08:00 Check In at Auditorium Città di Maccagno - via Valsecchi 23, Maccagno (VA)  
light breakfast pastries, coffee and water will be available for conference presenters

09:15 Welcome Address  
Nathanael May, Artistic Director; soundSCAPE

**Session 1: Analysis**

09:30 Ligeti’s *Aventures* and *Nouvelles Aventures*: An exploration of musical technique  
Benjamin Levy, Assistant Professor of Music Theory; University of California, Santa Barbara

10:00 The Transcendental Perception of the Piano Concerto (1st movement) by György Ligeti  
Lee Kar Tai Phoebus, Teaching Assistant; The Chinese University of Hong Kong

10:30 Timbre and Space in Ligeti’s Music  
Lukas Haselboeck, Assistant Professor for Music Analysis; University of Music Vienna

11:00 ~ break ~

**Session 2: Performance**

11:30 Poème Symphonique: A digital reconstruction  
Jason Charney, Bowling Green State University

12:00 Performing Ligeti’s Violin Concerto: A work for the present day  
Jane Roper, Professor for Academic Studies; Royal College of Music

12:30 Ligeti and Performance Skills  
Peter Susser, Director of Undergraduate Musicianship; Columbia University

13:00 ~ lunch ~ not provided

**Session 3: Philosophies**

14:30 Codes, Constraints, and the Loss of Control in Ligeti’s Keyboard Works  
Amy Bauer, Associate Professor of Music; University of California, Irvine

15:00 Ligeti the Maverick? An Examination of Ligeti’s Ambivalent Role in Contemporary Music  
Mike Searby, Principal Lecturer in Music; Kingston University

15:30 ~ break ~
15:45 “the serious is always comic, and the comic frightening.” The twins of humour and horror in Ligeti’s music
Wolfgang Marx, Senior Lecturer and Head of the School of Music; University College Dublin

16:15 Apophatic Aesthetics: Ligeti’s metamechanics and self-destructs
Benjamin Dwyer, Professor of Music; Middlesex University

16:45 ~ break ~

Keynote Address:
17:00 Escape Roots--A Ligeti Experiment
James Currie, Associate Professor of Music; University of Buffalo

18:00 ~ dinner ~ not provided

21:00 György Ligeti Concert programme to be announced

15 July 2014: with special guest, Lukas Ligeti
Auditorium Città di Maccagno

09:00 Presentation: Music of Lukas Ligeti

09:45 Open Rehearsals with Lukas Ligeti

11:00 Closed Dress Rehearsal

12:00 Concert: Music of Lukas Ligeti; with Lukas Ligeti, composer and performer
Program: Stroboscope, for percussion quartet
Dambangoma, for flute and perc
Excerpts from Time, for violin and piano
Pattern Transformation, for two marimbas
Omaggio a Shenandoah e Scarlatti, for two marimbas
Marimba Lumina:
- Great Circle’s Tune, part II
- Chimaeric Procession
- Improvisation from Labyrinth of Clouds
- entering: perceiving masks; exiting: perceiving faces

c. 13:30 Lunch with Lucas Ligeti
for festival faculty and conference presenters, by reservation:
http://soundscapefestival.org/apply/payments/

16:00 Workshop with Lukas Ligeti: Why I like using electronics in Africa; new possibilities for polymetric/polyrhythmic composition

21:00 Concert: soundSCAPE Participant Composer Premieres
Benjamin Levy:  

Ligeti’s *Aventures* and *Nouvelles Aventures*: An exploration of musical technique

György Ligeti’s works *Aventures* and *Nouvelles Aventures* are complicated and at times self-contradictory pieces. The composer himself has described them as both “expressive and deep frozen,” (Ligeti in Conversation, 44) and “semantically incomprehensible, yet in terms of affect, clearly understandable.” (Gesammelte Schriften 2, 197) Ligeti balances conflicting ideals in works that are emotionally charged, yet distant and restrained, and which are communicative but resist specific meaning. These pieces speak to a rich variety of human experiences, but present these experiences in a highly condensed way—often as brief, stylized excerpts, which neither imply a clear chain of cause and effect nor establish a unified narrative viewpoint, but which nevertheless remain dramatic and evocative. A careful study of the sketches, undertaken in this paper, helps elucidate compositional methods Ligeti first developed in these pieces, which continued to mark his style for the following decade. These techniques let Ligeti develop rich and expressive categories of material and then pared down this material in the events of the score, constraining explicit references to these categories and ensuring this ultimate balance between representation and abstraction.

