

Concert for **Gottfried Michael Koenig's** 95th Birthday

5 October 2021



**Royal
Conservatoire
The Hague**

Gottfried Michael Koenig working with the PDP-15 computer at the Institute of Sonology in Utrecht, 1974.

Arnold

Schönbergzaal

19.30

Programme

Musik für Zwei Klaviere (1950)

Maryam Mehraban, piano
Yanjun Chen, piano

Klangfiguren I (1955)

Electronic music

Zwei Klavierstücke (1957)

Akane Takada, piano

Terminus 1 (1962)

Electronic music

Intermission

from **60 Blätter für Streichtrio** (1992): pages 48, 58, 17, 22, 50,
3, 16, 20, 44, 41, 8, 28, 37, 7, 12, 31, 30, 27, 36 and 6

Rada Ovcharova, violin
Emlyn Stam, viola
Willem Stam, cello

Funktion Indigo (1969)

Electronic music

Intervalle (2016)

Maryam Mehraban, piano
Yanjun Chen, piano

“The idea of the potential form served rather as a scheme for all decisions which had to be made during composition (including realisation). Music is then no longer primarily conceived as a guide for premeditated emotions, but as the density of the possible relationships which first become actuality during production under the influence of chance, and which during performance are presented to the listeners as material on which they must test their capability of relating to one another sounds beyond any environmental associations, independent of bodily actions required to produce sounds, to relate them to one another and to articulate these relationships as musical language.”

Gottfried Michael Koenig on the electronic compositions Funktionen, “Analytical Descriptions” in *Summary Observations on Compositional Theory* (Utrecht: Institute of Sonology, 1971), p.67.

Biographies

Gottfried Michael Koenig, born in 1926 in Magdeburg, Germany, studied church music in Braunschweig, composition, piano, analysis and acoustics in Detmold, music representation techniques in Cologne and computer technique in Bonn. He attended the Darmstadt music summer schools for several years, later as a lecturer. From 1954 to 1964 Koenig worked in the electronic music studio of West German Radio in Cologne, assisting other composers (including Karlheinz Stockhausen, Mauricio Kagel, Franco Evangelisti, György Ligeti, Herbert Brün), and producing his own electronic compositions (*Klangfiguren*, *Essay*, *Terminus 1*). During this period he also wrote orchestral and chamber music (for piano, string quartet, woodwind quintet).

From 1958 he was an assistant in the radio drama department at the Cologne academy of music, where he taught electronic music, composition and analysis from 1962. In 1964 Koenig moved to the Netherlands.

Until 1986 he was director and later chairman of the Institute of Sonology at Utrecht University. During this period the Institute acquired a worldwide reputation, particularly for its annual Sonology course. Koenig also lectured extensively in the Netherlands and other countries and developed his computer programs *Project 1*, *Project 2* and *SSP*, designed to formalise the composition of musical structure-variants. He continued to produce electronic works (*Terminus 2*, the *Funktionen* series). These were followed by the application of his computer programs, resulting in chamber music (*Übung* for piano, the *Segmente* series, *3 ASKO Pieces*, *String Quartet 1987*, *String Trio*) and works for orchestra (*Beitrag*, *Concerti e Corali*).

Since 1986, when the Institute moved from Utrecht University to the Royal Conservatoire in The Hague, Koenig has continued to compose, produce computer graphics and develop musical expert systems. The first three volumes of his theoretical writings were published between 1991 and 1993 under the title *Ästhetische Praxis* by Pfau Verlag; an Italian selection appeared under the title *Genesi e forma* (Semar, Rome 1995). A fourth volume followed in 1999, a fifth in 2002; the sixth (2007) contains a complete thematic index. An English selection was published under the title *Process and Form* by Wolke Verlag in 2018.

In 1961 Koenig received an incentive award from the Federal State of North Rhine-Westphalia, in 1987 the Matthijs Vermeulen Prize from the City of Amsterdam, in 1991 the Christoph and Stephan Kaske Prize. In 2002 the Philosophical Faculty of the University of Saarbrücken, Germany, awarded Koenig an honorary doctorate. In the winter semester of 2002/2003 he was Visiting Professor for Computer Music at the Technische Universität Berlin. In 2010 Koenig received the Giga-Hertz Prize of ZKM, Karlsruhe. In 2016 he was elected a member of the Akademie der Künste, Berlin.

Maryam Mehraban was born in 1989 in Tehran, Iran. After High school she continued her academic studies with Dilbar Hakimova and Raphael Minaskanian at the Tehran University of Art. Later, she studied at the Hanover University of Music, Drama and Media. Her notable professors were Igor Tchetaev, Teppo Koivisto and Christopher Oakden.

Mehraban focuses on contemporary music and during her studies she worked intensively with Joachim Heintz, Tatjana Prelević, Darlén Bakke and Snežana Nešić. Mehraban interpreted works by Persian composers such as Alireza Mashayekhi, Hooshyar Khayam, Karen Keyhani, Mohammad Reza Tafazzoli and Kiawasch SahebNassagh. Since her migration to Germany, she has devoted herself increasingly to the performance of contemporary music from Europe and America. In November 2017 she premiered Gottfried Michael Koenig's *Intervalle* in Hanover.

Yanjun Chen was born in 2002 in Fujian, China. She is the winner of several international piano competitions such as the Yamaha Asia Conservatory Scholarship Competition, the Zhuhai International Mozart Competition for Young Musicians, and the 1st American Classical Music Competition. Chen performed Mozart's Piano Concerto No. 12 with the Salzburg Chamber Soloists as one of the finalists in the Zhuhai International Mozart Competition for Young Musicians. She also participates in some international music events or music festivals, including the Morningside Music Bridge in Boston, the Salzburg International Summer Academy, and the Wasserburger Piano Summer. Chen currently studies at the Hanover University of Music, Drama and Media with Prof. Arie Vardi.

