

Festivals and summer courses form an absolutely vital stage in the development of young musicians specialising in the field of contemporary music. Festivals offer exposure and contextualisation within a broader field of activity, while summer courses offer the opportunity to receive intensive training, while being constantly challenged by the very finest of one's peers.

This second part of this issue of the CeReNeM Journal is devoted to these programmes. Each article is a reflection by composers or performers on the experience of attendance at such events, the manner in which these have influenced their view of the new music community, and the various ways they have shaped their ongoing careers.

We commence with Jennie Gottschalk's overview of the international festival circuit, complemented by a discussion between Ben Isaacs and I on the nature of interaction in the context of pedagogical situations such as summer courses. Timothy McCormack, Kate Soper and myself reflect on our experiences at the **Sommerakademie Schloß Solitude**, **Domaine Forget** and **Royaumont**, respectively, while Marielle Groven and Chikako Morishita describe their residencies at **Koumaria** and **Tokyo Wonder Site**. Naomi Pinnock describes two recent commissions – one for the **Huddersfield Contemporary Music Festival**, the other for the London Sinfonietta's **Blue Touch Paper** programme – and their impact and importance on the development of early-career composers. Matteo Cesari looks back on his experiences at **Darmstadt**, where he won the Performance Prize in 2010, and Richard Haynes discusses working with composers in a summer course environment from a performer's perspective.

The reflections contained in this journal range from the critically analytical, through the borderline polemical to the almost nostalgic and profoundly personal. Frequently all at the same time. They represent complex responses to situations which, for many, were genuine watershed moments in their development. As a whole, the resonances and interferences between these responses aim to provide a subtle image of the role of festivals, summer courses and residencies in a broader community of early-career musicians.