While the categories and subtypes that Ligeti develops in his sketches are slightly different from those he recalls in later interviews, the sketch material can be traced into performance directions and musical notation of the score, at times quite directly, and at times through intermediary stages. Examples discussed include the “Horologes Démoniaques” section from *Nouvelles Aventures* and the “Conversation” section from *Aventures* along with other passages, showing a wide breadth of associative contexts, including references to musical ideas, literature, and everyday experience. These examples also show the composer’s carefully chosen techniques for condensing the expression of these reference points into the brief but suggestive moments that make these works so remarkable and contribute to their enduring appeal.

Lee Kar Tai Phoebus:  

The Transcendental Perception of the Piano Concerto (1st movement) by György Ligeti

G. Ligeti himself had described his Concerto for Piano and Orchestra as an aesthetics credo amidst his compositions in the later period. The piece is of most notable among his six concertos on account of its high degree of complexity. This complexity is attained, not merely by its apparent polymetric and polyrhythmic structure, but, along the way how his musical ideas unfold in the flux of time.

The superimposition of multiple layers of various rhythmical and melodic linear movements leads us to a journey of static time illusion. The blossoming of complex structure at the piano concerto is fascinating. It is believed that such motive is a further development from the ideas of his orchestral pieces, Apparitions, and Atmosphères. This paper attempts to realize the actual kaleidoscopic perceptual effect of the first movement of the concerto onto our ears with the support of theories on musical time by Jonathan Kramer and Robert Morgan, who had expressed significant vision of time perception at the contemporary times of the studied subject, ca. 1988. This demonstrates that how the excitement of the movement be a transcendental enjoyment of suspended state of mind is and be the light of future style of polyphonic maverick.
Lukas Haselboeck:  Timbre and Space in Ligeti's Music

In his writings, Ligeti often commented on the impact of timbre and (real or imaginary) musical space. Although timbre and space are always present in our musical experience, it is not easy to describe their relationship. In order to specify these phenomena, one possibility is the analogy to visual perception: By listening to music, we tend to associate low frequencies with dark and higher frequencies with brighter colours. In our imagination, this leads to a specific disposition of low and high sounds in musical space. Ligeti himself described these phenomena by discussing examples in music of Wagner, Mahler and his own works. Furthermore, timbre can be associated with motions between musical foreground and background ("lontano"). This dimension of "depth" seems even harder to describe by using conventional analytic vocabulary. In this context, dynamics, timbre (sounds with a clear or distorted spectral quality) and the historical perspective of sound play a decisive role. As an example, Ligeti discussed f.e. the scordatura passage in Mahler's Fourth Symphony. Considering these observations, I would like to analyze passages of Ligeti's orchestral works from two different perspectives: On the one hand, it is possible to analyze formal processes by dividing them into sections. On the other hand, we can take into account the timbral quality of these sections which leads to the notion of an imaginary musical space. Thus, our perception of musical time (and therefore also the conception of form) can change radically.

Session 2: Performance

Jason Charney:  Poème Symphonique: A Digital Reconstruction

Though Géorgy Ligeti’s 1962 composition for 100 metronomes, Poème Symphonique, owes much of its success in his legacy to the absurdity of its spectacle, no piece in his oeuvre better distills the composer’s fascination with the entropy of mechanical systems. However, performances are rare, in large part due to the difficulty of locating suitable instruments. This project is a digital simulation of Poème Symphonique created in the Max/MSP programming environment. Though a digital version certainly loses the piece’s intended theatricality, it is much simpler to create – and reiterate – its chaotic sonic world. Because the piece depends on the gradual release of energy in a physical system, the program attempts to closely model the behavior and limitations of real mechanical metronomes, its variability refined through analysis of several trials (e.g. plotting time elapsed against metronomes remaining). It also models the variability of the performer’s “skill” in starting the metronomes simultaneously, by distributing onsets among each group of ten metronomes. Individual metronomes are modeled on-screen as oscillating sliders, triggering synthesized impulses that are diffused over a stereo space as if each group is placed around a concert hall, and their possible tempi are limited to those available on a traditional mechanical metronome. The digital reconstruction can be “performed” in either of the two modes specified by the composer (all metronomes with “equal” or “variable” tension) and its total time can be either randomized or specified, adding a level of control not available in an acoustic performance.