Akane Takada is a Japanese pianist living in the Netherlands, and graduated from Tokyo College of Music, the Royal Conservatoire in The Hague, and Codarts Rotterdam with a Master of Music in piano. She studied with Ellen Corver,

Aquiles Delle Vigne and Stéphane De May. As a soloist she received the 1st prize in the Competition Prix de Harmonie 2011 in Rotterdam, played Beethoven's Triple Concerto with the Codarts string orchestra (conducted by Arie van Beek) in De Doelen, and Scarlatti sonatas in the Anton Philipszaal. In 2013, she was invited to the Festival Son in Madrid and Peñafiel Milenio celebrating the millennial anniversary of the city's foundation, where she performed music by Spanish composers including Ángel Arranz.

In 2009 she was admitted to the Ligeti Academy instructed by the ASKO|Schönberg ensemble, where she concentrated on ensemble repertoire with conductors and composers such as Emilio Pomarico, Reinbert de Leeuw, Louis Andriessen and Brian Ferneyhough. She has also learned to play the Koto and Javanese Gamelan.

Violinist **Rada Ovcharova**, born in Sofia, Bulgaria, is active as a chamber musician and recitalist with performances throughout the Netherlands and across Europe. She made numerous recordings for television and radio in the Netherlands and Bulgaria. She also appeared as a soloist with the National Bulgarian Youth Orchestra and the Delfts Symphonie Orkest. Rada Ovcharova has performed at numerous festivals, such as the Grachtenfestival Amsterdam (NL), the International Chamber Music Festival (Utrecht), Music and Art Around (SE), Dag in de Branding (NL) and the Saariaho Festival The Hague (NL). She is a founding member of the Ysaÿe Trio and the New European Ensemble.

Rada Ovcharova won numerous competitions including second and first prizes at the international Young Music Talents competition in Sofia. She received a scholarship from the Labberté Foundation to study in the Netherlands, where she completed a bachelor's degree at the Conservatorium van Amsterdam and a master's degree at Codarts Rotterdam. Her teachers included Thomas Brandis, Phillipe Graffin, István Párkányi, György Pauk and Gordan Nikolić.

Violist **Emlyn Stam** is active as a chamber musician, soloist, pedagogue and performance researcher in the Netherlands and internationally. Since 2014 he has been artistic director of the New European Ensemble. As a soloist, Emlyn Stam has made numerous appearances for Dutch radio and television. He performed concertos with the Amsterdam Symphony Orchestra, Orquestra d'Espinho (Portugal) and the ASKO|Schönberg ensemble. Emlyn has performed at festivals such as Festival Vlaanderen, the Kuhmo Festival in Finland,

Sound of Stockholm, Connect Festival, Giverny Chamber Music Festival, International Chamber Music Festival Utrecht and Grachtenfestival Amsterdam. His many chamber music performances have included concerts with the Parkanyi Quartet and regular appearances with the Ysaÿe Trio, of which he is a founding member.

As a teacher Emlyn regularly gives masterclasses in viola playing and chamber music. He taught at numerous conservatories in the Netherlands, Estonia, China and Sweden. He currently teaches at the Fontys School of Fine and Performing Arts in Tilburg.

Emlyn completed his doctorate at Leiden University's Academy for Creative and Performing Arts in 2019 with a dissertation entitled "In Search of a Lost Language: Performing in Early-Recorded Style in Viola and String Quartet Repertoires". He is regularly invited to give guest lectures on his research on late 19th and early 20th century performance practices at the University of Leeds, the Hochschule der Künste in Bern and the Royal Conservatoire in The Hague.

Cellist **Willem Stam** was born and raised in Calgary, Canada. In 2006 he moved to The Hague. His repertoire spans the entire history of the cello and beyond as he continues frequent work with living composers. A versatile and flexible musician, he performs regularly as soloist, chamber musician, and conductor in a large variety of ensembles and settings.

He is founding cellist of the Netherlands-based Ysaÿe Trio, an ensemble that released its first CD on the Dutch Record Company label in 2013. He is also cofounder and artistic committee member of The Hague-based New European Ensemble, which has performed new music and organised social outreach projects throughout Europe.

Willem studied in Canada with Beth Sandvoss and John Kadz and in the Netherlands with Dmitry Ferschtman, culminating in the completion of his Master of Music in education in 2012. He has played for and worked with many of the world's leading cellists and pedagogues and brings this background into his own teaching, including masterclasses given in Canada, South America, and Europe. Willem teaches at "Music For Life" in Amsterdam and gives regular masterclasses and lessons to cellists around the world through the internet.

Willem plays on a Stefano Scarampella (Mantova 1918) cello with a Victor Fétique Bow (Paris), made available by the Dutch National Instruments Foundation.

Congratulations

Dear Mick,

The contributions in this booklet show how decisive the Institute of Sonology has been for many in the continuation of their life and work. As you yourself have often emphasised, that is not only your own doing, but also that of, among others, Paul Berg, Werner Kaegi, Luctor Ponse, Jo Scherpenisse, Stan Tempelaars, Greta Vermeulen, Jaap Vink, Frank de Vries and Frits Weiland. Nevertheless, I think we can say that your acceptance in 1964 of the position of artistic director of the Utrecht Studio for Electronic Music (STEM) was crucial for the developments that subsequently took place at STEM/Sonology, even since your retirement and the institute's move in 1986 to the Royal Conservatoire in The Hague. Your music, computer programs and texts still form part of our teaching material and identity, even now that the vast majority of current teachers did not experience Sonology in its Utrecht period.

