

Gyula Csapó:
The True Meaning of Global Multiculturalism in the Mirror of New Art Music Experiences Worldwide

STRUCTURE:

- 1) Budapest New Music Studio (background, operation, performance practice)
- 2) The nature of my compositional and performance practice through A) *Handshake After Shot (1979)*: opening-up of time, ictus notation, drone; performance experiences (Vienna, London, Quito...) B) through vocal music (Huhtanen interview) and *The Great Initial 2009* (involvement with voice imprint and the “disenfranchized”; C) (time permitting): “today”: *Tool az Óperencián 2012* and *XY (2013/14, project)*
- 3) **Context.** Stockhausen in Osaka: spheric auditorium; from dream to nightmare: a brief history of Neue Music: its global significance, nature, extent, reception
- 4) A) The nature of Neue Musik/contemporary art music 1) non-market, experimental 2) “traditional” (continuation of the Western Art Music tradition: change); 3) music as an audible form of intelligence. PLAYING: Stockhausen: *Momente*

B) Impact of “the market” on music education, withdrawal of subsidy from Neue Musik: no word for it in the English language
- 5) A possible answer thanks to deeper-level thinking about global/intercultural/inter-gender space: argument derived from the post-modern and post-post modern phenomenon, proof of its attachment to old models and “imperialist birthrights”; Franco Berardi’s critique of the post-modern condition; critique of universalist claims of modern music; proposal of New Modernism
- 6) The promises of technology versus New Music; examples from van Bergeijk and my *Krapp’s Last Tape After Samuel Beckett (1975/6)*
- 7) Conclusion, political and philosophical (Bhabha, Žižek)