

NILOUFAR NOURBAKHSH

C CE SEE

In *C Ce See*, Niloufar Nourbakhsh's particular soundscape raises a musical sculpture that brings to the fore the tremendous significance of artistic connections in a time of suppression, femicide and human rights restrictions.

SOLITARY CONFINEMENT ARIA

The 2009 Iranian presidential elections were followed by the eruption of protests against the election results throughout the country; numerous arrests and murders ensued. The concert will feature the *Solitary Confinement Aria* from the opera *We, the Innumerable* – a heroic journey of an Iranian woman who defends truth even in the face of fear and violence and who does not give up the struggle for freedom.

*Born in Iran, **Niloufar Nourbakhsh** is known for her contemporary classical compositions for piano, orchestra, chamber ensemble, voice, electronics, and mixed media. Her music has been performed at numerous festivals and venues including Carnegie Hall, Washington Kennedy Center and Lincoln Center. She is a founding member and co-director of the Iranian Female Composers Association and a strong advocate of equal opportunities.*

MARY KOUYOUMDJIAN

BOMBS OF BEIRUT

Inspired by interviews with relatives as well as documentary audio of bombings and civilian attacks that was recorded from a residential balcony in Beirut between 1976 and 1978, *Bombs in Beirut* draws an immediate, emotional acoustic image of everyday life (during wartime) in the Middle East. Mary Kouyoumdjian autobiographically addresses the fate of her family, for whom Lebanon turned from being a place of refuge from the Armenian genocide to becoming a dangerous home.

*The Armenian-American composer **Mary Kouyoumdjian** realises projects ranging from concert works to multimedia collaborations and film scores. Having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic palette that draws on her heritage and her interest in music as documentary. Her compositions often incorporate field recordings to reveal complex experiences in the context of social and political conflicts. She has received commissions from the Kronos Quartet, New York Philharmonic and Carnegie Hall, among others.*

HANNAH KENDALL

SHOUTING FOREVER INTO THE RECEIVER

The title *Shouting forever into the receiver* – taken from Ocean Vuong's novel *On Earth We're Briefly Gorgeous* – triggered memories of the shouts and cries of the Plantation Machine for Hannah Kendall. The suffering of the population in the African diaspora and the impending doom is evoked by the coincidence of an orbital soundscape with prominent fragments of European musical codes. The work thereby establishes a depressing connection between the past and present of different continents and asks about the compatibility of values.

***Hannah Kendall** is a British composer. Her work bridges gaps between different musical cultures, both honouring and questioning the contemporary tradition while telling new stories through it. Contrasting fine detail with limitless abandon, she confronts collective history with narratively driven pieces centred on bold mission statements. She has worked with ensembles such as London Symphony Orchestra, BBC Symphony Orchestra, Boston Symphony Orchestra, LA Phil and New York Philharmonic.*

JAMIE MAN

ETUDE #16161D (world premiere)

'My body / writes into your flesh the poem you make of me'... Setting out from Audre Lord's poem *Recreation*, Jamie Man poses a utopian question about symbiosis and equality of all bodies in her world premiere *Etude #16161D*. What is the sound of the ritual that exposes the naked, vulnerable body to violence and evokes power and control?

"THERE WILL COME A TIME WHEN ALL BODIES HAVE THE SAME RIGHTS AND THE SAME AUTONOMY, WHEN EROTIC EXPRESSION IS NO LONGER ENTANGLED WITH NEGOTIATIONS WITH SYSTEMIC POWERS THAT ARE PLAGUED BY BIGOTRY AND MAGICAL THINKING, AND WHEN THE EXPRESSION OF THE BODY IN JOY AND SYMBIOSIS WITH THE OTHERS OF THEIR CHOOSING IS A BIRTHRIGHT FULLY LIVED BY ALL. WHEN THIS TIME COMES, HOW WILL WE LIVE OUR EXISTENCE? HOW WILL IT FEEL? HOW WILL IT SOUND?" (JAMIE MAN)

INFO

Etude #16161D by Jamie Man shows nudity and self-harming action.

Jamie Man 文珮玲 is a British-Chinese composer. She uses the forms of opera, live performance and dark room installations to create works primarily concerned with music and the poetic mystery of the transtopian body. Moulding physiological phenomena such as auditory illusions and visual afterimages created with light sculptures and infrasound, she has received commissions from the London Symphony Orchestra, Philharmonia Orchestra and San Francisco Symphony, among others.

NYOKABI KARIÜKI

Unfortunately, Nyokabi Kariüki had to cancel her participation at short notice for personal reasons. Her compositions will therefore not be included.