It has been 40 years since I first stepped through the doors of Plompstorengracht 14–16 in Utrecht. I reported to Mrs Langhout, after which you personally came down to receive a 19-year-old boy with little more to say than that he liked to experiment with tape recorders. The impressions I gained during the tour you gave me of the institute are unforgettable. You spoke passionately about the functions of the various studios and explained, for example, why none of these studios had an instrument with a keyboard. Alongside these visual impressions were sonic ones, not only in the studios, but also in the stairwell, where sounds from all the studios in the poorly insulated building melted together into a wonderful amalgam. I didn't understand much of what I saw and heard, but one thing I knew for sure: that I wanted to be here! That's why I started the one-year course in 1981, but not yet your own classes, since these were "only for composers". Later I regretted that this had put me off, but luckily I was able to make up for any 'damage' caused.

In 1993 I succeeded Jaap Vink as a teacher in the voltage-controlled studio of Sonology in The Hague. What was there to do with it, precisely at the moment when analogue technology seemed to be becoming superfluous? I didn't want to treat that

studio as a museum, but to develop a way of working there that would still have compositional and technical relevance. While searching I came across your *Summary Observations on Compositional Theory*. It was, to use a good German word, an "aha-Erlebnis". Now I knew not only what I wanted from the studio, but also what I wanted as a composer! The family-tree model of *Terminus*, the concept of *field composition*, the production models for the *Funktionen*, all these hit me like a bomb. Without ever having formally studied with you, your music, your writings, and the many conversations I've had the privilege of having with you over the years, have inspired and shaped me at least as much as any other education I've received. I am infinitely grateful to you for that.

Kees Tazelaar, head of the Institute of Sonology at the Royal Conservatoire



Gottfried Michael Koenig's music had a deep effect on me from a relatively early age, from my first hearing in the 1970s of the record of *Funktion Grün*. I remember asking myself what kind of imagination brought this abstract and angular sound-world into being. In the intervening years this has become as clear to me as it ever will, but I hear his music now with a still greater sense of wonder, as something that sets out systematically to explore what music is and could be, without preexistent assumptions or limits - as he himself says, not by "contriving systems which operate more or less automatically", but by attempting "the translation of psychological perception values into technical work processes". This seems to me at the same time a radical statement - even thirty years after it was made - and the kind of ideal that the most creative composers over the centuries have aspired to (though not in these precise words!), an apparent paradox that perhaps sums up for me what's most compelling about Koenig's work and ideas. My appreciation was only increased by working in 2018 on the translation of his selected writings, but in a way I've been sustained by those ideas throughout the years I've been working at the Institute of Sonology, which of course would hardly exist were it not for his vision and commitment. The vision is still sharp and bright and fruitful. Happy 95th birthday Mick!

Richard Barrett



During the fall of 1973 I intended to travel around Europe. After a week, I walked in the door of Sonology on the Plomperegracht hoping to have a look around. Instead I was sent upstairs to the lecture hall where you were having a class. I was so impressed that I decided to return the next day. And the next week, month, year and decade. That one class literally changed the rest of my life.

I appreciate your insistence that composers should be able to come to that university institute and use the facilities as well as your non-dogmatic approach to Institute activities. I remember fondly the days when the Institute was a family affair: coffee in the morning, tea in the afternoon, erwtensoep parties, occasional Institute walks along the Lingen or on the beach in Castricum. And the social events at your and Ruth's home in Utrecht.

Summing up your musical and theoretical influence would take too long. But one idea I want to mention is: "given the rules, find the music".

For all these things, my heartfelt thanks. Congratulations on yet another milestone!

Paul Berg

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My fascination with electroacoustic music begun with listening to *Terminus II*.

Happy birthday to Gottfried Michael Koenig !!

Lelio Camilleri

Conservatorio Giovanni Battista Martini, Bologna, Italy.

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Some Mick Memories...

Serving on a jury together for the Venice Biennale choosing works for some concert or other... Mick was the very model of diplomacy in the face of the usual maneuverings going on among some of the other members of the jury, several of whom spoke only Italian.

Then off to the fabulous restaurant called Anzelo Rafael (Venetian dialect for Angel Raphael) where the proprietor-cook

made something special, not even on the menu, for Mick at his request.

In Rome, with Ruth, for the publication by Semar of his book in Italian translation, *Genesis e Forma*.

He came to a concert at one of the Amsterdam museums where Frances-Marie Uitti was playing my cello and electronics piece... he asked me if he had heard it before and I said yes, perhaps at some obscure electronic music festival or other... aHA, he says, I thought it sounded familiar. Talk about a musical memory!!

Being a guest at their home in Utrecht, where Mick showed me this wonderful new software for PC or some other computer (we're in the 1980s approximately) that allowed the user to trace back his ancestry to earliest times. He excitedly demonstrated it to me, working back and back and back... the program showed he was descended from Charlemagne. Well, with a name like Koenig, why not?

On another visit to Sonologie, this time in Den Haag, I go out to their home in a small town, a house with huge windows to catch as much light as possible especially in the winter... Mick was especially pleased with the little cake he had made himself to be served along with the tea. That little smile of delight was always there over the years, charming to see.

Some years ago, I get an email from him that began...