This paper discusses the programming challenges, solutions, and analytics used to approximate a physical realization of the piece. Though not intended for an audience familiar with Max/MSP, it will cover the internal logic of the system and its relation to the specifications made in Ligeti’s text score.
Jane Roper: Performing Ligeti’s Violin Concerto: A work for the present day

The demanding maverick qualities of Ligeti’s Violin Concerto engender very different responses in performers and listeners and yet it has gained a firm foothold in concert repertoire. It compels us to engage with the future of serious music, but also with Ligeti himself. Composed in later life, the concerto sums up his achievements and experiences. Simultaneously it reflects on issues faced by twentieth-century composers generally. Ligeti has devised a work easily identifiable within the concerto tradition, assigning a virtuosic role to a soloist in what on the surface is an autonomous, multi-movement composition. What is exciting is how he challenges the norms and projects his own identity and humour into the piece, whilst leaving considerable room for interpretation in performance.

Ligeti creates a broad harmonic spectrum through the use of scordatura, natural harmonics and unorthodox instruments, such as the ocarina, thus inviting us to reassess the value of equal temperament. Together with the note to the first movement, indicating that the texture should convey the impression of fragility and danger, this seems to resonate with present-day environmental concerns: an over-refinement and over-packaging of goods has caused us to overlook the richness and beauty of commodities in their natural state. However, Ligeti does not encourage us to abandon the modern world, but quite the contrary: in the concerto we find echoes of globalisation in the wide range of instruments and the compositional techniques applied to them. Non-western and folk instruments are employed and the construction of material relies on his knowledge of African and East Asian musics. References to the modern age are also suggested by mechanical textures and indeed the broken machines that dominated so many of his earlier compositions.

Using documentary evidence, recordings and interviews, this paper will assess the layers of meaning transmitted in Ligeti’s concerto, considering, in particular, how performers respond to the challenges of realising the work.

Peter M. Susser: Ligeti and Performance Skills

As Director of Undergraduate Musicianship at Columbia University, I have been writing a musicianship curriculum that includes eurhythmics, singing, movement and improvisation. In the advanced musicianship class, students are asked to create pedagogical etudes of rhythm, melody and harmony to be taught to each other in class based on elements from a variety of 20th-21st century compositions that have included Webern, Stravinsky, Feldman and Glass among many others. The technical clarity and inspiring musicality of Ligeti’s oeuvre ideally suits this pedagogical enterprise as an interceptor of compositional systems with performance skills.

In my presentation I will demonstrate how specific materials from Ligeti’s music can be extracted, and, based on the scale, rhythm, movement and improvisation techniques I use in the ear training sequence at Columbia, turned into pedagogies useful in the performance of his and other, especially non-tonal music. The compositions I will draw from are Atmospheres (1961), Ten Pieces For Woodwind Quintet – movement 9, sostenuto stridente (1968), and the Piano Etudes – No. 4 Fanfares - (2004). Specifically, the ‘micro-polyphonic’ materials of Atmospheres, the overlapping subdivisions of the beat and the intervallic tri-tone ‘wedge’ of the Ten Pieces (9th movement), and the rhythm/pitch rotations of Piano Etude 4 (Fanfares) can be transformed into exercises that result in a multi-dimensional understanding of compositional practice and analytical methodology expressed directly through performance.
Session 3: Philosophies

Amy Bauer: Codes, constraints, and the loss of control in Ligeti’s keyboard works

Much of the endless fascination of Ligeti’s music is its tantalizing use of repeating patterns and processes that lie just beyond full apprehension. Individual works often seem to embody the flawed answer to a riddle posed by the composer to himself. Whether those processes manifest as formal rhythmic and melodic structures or remain implicit, a fraught relation between algorithms and their execution forms the core of Ligeti’s aesthetics. The composer’s mid-60s articles on trends in new music reveal an obsession with both pre-compositional schemes and notational gambits as “codes,” which operate independently and often orthogonally to the music produced. Using examples from Ligeti’s études for piano and organ, I demonstrate how three types of code-composition correspondences play themselves out to specific rhetorical ends. These algorithmic relationships obtain among processes, notations, and performance practices; they include determinate codes that lead to musically unpredictable results (the contrapuntal subject in Vertige) as well as opaque codes that result in a startlingly uniform result across performances (graphic notation in Volumina for organ).