Nyokabi Kariüki is a Kenyan composer, sound artist and artistic researcher. Her sonic imagination spans from classical contemporary to experimental electronic music, explorations in sound art, pop, and (East) African musical traditions. Her impactful work is illuminated by a commitment to the preservation of African thought, language and stories. She has received commissions from BBC Radio 3, Heartland Marimba and Arcis Saxophon Quartett.

NO MORE EXCUSES II

MONDAY, 9 JUNE

"I can try to create an environment that is welcoming for connection if it should turn up."

(Kae Tempest)

How might we imagine a society that is shaped by connectedness? Connectedness with ourselves, others, our social environment. The compositions of NO MORE EXCUSES II spotlight aspects of community as well as force fields of attraction and dependence.

CHAYA CZERNOWIN

FAST DARKNESS III

In the last part of a work composed as a trilogy, *Fast Darkness III: Moonwords*, Chaya Czernowin masterfully explores the unknown. Fast, radical gestures, loaded with powerful energy give us a sense of the existence of a far-reaching, encompassing universe of sound into which only our imagination can enter.

Chaya Czernowin, born in Israel, lives in United States, Japan and Germany, is a major distinctive voice in new music. Her compositional oeuvre includes operas, orchestral, chamber and vocal music, which have been performed at the most important festivals and opera houses and concert venues worldwide. Characteristic is her focus on metaphors as a means of reaching and analysing a sound world that attains a sonic expression that incorporates the subconscious and which goes beyond style, conventions, or rationality.

KATHARINA ERNST

MERGE / EMERGE (world premiere)

Two poles: on the one hand there is fusion, unison, and on the other the emancipatory appearance, dissonance. And in-between there is a percussive secret, a different, new order. In an allegory for the social atmosphere of our times, Katharina Ernst dedicates her world premiere to overcoming binary poles and showing us the power and potential of the in-between.

Katharina Ernst, born in Austria, is a composer, performer and visual artist. In her work, she deals with polymetric, complex and chaotic structures in the field of tension between music, visual arts and choreography. She is also one of the most sought-after percussionists in the experimental electronic music world. Recent projects include collaborations with Florentina Holzinger and Kate McIntosh.

CASSIE KINOSHI

GREY CLOUD

Some connections only become possible along the way, when we are open to perceiving our environment. Cassie Kinoshi used own landscape pictures as a starting point for the composition *grey cloud*, which represents pop-cultural encounters as tangible through her work and her special profile as composer and artist performing herself.

Cassie Kinoshi, born in England, is a composer, arranger and alto-saxophonist with a focus on creating multi-disciplinarily and genre-blending performance work. She has received commissions by orchestras and ensembles such as London Symphony Orchestra, London Sinfonietta, BBC Philharmonic and Konzerthaus Berlin. The ensemble *Seed*, which she founded as a way of celebrating Britain's diversity, was nominated for the Mercury Prize in 2019.

LUCIA RONCHETTI

LE PALAIS DU SILENCE

Claude Debussy's *Le Palais du silence* was a thought experiment that was never realised about translating silent landscapes and absence into sound. Lucia Ronchetti picks it up as a theme in her work of the same name. She fills the compositional space with a timbre that oscillates between touching fragility and multi-layered intensity and at the same time lets her work ask about how we as a society deal with absence, transience and death.

Lucia Ronchetti is an Italian composer. From 2021 to 2024, she was the artistic director of the Biennale Musica in Venice. Her works range from large scale and chamber operas for professional singers to choral operas for ensembles with amateur choirs, as well as experimental music performances, commissioned and premiered by renowned ensembles and important music theatre venues such as Berlin State Opera, Frankfurt Opera and Biennale di Venezia.

SARA GLOJNARIĆ

SUGARCOATING FOR ENSEMBLE

Sugarcoating for Ensemble is the first piece from the series of works of the same name by Sara Glojnarić, which readapts and reshapes pop musical sound fetishes based on data in the collection *Million Songs Dataset*. In an impressive piece that symbolises the digital expansion of our self between intoxication and addiction, the musicians are flooded with various sound parameters. Overwhelmed with sound, there emerges a new, dense and unknown connection that opens a space for conscious togetherness.

Sara Glojnarić was born in Croatia. Her artistic practice explores pop culture, including its aesthetics and socio-political impact, collective memory, nostalgia and the intricate web of pop cultural data and their interactions. Her work spans various media, encompassing opera, orchestral compositions, chamber music, video, immersive multimedia and multi-sensory installations and has been performed at festivals such as Wien Modern, Eclat Stuttgart, the Huddersfield Contemporary Music Festival and Donaueschinger Musiktage.

PUBLICATION DETAILS

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