"Remember me?..." and a chatty message along with a recording of "Event 4" from his *Klavierbuch*. It couldn't have come at a better time. I had just finished being on the jury of an electronic music festival and enduring several days of concerts; his highly refined beautifully composed music was the perfect antidote. Mick wrote that he had become more tolerant of octaves. They are all over the place and they sound absolutely right. In the meantime he has recently complied with my request to send me the entire *Klavierbuch*... there is a superb pianist in Rome who will be quite enthusiastic about performing "Event 4" at least, if not other parts of it as well.

The only important memory I don't have anymore is where, when and how we first met, probably in the 1970s. Maybe in Utrecht... certainly a significant event in my own life. It seems like I have known him for as long as I have been living in Italy (several decades). Mick has remained one of my favorite composers and a good companion notwithstanding

our distances in time and space. His work is always musical, challenging, persuasive; the electronic works engage you, even if realized with the technical resources of decades ago. You quickly forget about that aspect as the music unfolds in its rich and immensely satisfying subtleties.

Happy Birthday, Mick. 95 is genuinely awesome.

James Dashow
Poggio S. Lorenzo
Italy

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Lieber Gottfried Michael Koenig,

In diesem Jahr begehen Sie Ihren 95. Geburtstag und, gemeinsam mit dem 30. Jahrestag der Gründung der DEGEM, auch den 30. Jahrestag als deren Mitglied und Ehrenmitglied. Wir sind froh, dass Sie dabei sind, und möchten Sie herzlich zu diesen Jubiläen beglückwünschen! Mögen Sie die Feierlichkeiten genießen!

Ipke Starke, Savannah Agger für den Vorstand der DEGEM

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GMK zum 95. Geburtstag: Ein dreifaches Hurra! Auch wenn meine Beziehungen zu ihm eher indirekt waren, habe ich Gottfried Michael Koenig immer als einen höchst authentischen Menschen und Komponisten geschätzt. Die Mühe, die er sich 1955 gemacht hat, Karel Goeyvaerts' Tonbandkomposition *Nr. 7 mit konvergierenden und divergierenden Klangniveaus* trotz fehlender Kenntnisse des Komponisten in Sachen elektronischer Klangproduktion und nicht ganz zustimmender Berechnungen zu realisieren, ist stellvertretend für die persönliche Hingabe mit der er sich anderen Komponisten nicht nur in der Kölner Studio für elektronische Musik gewidmet hat. Die Doktorarbeit meines Studenten Maarten Quanten hat mich über die Schlüsselrolle Koenigs in den Übergang von elektronischer zur computerunterstützten Komposition aufgeklärt. Das dritte Hurra entstammt einer kurzen aber erlebnisreichen Begegnung. Dieter Schnebel, mit dem ich mich während meiner Berliner Zeit angefreundet hatte, veranstaltete 1992 das Symposium *Bach und die Moderne* in der Herzog August Bibliothek zu Wolfenbüttel. Anhand historischer und

analytischer Bemerkungen über *Das musikalische Opfer* referierte ich damals über ‚den alten Bach‘, und ich erinnere mich noch lebendig an den freundlichen und durchaus ermutigenden Reaktionen von Gottfried Michael Koenig, der damals auch dabei war. Eine feste künstlerische Überzeugung und eine nette Persönlichkeit sind nicht immer unvereinbar, so stellte sich heraus.

Mark Delaere
Professor Musikwissenschaft
University of Leuven – Belgien

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Dear Gottfried Michael,
I don't know you but I know your music. As an electro-acoustic composer and as another 'ancestor' (I too will be 95 years old on November 2, 2021) I send you my best wishes for good health, long life and beautiful new works.

Cordially yours,

Francis Dhomont, composer

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From libra to libra

I was born October 1st 1953, the year of Stockhausen's *Studie I*, the beginning of pure electronic music composition. In 1969, I bought the 4-LP *Electronic Panorama* and discovered the music I would devote my life to. Among all the studios represented, I was particularly impressed by the musical quality of the Utrecht works and by the many different approaches each composer had in respect of such a (for me) new musical genre. I had to wait until 1977 before I could meet Gottfried Michael Koenig in person, at the occasion of *Musica/Sintesi*, an important exhibition curated by Alvise Vidolin for La Biennale di Venezia with lectures and concerts from almost all the electronic music studios in Europe. Since then I have met Koenig several times and have written to him more frequently, always with great pleasure for his advice and clear recall of the compositional process of his music. During my teaching career, his electronic work has been part of my syllabus, and the helpfulness he showed to my students for

their musical and technical analysis tasks is renowned. In 2020, I started to work on a series of electronic pieces called *Studi*, with the aim to recreate the electronic sound of the 1950s: its spectra, the morphology of the sharp cuts of magnetic tape, its 'color' (mainly obtained through convolution with impulse responses of the EMT 140 plate reverb, used in the WDR studio since 1958). Also their formal organization recalls the 'no-development' form, typical of those days, *momentform* shrunk into a small time-scale.

Studio V is dedicated to Gottfried Michael Koenig and his pioneering spirit in the year of his 95th birthday.

Roberto Doati, composer



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Luc Döbereiner



Dear Mick, please receive my warmest wishes for your 95th birthday. It is now 36 years that we met for the first time at the Instituut voor Sonologie in Utrecht. I was so fortunate you selected my application for a residency in the context of the European Year of Music 1985.

My three months in Utrecht turned out to be decisive for my development as an artist. The spirit of the institute as well as the intense confrontation with your work and attitude towards music marked my thinking and doing forever. I remember a meeting with you in Studio 3 when we talked about your work and you made two statements resonating in my artistic life since.