Each example turns on the ambiguous relationship between an impersonal or automatic process and its musical output: the gap that separates rule from result sends both hands off the keyboard in Vertige or forces ad hoc solutions to Volumina’s performance demands. As reminders that our control of technology and of teleological processes is largely illusory, such works perform an “aesthetics of failure” without capitulating to defeat as a foregone conclusion. By identifying so closely with the mechanical processes and dictates that direct them, these works free themselves from the weight of genre models and expectations while revealing the “surplus” behind the tradition: the non-tempered cracks in equal temperament, or the gestural possibilities inherent in a body at the keyboard. As in the “consumptive” Harmonies—where a random registration expresses a strict, canonic pitch structure—a “beautiful disease” points towards a new praxis.

Mike Searby: Ligeti the Maverick? An examination of Ligeti’s ambivalent role in contemporary music

György Ligeti is often described as a maverick by commentators on later twentieth century music, and this paper will examine the evidence for using this label. A definition of a maverick is “one that does not conform” (Chamber’s Dictionary). How far does Ligeti fit with this definition? When one reads his interviews this seems to be the impression he wishes to give: he does not want to be considered as part of school or movement (although he did flirt briefly with Fluxus) – he projects himself as a unique artist. When he was accused by Helmut Lachenmann in 1984 as ‘selling out’ - initiated by a performance of Ligeti’s rather postmodernist-sounding Horn Trio – Ligeti suggested that he was composing non-atonal rather than postmodernist music. It is true that this work is not really tonal, but hovers in the hinterland between tonality and atonality.

When one views Ligeti’s entire oeuvre one can see that he did follow various existing compositional trends. His earliest music owes much to his admiration of the music of Bartók and Kodály, and the influence of their music can be plainly heard. The mature textural music which he composed in the West in the 1960s shows a clear debt to Xenakis’s earlier multi-layered textural pieces. Even Ligeti’s later stylistic shift in the later 1970s towards a more conservative musical style demonstrates a keen ear to what was happening throughout Europe at the time.
So why is Ligeti considered to be a maverick and an outsider? In part this is because he is Hungarian and approaches musical challenges with an oblique and fresh attitude. Ligeti was also a fearless critic of Boulez’s music, who at the time was a most influential figure. This paper will explore examples of Ligeti’s music to show how he shows features of a maverick and a conformist at the same time.

Wolfgang Marx: “the serious is always comic, and the comic frightening.”
The twins of humour and horror in Ligeti’s music

Many of György Ligeti’s works – particularly but by no means only the vocal ones – display elements of both comedy and tragedy, of humour and horror. For Ligeti “the serious is always comic, and the comic frightening” as he explained to Marina Lobanova. It is my hypothesis that for Ligeti humour was one of the few ways to productively engage with the horrors that he had experienced in his own life, namely the holocaust which wiped out most of his family and repeatedly threatened his own life, yet also the later communist rule which violently suppressed freedom of speech and artistic expression. The interaction of humour and horror is facilitated by ambiguity, a key component of Ligeti’s œuvre throughout his career. His writings contain many references to this ambiguity, yet his compositions reflect this relationship perhaps even more forcefully. Amy Bauer has recently traced the lament as a key element of Ligeti’s musical style from the 1940s until his last works; in this paper I would like to show how this component is often accompanied by “outbreaks” of comedy; together humour and horror can take on the appearance of the grotesque. For his vocal works, Ligeti preferred authors who had an open mind towards ambiguity and the grotesque such as Weöres, Ghezlerode or Lewis Carroll; in both his vocal and his instrumental compositions he deconstructed and then reconstructed musical meaning by way of allusions and his specific ways of playing with musical forms, textures or tuning systems. Ligeti was not an ideological modernist in the style of, for example, the representatives of the “new complexity”, but he found a way to create something genuinely new on the basis of combining elements of the past. His music reflects the horrors of the last century, making them accessible through the injection of humour.

