

Since the inception of the Internationale Ferienkurse für Neue Musik, Darmstadt in 1946, summer academies and festivals have been an integral part of the practice of new music. Historically, these have provided a meeting place for practitioners (composers, performers and musicologists), a medium for transmitting new works and new developments and, perhaps most importantly (and controversially), a means for training the next generation of young composers and performers.

The landscape remains very similar today: Summer academies such as Darmstadt have proliferated, and remain a vital component of the training of a younger generation of elite musicians. Similarly, the festival circuit offers an important avenue of exposure for emerging artists, permitting performers and composers early in their career to subject their work to, and situate it within, a broader practice-based context.

This second issue of the CeReNeM Journal is devoted to discussing, reflecting on and critiquing such forms of specialist training in new music.

Due to the scope of this subject, this issue of the CeReNeM journal is divided into two parts. Part One is centred on the Huddersfield Autumn National Composers' Symposium, held for the second time in November 2010, featuring articles by composers from all around the UK who participated.

Part Two focuses on the various summer schools and festivals, featuring articles by a diverse range of composers, performers and writers from around the world who have been involved in these events over the past year.

This issue represents a vital contribution to a much broader conversation about the ongoing importance of such avenues of specialist training in new music, and their changing role in the development of today's foremost younger musicians.

Robert Dahm

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