One was about randomness and its relation to determinism. We discussed the difficulty to anticipate the consequences of composing with complex rule systems. This is when you said: "Randomness is the only thing one can rely on". It took me a while until I started to grasp the breadth of this enigmatic statement and it still inspires me to think about new ways of understanding it.

The other statement was not less surprising for me at the time. While we were discussing your *Funktionen* series you said at some point: "It took me years to get used to the sound of my music." I am still impressed by the artistic and conceptual determinism conveyed by this statement. I often think about it when I make a new piece of music and have this uneasy feeling of not knowing what I have done. It takes courage to follow one's intuitions and conceptions, despite the unease raised by the standardised patterns of aesthetic experience which are so difficult to escape.

I am very thankful for having met you, got to know your work, and for the help you provided along the way of my becoming an artist. For 16 years am trying to pass on to my students what I have learned from you.

Gerhard Eckel



Lieber Mick,

als ich dich 1986 kennenlernte ahnte ich nicht, wie wichtig du für mich einmal werden solltest – und welche künstlerischen Impulse ich durch dich bekommen würde!

Lebhaft erinnere ich mich an die Begegnung mit deinem *Streichquartett 1959*, dessen Partitur ich in der Bibliothek des Instituut voor Sonologie in der Utrechter Plompcorengracht gefunden hatte. Die Aufnahme dieses Stücks mit dem Lasalle Quartett hat mich nachhaltig beeindruckt und in mir den Wunsch geweckt, mich näher mit deiner Komposition zu beschäftigen. Die ersten analytischen Versuche schlugen jedoch fehl. Mein an Webern und Berg geschultes Instrumentarium wollte nicht so recht greifen. In meiner Ratlosigkeit schrieb ich dir einen Brief, in dem ich dich um "prinzipielle Hilfestellungen" bat. Deine Antwort kam postwendend und eröffnete mir faszinierende Einblicke in dein kompositorisches Denken, das mich fortan begleiten sollte. Durch dich wurde ich auf den Zufall aufmerksam und in die Prinzipien des algorithmischen Denkens eingeweiht. Meine Analyse deines Quartetts, die später in dem dir gewidmeten *Musik-Konzepte Band 66* (1989) erschienen ist, wäre ohne deine Inputs niemals zustande gekommen.

Näher kennengelernt haben wir uns im Mühlviertel, wo du mit deiner lieben Ruth Sommerurlaub machtest und ich dich mit

Eva und meinem Freund Gerhard Eckel einmal besuchte. Erinnerst du dich noch an den Kaiserschmarren, den ich dort für euch gebacken habe? Ich hatte sowas vorher noch nie gemacht...

Die Kompositionssoftware *PR3*, eine Fortführung von *PR1* und *PR2*, wolltest du in Zusammenarbeit mit anderen entwickeln. Im April 1988 hattest du uns dafür nach Arnhem zu einem ersten Treffen geladen: Dirk Reith und Thomas Neuhaus (Essen), Gerhard Eckel (Paris), Ramón González-Arroyo (Madrid), Serge Verstock (Antwerpen), Wim Vree (Hilversum) und mich. Es kam zu weiteren Treffen, unter anderem auch in unserer Wohnung in Wien. Unzählige Ideen wurden da gesponnen, so manches Neuland anvisiert, vieles aber auch verworfen – nachzulesen in den internen "PR3 NEWSLETTERS", wo teilweise heftig und schonungslos diskutiert und gestritten wurde. Auch wenn diese Projekt nie realisiert wurde, hat doch jeder von uns in irgendeiner Weise sein eigenes *PR3* zusammengehackt, das – bei aller Unterschiedlichkeit – von deinem Geist inspiriert ist.

Es erfüllt mich mit großer Dankbarkeit und Freude, dass wir seit nunmehr 35 Jahren miteinander verbunden sind. Ich danke dir für all das, was ich durch dich erfahren durfte und das Neuland, in das du mich geführt hast. Obwohl ich offiziell nie dein Schüler war, habe ich von dir ganz Wesentliches gelernt!

In Liebe und Dankbarkeit,
Dein Carlo

Klosterneuburg, am 7. September 2021

Karlheinz Essl: composer
Professor for Electroacoustic Composition
University of Music and Performing Arts Vienna

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Lieber Gottfried,

Dass es Dich und Deine Musik gibt, bedeutet mir sehr viel! Viele Erinnerungen sind präsent, wie an Deine Funktionen-Reihe, Schlüsselwerke der Elektronischen Musik, Dein Streichtrio, an meine Zeiten in Utrecht 1969-1972, wo Du mir große Freiheiten bei der Realisierung meiner Kompositionen

im Studio gelassen hast – und daran, dass wir uns auch im 21. Jahrhundert nicht aus den Augen und Ohren verloren haben, während Deiner Varèse Professur in Berlin und bei unseren Treffen in der Akademie der Künste.

Wären die gegenwärtigen Umstände nicht wie sie sind, würde ich mich gern auf den Weg zu Deinem Konzert in Den Haag machen. Aus der Ferne wünsche ich Dir ein schönes Konzert mit gelungenen Aufführungen.

Möge Deine kompositorische Aktivität auch in Zukunft weiterhin nicht stillstehen !!!