Benjamin Dwyer: Apophatic Aesthetics: Ligeti’s metamechanics and self-destructs

Scholars have amply demonstrated Ligeti’s use of ready-mades as conduits for compositional thought. Ranging from web-like structures, to so-called ‘pattern-mecanico’ complexes, to fractal models such as the Mandelbrot Set, Ligeti’s engagement with ‘systems’ firmly situates him in the automated world of replication, machines and technology. However, as I have demonstrated in two previous papers, Ligeti’s relationship to such pre-ordained schemata is both dependent and anarchic. I argued that processes of transformation he devises, which provide transcendental escape from mechanistic enclosure, ameliorate the potential hazards of automatism.

In this paper, I wish to further interrogate Ligeti’s relationship with automatism by exploring his tendency towards negativity and self-destruction. Such traumatic phenomena occur most often at the final stages of works that culminate in an ever-increasing buildup of pressure inexorably leading to explosive extinction. Michael Finnissy has criticized this music for being ‘very nihilistic’—an appraisal supported by annulling and disintegrating tendencies intrinsic to a number of markings he employs such as ‘aufhören wie abgerissen’ (‘as if torn off’), ‘come un cataclisma’ (‘cataclysmic’) and ‘rhythmisch zerhackt, rücksichtslos’ (‘rhythmically chopped up, ruthlessly’).
However, this paper will investigate the possibility that such negativism and mechanistic breakdown in fact provide for Ligeti nexus points where spiritual questioning occurs. By suggesting locations of aesthetic correlation with the self-destructing, metamechanical sculptures of Jean Tinguely (1925-1991) and Michael Landy (b. 1963), I will explore the extent to which Ligeti’s via negativa, his self-destructing mecanicos (Poème symphonique, ‘Loop’, Violin Concerto, L’escalier du diable, etc.) in fact represent a hidden spiritual exegesis at the core of his music – a kind of apophatic poetics. While such aesthetics of fracture and negation may typify a great deal of postmodern dis-identification with grand narratives, where Ligeti’s music is unmediated by the structures of traditional ‘development’, or indeed where it self-destructs in catastrophic disintegration, I ask if there exists an embedded spiritual impetus.

**BIOGRAPHIES:**

**LUKAS LIGETI, special guest**

Transcending the boundaries of genre, the Austrian, New-York-City-based composer-percussionist Lukas Ligeti has developed a musical style of his own that draws upon downtown New York experimentalism, contemporary classical music, jazz, electronica, as well as world music, particularly from Africa. Known for his non-conformity and diverse interests, Lukas creates music ranging from the through-composed to the free-improvised, often exploring polyrhythmic/polytempo structures, non-tempered tunings, and non-western elements. Other major sources of inspiration include experimental mathematics, computer technology, architecture and visual art, sociology and politics, and travel. He has also been participating in cultural exchange projects in Africa for the past 15 years.

Born in Vienna, Austria into a family from which several important artists have come including his father, composer György Ligeti, Lukas started his musical adventures after finishing high school. He studied composition and percussion at the University for Music and Performing Arts in Vienna and then moved to the U.S. and spent two years at the Center for Computer Research in Music and Acoustics at Stanford University before settling in New York in 1998.

His commissions include Bang on a Can, the Vienna Festwochen, Ensemble Modern, Kronos Quartet, Colin Currie and Håkan Hardenberger, the American Composers Forum, New York University, ORF Austrian Broadcasting Company, Radio France, and more; he also regularly collaborates with choreographer Karole Armitage.

As a drummer, he co-leads several bands and has performed and/or recorded with John Zorn, Henry Kaiser, Raoul Björkenheim, Gary Lucas, Michael Manring, Marilyn Crispell, Benoit Delbecq, Jim O’Rourke, Daniel Carter, John Tchicai, Eugene Chadbourne, and many others. He performs frequently on electronic percussion often using the marimba lumina, a rare instrument invented by California engineer Don Buchla.