Herzliche Glückwünsche aus Berlin, auch von Petra,
:::////: Deiner Erhard

Erhard Grosskopf, Komponist

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Dear Mick,

Wishing you all the best on this special occasion and for the concert tonight. Having been in correspondence with you recently regarding 'Project 2' and the various concepts forming it, I have again come to understand how much your ideas still shape me, and many of us at Sonology. The questions you have posed and the aspects of composing that you have brought attention to are constantly being worked out, developed, or discussed. My gratitude and warm thoughts go to you today and how your vision of music, composition, and programming continues to inspire and guide so many of us. I hope you will enjoy the birthday and this concert tonight but also that we'll get a chance to continue our rewarding talks very soon!

Yours sincerely,

Bjarni Gunnarsson
Computer Music and Algorithmic Composition
Institute of Sonology, Royal Conservatoire, The Hague.

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lieber Gottfried Michael Koenig,
meine herzlichsten Glückwünsche zu Ihrem runden Geburtstag. Ich wünsche Ihnen auch weiterhin alles Gute, Glück, Zufriedenheit und Gesundheit.
Als Vorsitzender der Deutschen Gesellschaft für Elektroakustische Musik (DEGEM) hatte ich in der Vergangenheit bereits die Ehre

und Freude persönlicher Begegnungen und auch einiger besonderer Geburtstagsfestivitäten, an die ich mich sehr gerne erinnere. Diesmal also nur aus der Ferne, aber nicht weniger herzlich.

Verschweigen möchte ich in diesem Zusammenhang auch nicht meine erste Begegnung mit Ihnen.

Als junger Student der Musikwissenschaft in Giessen habe ich meine Magisterarbeit über Computermusik geschrieben. Dazu habe ich verschiedene Interviews mit Komponistinnen und Komponisten aus der Szene geführt und darunter anlässlich eines Festivals in Stuttgart auch mit Ihnen.

Enthusiastisch und unerfahren wie ich war, habe ich vor lauter Begeisterung über das Interview ganze Passagen ohne jegliche Autorisierung und Rücksprache mit Ihnen transkribiert und veröffentlicht. Daraufhin bekam ich einen recht ärgerlichen Brief, in dem Sie mich auf dieses Fehlverhalten aufmerksam gemacht haben. Den Brief habe ich aufbewahrt und meine Lektion hatte ich auch gelernt. Ich wünsche Ihnen ein sehr schönes Konzert in Den Haag zu Ehren Ihres Geburtstages und bedaure es sehr nicht dabei sein zu können.

herzliche Grüße

Michael Harenberg
Studiengangsleitung Sound Arts, Hochschule der Künste Bern

• • •

Lieber Gottfried, die Begegnungen mit dir, deiner Musik und deiner Art, über Musik zu sprechen und nachzudenken, gehören für mich und meine Studierenden zu den bleibendsten und produktivsten Eindrücken unseres, verglichen mit deinem so jungen Lebens. Danke dafür und alles Gute!!!

Joachim Heintz, Leiter des elektronischen Studios FMSBW an der HMTM Hannover

• • •

Heel hartelijk gefeliciteerd met uw 95e verjaardag! U kunt toch maar mooi terugkijken op een geweldig interessant deel van de muziekgeschiedenis waar u een essentieel aandeel in heeft gehad. Gelukkig konden we u in 2020 in Bilthoven nog eens fijn in het zonnetje zetten bij de restauratie van de CEM-studio. Zonder uw komst naar Bilthoven zo'n 60 jaar

geleden zou Nederland muzikaal toch behoorlijk armoeiger geweest zijn! Geniet met veel plezier nog vele jaren van uw oude dag, zou ik zeggen.

Henk Heuvelmans, inmiddels oud-directeur van Gaudeamus.

• • •

Lieber Gottfried!

zu Deinem 95. Geburtstag gratuliere ich Dir ganz herzlich! Ich bin glücklich darüber, in Dir einen Komponisten kennengelernt zu haben, der in der Geschichte der Musik einen wichtigen Beitrag hinterlassen haben wird. In Andenken an Deine Musik, die wunderbare Zeit und die bereichernden Gespräche in Zürich! Der unvergessliche Austausch mit Dir liegt mir am Herzen!

Alles Gute!
In Freundschaft!

Carlos Hidalgo
Zürich. 05.10.2021

• • •

One of the great joys of my scholarly life has been interacting with Gottfried Michael Koenig. It is a rare and special experience to learn from the music *and* the person, and to learn about aesthetics and technology together. I will never forget the generosity Mick showed in conversations and over dinner, welcoming me to know the WDR, his mind, and his unfolding career from the inside.

Jennifer Iverson (Associate Professor, University of Chicago)

• • •

Wenn einer eine Reise macht, dann kann er was erzählen. Deine Zeitreise ist beachtlich, lieber Mick. Einen Teil davon konnte/ kann ich mitmachen. Unsere Freundschaft besteht – falls ich mich nicht irre – seit gut 60 Jahren oder mehr, die Kölner Zeit. (Sind wir die letzten Mohikaner der Kölner Zeit? Ich glaub ja.) Konrad war dein Schüler und ich in den Semesterferien sporadisch “Babysitter” deiner kleinen Tochter. Dann kam die Aufbruchszeit. Du gingst mit Familie nach Holland, Konrad

folgte nach Amsterdam nach und ich entschwand nach Norwegen. Aber unser Kontakt litt keine Schäden. Besuch von Ruth und dir in Oslo, und, fest eingeplant, ich, wenn ich in Amsterdam war, mit Konrad zu Besuch bei euch. Eine Zeitreise hat nicht nur Licht- sondern auch Schattenseiten. Viel Trauriges musste auch durchgestanden werden. Aber wir erzählen uns weiter, sei es auch nur mit regelmäßigen Telefongesprächen. Unsere gemeinsame Zeitreise geht weiter!

Ursula

• • •

Zeer geachte heer Koenig,

Als voorzitter van de Konrad Boehmer Foundation wil ik u graag gelukwensen met het bereiken van deze leeftijd 'der zeer sterken'. Het is niet velen gegeven met een heldere en scherpe geest op een rijk en vruchtbaar leven van 95 jaar te mogen terugzien. De KBF heeft met u als leraar, mentor en vriend van de naamgever van onze stichting een speciale band. Ik wens u, mede namens de andere bestuursleden, toe dat uw werk, zowel uw muziek als uw verwoorde gedachten en inzichten in allerlei publicaties, in al hun veelzijdigheid en gelaagdheid een bron van inspiratie, kennis en verdieping mogen zijn, niet alleen nu, maar ook voor nieuwe generaties.

Frits Zwart, voorzitter KBF, mede namens bestuursleden Louis van der Elst en Kees Tazelaar

• • •

I have warm memories of our meetings as I diligently worked with PR2 back in the early 1980s in Utrecht. I am thankful that I had the opportunity to study with you. Your Socratic method must have worked, as your influence on my music and my thinking has been lasting. I also have wonderful memories of dinners at your and Ruth's home. (I am sorry to have put Ruth to the challenge of making vegetarian repasts!) I reread some of your writings when asked to contribute to this celebration, and I find them as fresh and exciting as they were when I was a student: Crystal clear thinking and conviction, without the encumbrances of excessive dogmatism. Happy Birthday and Congratulations!

Cort Lippe, Sonologist, 1980–83

• • •

Vorprogrammiert

Dies wäre nicht der Ort zur Erinnerung irgendwelcher autobiographischen (Ko-)Inzidenzen, wäre hier nicht *ganz genau* der Ort dafür.

Mein musikalischer Weg hatte - wie der von Gottfried Michael Koenig 30 Jahre früher - von Köln nach Holland geführt, in meinem Fall zu Geoffrey Madge, den ich als staunender Umblätterer beim WDR kennengelernt hatte. Wie Koenig gehörte er für mich zum Kanon dessen, was (mir) um 1990 als "die" Neue Musik schien, ungebrochen und emphatisch. -

Später, als ich in der Bibliothek des Koninklijk Conservatorium *Zwei Klavierstücke* von 1957 aus dem Regal ziehe - vielleicht mit dem Institut vor Sonologie nach Den Haag gekommen -, ist meine Neugier geweckt, denn von Koenig kenne ich bis dahin viele Gedanken auf Papier und Klänge aus Elektronik, aber keine Musik für Instrumente und Interpreten. Ich sehe hier eine Aufgabe - die Stücke sehen gut aus, komplex und übersichtlich zugleich, doch erst später wiederum werde ich wissen, welche Aufgabe das sein soll. Ich habe inzwischen mein Studium beendet und diese Stücke ein paarmal aufgeführt, in Heidelberg und Frankfurt - doch aus heutiger Sicht scheint *ganz genau* seit jenem Moment in der Bibliothek der Juliana van Stolberglaan alles *vorprogrammiert* (das bonmot sei verziehen!): 1995 nämlich sollte eine meiner ersten eigenen Rundfunkproduktionen beim WDR Koenigs *Zwei Klavierstücken* gelten, natürlich in Köln. Harry Vogt als Redakteur nahm meinen Vorschlag sofort auf, und ich die Stücke.

Später spielte ich sie wieder, lernte Koenig kennen, konvertierte mit ihm über das viel jüngere "Klavierbuch" von 2012, eine gewaltige Lektüre auf dem Notenständer, und begegnete ihm immer wieder, in allen Gestalten.

Und besonders heute, wo die sog. Künstliche Intelligenz zu komponieren begonnen hat, muss man wünschen, sie habe ihren Koenig gelesen und sich einverleibt: die Schriften genauso wie die Musik.

Ihm aber muss man alles Gute wünschen, gute Gedanken und Klänge - Koenig bleibt aktuell, er muss *vorprogrammiert* sein bis weit über 100!

J. Marc Reichow, Pianist und Autor

• • •

Lieber Herr Koenig,
ich freue mich, dass ich die Möglichkeit hatte, Sie
persönlich kennenzulernen und 2 wichtige Stücke von Ihnen
uraufgeführt zu haben.
Es ist mir eine Ehre.

Alles Gute Zum Geburtstag.
Ich wünsche Ihnen Gesundheit und ganz viel Glück.
Herzliche Grüße

Maryam Mehraban

• • •

Lieber herr Koenig, beste Mick, mijn allerbeste wensen voor je
vijfennegentigste verjaardag!

Van Maarten Quanten, docent muziekgeschiedenis, Koninklijk
Conservatorium Brussel / programmeur nieuwe muziek,
Muziekcentrum De Bijloke

• • •

Dear Prof. Koenig,
Happy Birthday!
I wish you great fortune and good health!

For more than 30 years, I have been teaching the history of
electronic and computer music at institutions such as Kunitachi
College of Music and Toho College of Music in Tokyo, Lancaster
University in the UK, and the Sichuan Conservatory of Music in
China. In this course, I introduce your music and your Project.
We – myself and my young students in The UK, China and
Japan – sincerely admire your long-time achievements in both
electronic and computer music.
with best wishes,

Takayuki Rai, Specially-Appointed Professor at Toho College of
Music and Sichuan Conservatory of Music

• • •

It is an honor to congratulate Herr Koenig.
One of my happiest memories is discovering the 7-inch Wergo LP
of *Funktion Gelb* in a Los Angeles record shop in 1972. This exotic
flower is on permanent display in my bookshelf.
I had the privilege of studying computer music with Herr Koenig
at the 1978 UNESCO summer course in Utrecht.
I thank Herr Koenig for all he has contributed to the field of
electronic and computer music!