His first trip to Africa, a commission in 1994 by the Goethe Institute to work with musicians in Côte d’Ivoire, embarked him on an exploration of cross-cultural collaboration that continues to this day. In Abidjan he co-founded the experimental, intercultural group Beta Foly which led to the release of his first CD as a bandleader, Lukas Ligeti & Beta Foly in 1997. He has worked with Batonka musicians in Zimbabwe; collaborated with Nubian musicians in Egypt which culminated in a concert at the Cairo Opera; and composed a piece for musicians from various Caribbean cultures which premiered in Miami Beach. In 2005, Lukas was featured at the Unyazi festival in Johannesburg, the first electronic experimental music festival in Africa, and in 2006, he was composer-in-residence at the University of the Witwatersrand in Johannesburg. Lukas traveled to Uganda in 2007 to collaborate with the music/dance/theater group, the Ndere
Troupe. In 2008, he taught composition at the University of Ghana at Legon (Accra), and in 2010 he collaborated with musicians in Lesotho, focusing on the lesiba, a rare traditional instrument that is in danger of extinction.

Lukas’ band Burkina Electric, based in Ouagadougou, Burkina Faso, combines African traditions with electronic dance music and has been touring internationally, with recent performances at the BAM Next Wave Festival and central Park Summerstage in New York, the Luminato Festival in Toronto and the Montreal Jazz Festival. Burkina Electric’s debut CD, “Paspanga”, was released in 2010 on Cantaloupe Records.

Lukas most recently toured in the midwestern U.S. and Canada in support of his electronic percussion solo CD Afrikan Machinery (Tzadik Records), performing at venues such as the Museum of Contemporary Art in Cleveland, the Contemporary Arts Center in Cincinnati, and the Music Gallery in Toronto. Prior to that tour, he gave solo concerts in the UK, performing at the London Jazz Festival. He also completed a month-long curatorial project at The Stone in NYC and an American Composers Orchestra commission and world premiere of “Labyrinth of Clouds” at Carnegie Hall with Lukas on solo marimba lumina. Lukas also recently received the 2010 Alpert Award in the Arts for Music.

JAMES CURRIE, keynote speaker

James Currie is a writer and performance artist who is an Associate Professor teaching music and philosophy in the Department of Music at the University at Buffalo (State University of New York). His academic work, such as his monograph Music and the Politics of Negation (Indiana, 2012), takes place at the intersections between music history, philosophy, politics and creative writing, and is concerned with investigating the problematics of modernity and the pragmatic and critical roles that music might play in our attempts to navigate the complex situations of the contemporary moment. His work appears in a wide array of academic venues, including those of musicology, philosophy, comparative literature, media studies, English and visual studies, and recently he has turned his attention to questions regarding comedy, and to the continuing relationships between music and magic, in particular to shamanistic studies, spirit invocation, and the oracular prophetic potential in musical practice. As a writer and performer, he has written librettos for composers (including for Diana Soh’s opera The Boy Who Lived Down the Lane), performed and given readings across the North American continent, and frequently been invited to present hybrid academic/theatrical performance lectures.

CONFERENCE PRESENTERS

AMY BAUER is Associate Professor of Music at the University of California, Irvine. She received her Ph.D. in music theory from Yale University, and has published articles and book chapters on the music of Ligeti, Messiaen, the television musical, and issues in the philosophy and reception of modernist music. Her monograph Ligeti’s Laments: Nostalgia, Exoticism and the Absolute (Ashgate, 2011) provides a critical analysis of the composer’s works, considering both the compositions themselves and the larger cultural implications of their reception. She is currently working on a monograph setting Ligeti’s keyboard works in a historical, interdisciplinary context, and co-editing the volume Ligeti and Hungary: Rootedness and Cosmopolitanism.
JASON CHARNEY writes music for electroacoustic media, instruments, and voice, often combining them. An active electroacoustic performer, his music addresses the intersection of art, science, and experience as well as the connection between observable phenomena and sound. Recent activities include performances of his music at the Centquatre Nef in Paris sponsored by IRCAM, the US Embassy in Zagreb, Croatia, and SEAMUS 2014. He is currently pursuing a Master's degree in composition at Bowling Green State University, where he studies with Elainie Lillios and Christopher Dietz. Jason completed a degree in composition and theory at the University of Kansas.

As a composer, a guitarist and researcher, BENJAMIN DWYER is an elected member of Aosdána and an Associate of the Royal Academy of Music (ARAM). He earned a PhD in Composition from Queen’s University (Belfast), and is Professor of Music at Middlesex University. He curated the first dedicated Ligeti festival following the composer’s death ("Remembering Ligeti Dublin"). His essay, "Transformational Ostinati in György Ligeti's Sonatas for Solo Cello and Solo Viola", appears in György Ligeti: Of Foreign Lands and Strange Music (Boydell & Brewer). His paper, "Teleology or Transcendence? Ligeti’s Collusion with Automatism," will be published in a new book on Ligeti by Rochester University Press in 2015.