Curtis Roads
Professor of Media Arts and Technology, affiliate faculty in Music
University of California, Santa Barbara

• • •

Lieve Mick,

Wat een lange en bijzondere geschiedenis!
Wat buitengewoon om daar zo nu en dan deelgenoot van
te zijn geweest!

Het begon met
- Ileana in de Burmanstraat

Daarna:
- De heerlijke diners waarvoor Ruth en jij ons in
Buren uitnodigden;
- Konrad en het Carnaval Royal voor je zeventigste verjaardag;
- De gedeelde vriendschap met Frits en Cox Knuf;
- De prachtige vertalingen die Ruth en jij voor ons maakten;
- Jullie tijd op Sole ... ;
- Het lyrische Per Flauti waarvan je stadgenoten in Buren zo
onder de indruk waren;
- enz, enz.

We hopen dat je nog lang verder kunt gaan met je niet aflatende
enthousiasme voor de muziek en voor het leven zelf.

Thies en Rien

• • •

Gottfried Michael Koenig is a model of visionary and productive
thinking about algorithmic composition and its possibilities.
His thought remains a foundation of my teaching on the
subject – not only for its historical importance, but for the

continuing relevance and insights of his ideas: “Given the rules, find the music.”

Robert Rowe
Professor of Music Technology, New York University



Lieber Herr Koenig,

ein Komponistengeburtstag lässt sich am besten musikalisch begehen, ich wünsche Ihnen und dem Den Haager Publikum ein schönes Konzert! Ihre musikalischen Anstöße haben uns alle „nach vorn geworfen“, und ich bin immer wieder fasziniert von dem Enthusiasmus, mit dem auch manche Studierende der jüngsten Generation darauf reagieren. Herzliche Glückwünsche und alles Gute Ihr

Kilian Schwoon, Composer and professor of electroacoustic composition at the University of the Arts Bremen



Lieber Mick,

es ist wunderbar, dass auch dieses Jahr der jüngere fünfte Oktober dem älteren fünften Oktober, meinem Mentor und Freund, wieder gratulieren kann und darf. Alles alles Gute Dir und ganz herzliche Grüße, Dein

Martin Supper



It was my honor to play your piano works.
I am looking forward to your new pieces!

Akane Takada, pianist



Just to express my great admiration for this unique composer and actor in Electronic Music history. His trajectory embeds the history of our music and his work marks an original way of thinking in sound. The entire Electronic and Electroacoustic

community owes a huge debt to him, and this homage is a highly merited response to his contribution.

Daniel Teruggi
Composer, head of GRM for 20 years



It is with great pleasure that I address my congratulations to Gottfried Michael Koenig on his 95th birthday. For those such as myself who have followed his work closely since the sixties, this is a date carrying deep meanings. I always appreciated the clarity of his compositional means, and was also deeply touched by what I could call his ethical transparency: the sharpness of his statements, the clarity of purpose emerging from every single item of his work, be it presented as music, computer codes or composition theories. I found Koenig’s insight about quality expressed in almost all his writings, since the legendary *Studium in Studio*. It appears also precisely in a short, undated note titled *On Musical (Artistic) Inspiration*, where the first sentence is as follows: “The morality of the artist consists in mistrust of the inspiration”, and the next one expands this critical point by stating that quality – being immersed as such in what is done (or to be done) – “cannot simply be written down, but must first be analysed and then reconstructed (even at the risk that nothing remains of the original, initial idea)”.

Happy anniversary, Master.

Your words and actions transcend time: they have the rare property of being always actual, because they point to what is always situated somewhere beyond any exercise in style.

Horacio Vaggione
Professor Emeritus
Université de Paris 8



Many thanks and compliments to the Maestro who has enriched my passion and skills in electronic music on many occasions: from the lessons at Villa Cordellina (Vicenza) in the 1970s, to the Venice Music Biennale in 1982, to the creation of his composition *Essay in CSound* in the late 1990s, and beyond. Best wishes for a happy birthday and lots more great music!

Alvise Vidolin



Das Fachgebiet Audiokommunikation und das Elektronische Studio der TU Berlin gratulieren herzlich. Durch seinen Beitrag zur Entwicklung der Elektronischen Musik ist Gottfried Michael Koenig für unsere Arbeit stets von großer Bedeutung. Zudem konnte er als Gastprofessor im Semester 2002/2003 sein Wissen in der algorithmischen Komposition auch direkt an unserem Institut vermitteln.

Stefan Weinzierl, Professor für Audiokommunikation
Henrik von Coler, Leiter des Elektronischen Studios



Lieber Mick,

vor knapp drei Jahren hatte ich die Ehre, Dich zur Uraufführung Deiner *Einwürfe* im Solitär des Mozarteums Salzburg zu begrüßen. Wie schon zuvor beim Publikumsgespräch wehte da durch den Konzertsaal jener notorisch schwer zu entfachende Pioniergeist der zeitgenössischen Musik. In Deinem langjährigen Schaffen hat er eine Zuflucht gefunden. Großen Dank und alles erdenklich Gute zum 95. Geburtstag,

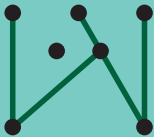
Ekkehard Windrich
Dirigent / Komponist



Colophon

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