LUKAS HASELBOECK studied musicology, composition and singing in Vienna. In 1997 he completed his dissertation about Max Reger. Since 2001 he is the assistant professor for music analysis at the university of music in Vienna. He organized several symposia, f.e. the Friedrich Cerha-Symposion 2004 and „Klangperspektiven“ (with Tristan Murail) 2009. Favorite areas of research: Music of the 20th and 21st century (Viennese school, Gérard Grisey, Friedrich Cerha). Additionally, Haselboeck composed operas, orchestral works, chamber music and vocal music which he performed as a singer. See www.lukashaselboeck.com

LEE KAR TAI PHOEBUS is an active young composer, contemporary-music researcher and educator. He attained the Doctor of Music degree (D. Mus.) at The Chinese University of Hong Kong (CHUK), and was awarded the Composers and Authors Society of Hong Kong Scholarship during his postgraduate studies. His music has been performed at various international platforms. These include The Asian Composers League Conference and Festival, The Chinese Composers Festival, Hong Kong Art Festival, etc., and others events in mainland China, Taiwan, Singapore, USA (New York), Switzerland, Israel, amongst others. He also establishes research works on contemporary music and Hong Kong composers.

BENJAMIN R. LEVY is an Assistant Professor of Music Theory at the University of California, Santa Barbara. He specializes in contemporary music and in particular the music of György Ligeti. His articles have appeared in journals including Perspectives of New Music and Twentieth-Century Music. Dr. Levy is currently completing a book tracing the composer’s radical change in style during the 1950s and 60s, based on study of the composer’s sketches held at the Paul Sacher Foundation in Basel.

WOLFGANG MARX is Senior Lecturer and Head of the School of Music at University College Dublin. His main research interests include the music of György Ligeti and the representation of death in music (with a special focus on requiem compositions). He chairs the research strand “Death, Burial and the Afterlife” at the UCD Humanities Institute. Among his recent publications are György Ligeti: Of Foreign Lands and Strange Sounds, eds Louise Duchesneau and Wolfgang Marx (Woodbridge: Boydell & Brewer, 2011), and ““How I wonder what you’re at!” Sketch Studies of Ligeti's Nonsense Madrigals’, Contemporary Music Review 31/1-2 (December 2012), 135-148.
JANE ROPER studied at King’s College London, Heidelberg and Cambridge. She completed a doctorate in music in sixteenth-century Leipzig at King’s College London and Leipzig University in 2004. During her studies in Leipzig, Jane spent two summers at the University of Pécs studying Hungarian Language and Culture. She has since been researching Hungarian music, including late-romantic piano music and Goldmark. In 2007 she translated the correspondence between Ligeti and Mátyás Seiber 1956-60 preserved in the British Library. She currently teaches at the Royal College of Music, specialising in twentieth-century music history. She is planning a conference to mark the centenary of the death of Goldmark in 2015.

MIKE SEARBY is Principal Lecturer in Music at Kingston University, Surrey, UK and his main research interests are in composing, analysis and the study of contemporary music, particularly the music of the Hungarian composer György Ligeti. He had a book published in 2009 by Scarecrow Press entitled *Ligeti's Stylistic Crisis: Transformation in his Musical Style 1974-85*, and has also written several articles on various aspects of Ligeti’s music. His most recent compositions have been recorded by the Delta Saxophone Quartet: *Arias and Ghosts* (2006) and a song setting for soprano and piano: *Marabou* (2007) written for Jane Manning.

PETER M. SUSSER is a music educator and composer. He has a long association with Columbia University, where he earned his DMA in music composition and in 2010 was made Director of Undergraduate Musicianship. He is also Program Head of the Sight Singing Department at the American Musical And Dramatic Academy (AMDA) in New York City. He studied composition with Mario Davidovsky and George Edwards at Columbia University, and Henry Brant and Vivian Fine at Bennington College. He was invited by Gyorgy Ligeti to attend a master class in Hamburg, Germany in 1988. Susser’s textbook, ‘Scale Techniques for Sight Singing,’ is used at AMDA and he is presently engaged in writing the musicianship curriculum at Columbia University.