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impuls . 8th International Ensemble and Composers Academy for Contemporary Music 2013**Daily Lectures, Workshops, Presentations, Discussions ...**

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Daily Festival Programs

For **detailed information** please click [here](#)

Special Academy Programs

Within the Academy impuls holds a couple of special programs for registered participants, that partly need preparation in advance. We kindly ask you to read the descriptions and conditions as stated below first and contact us, if you need any further information. In case you are interested in taking part in one or more of these programs, please contact the impuls-office, [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc).

For detailed programs please click

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further special programs will be announced later on.

Special Workshop "Composition beyond Music"

Within the Academy impuls also offers a special workshop with [Peter Ablinger](#)
 For further information on this specific Academy program please click [here](#)

Young Ensemble in Residency

<p>Call for Scores with Curious Chamber Players February 13th-20th 2013</p> <p>Anna Melander, flute Karin Hellqvist, violin Karolina Öhman, cello Anna Christensson, piano Martin Welander, percussion Rei Munakata, conductor</p>	<p>impuls 2013 and the Stockholm based ensemble Curious Chamber Players (www.curiouschamberplayers.com) invites young composers to submit scores to be considered for rehearsals, reading-sessions and - at least partly - also a public performance within the impuls Academy and the impuls Festival 2013 in Graz on February 19th, 2013.</p> <p>1.) composers must be registered in and accepted as participants of the impuls Academy 2013 to be considered. 2.) composers must then register for this program with ensemble Curious Chamber Players: please send an email to both office(at)impuls(dot)cc and curiouschamberplayers(at)yahoo(dot)com to announce your participation. 3.) the ensemble instrumentation will consist of flute (picc, fl, a fl, b fl), percussion/objects, piano, violin, cello, conductor. 4.) Ad Percussion/Objects: CCP encourages composers to include objects within the instrumental setting. CCP often incorporates different kinds of acoustic objects to extend the timbre of the mixed ensemble, and each composer is welcome to choose objects according to the concept of the piece. Example of objects that composers writing for CCP have been using recently are; bike wheel, sewing machine, megaphone, pots, metal rods, corn flakes package, empty beer cans, large size bolts, radio, auto harp, melodica etc... The objects can be played by the percussionist, but other musicians can also alternate playing both their instrument and objects. impuls will be able to supply a variety of percussion instruments (including vibra, marimba, timpani etc.). In case you are planning to use an unconventional set-up with very specific instruments / specific objects please note that it might be necessary to supply them yourself. For newly created objects it might be necessary to also send them to the Curious Chamber Players in advance for a pre-check. 5.) scores fulfilling the exact instrumentation (for all 5 players) will be given top priority, but submitted pieces for smaller subsets (with a minimum of 3 out of the instrumentation given) will also be considered as well. 6.) scores and parts must be submitted in electronic form (PDF) no later than November 15th, 2012 to both office(at)impuls(dot)cc and curiouschamberplayers(at)yahoo(dot)com 7.) selected composers will be notified no later than at the end of this year, at which time arrangements can be made for printed material (scores and parts can then be sent as pdf to curiouschamberplayers(at)yahoo(dot)com in case the material is A4 or A3, in case it is larger than that they have to be sent per post to Curious Chamber Players, c/o Bång, Munakata, Sjösaubrinken 30, 1 tr, 12455 Bandhagen, Sweden). 8.) Curious Chamber Players will be present at impuls from February 13th to 20th, 2013</p> <p>This program has been developed for and is part of the Ulysses-Network-Projects.</p>
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Reading sessions

<p>with Klangforum Wien and Enno Poppe February 10th + 11th, 2013 (10.2.: 1 to 3.30 pm 11.2.: 10 to 12.30 am and 2.30 to 5 pm)</p> <p>works by: Alessandro Anatrini: EILHE (2012) Eunho Chang: Color II Yu Kuwabara: smelling, efflorescing (2012) Onur Yildirim: Mūs-l Zamân (The Mouse of Time) (2012)</p>	<p>Conditions for impuls Reading sessions with Klangforum Wien and Enno Poppe: 1.) You have to register for impuls 2013 as a participant of the impuls Academy first. 2.) The instruments and musicians available for the reading sessions are: 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 1 Saxophone, 1 Trumpet, 1 Trombone, 1 Horn, 1 Percussion, 1 Piano, 1 Accordion, 1 Harp, 1 Violin, 1 Viola, 1 Cello, 1 Double Bass 3.) Of course your work does not have to be a work exactly for this instrumentation. It can be a smaller instrumentation for the instruments listed above. 4.) Scores (score plus parts, printed or well readable) must be delivered to impuls by November 30th, 2012 the latest. Please send material to the following address: impuls, c/o Ute Pinter, Lichtenauerg. 5/16, 1020 Wien, Austria 5.) A commission will choose the works for the impuls reading sessions. 6.) The impuls reading sessions with Klangforum Wien and Enno Poppe will take place on February 10th and 11th. In addition to that a lunch for further discussions is planned for February 11th. All impuls participants are welcome to attend.</p>
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with **Ian Pace** **Reading sessions with Ian Pace**

February 18th: 1 to 3pm
 February 19th: 11am to 1pm
 February 20th: 1 to 3pm

Ian Pace will offer Reading sessions for composer participants. He will discuss some of the pieces handed in, give useful hints (for example in concern of notation, technical possibilities etc.) and also read some of these works for piano solo at sight.

Conditions:

- 1.) You have to **register for impuls 2013** as a participant of the impuls Academy first.
- 2.) Please send your pieces for **piano solo** to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) by E-Mail till December 15th, 2012 the latest and also bring them along to the Academy in a printed version (2 copies).

Choreography of Sound (CoS)

with **Gerhard Eckel**
 and **Ramón González-Arroyo**

February 10th-17th, 2013

open lab - public laboratory
 session:

February 17th, 2013

Participants:

Ashley Fure
 Andrea Mancianti
 David Pirrò
 Martin Rumori
 David Granström
 Marcin Pietruszewski

The Choreography of Sound (**CoS**) is an artistic research project aiming at extending the **notion of the spatial in electroacoustic music composition**. Through the composition of case studies, the project develops new artistic concepts and practices. These case studies are created and assessed in an aesthetic laboratory setting enabling advanced artistic experimentation. The laboratory placed in a special concert hall allows for the individual control of more than 100 loudspeakers, 33 of which can be freely positioned both in height as in orientation through a software application. This setup enables compositional processes including a sophisticated design of the spatial loudspeaker setup, considering acoustic, topological and structural aspects. The CoS project provides compositionally motivated non-standard approaches towards sound spatialisation allowing for new ways of conceiving space in electroacoustic music. The project also develops the required software tools, embodying the new concepts and practices. In a hands-on workshop the two main artistic researchers of the project, Ramón González-Arroyo and Gerhard Eckel, will provide the participants with a detailed insight into the conceptual and practical advances of the project. For further details about the project see <http://cos.kug.ac.at>. Participants will have the possibility to realize sketches using the CoS concepts and technology, which may be presented at a public laboratory session at the end of the 7-day intensive workshop.

Please **register for impuls first** and then submit your **workshop application** via email to Gerhard Eckel ([eckel\(at\)iem\(dot\)at](mailto:eckel(at)iem(dot)at)) by **October 1st 2012** the latest. Include (1) biographical information, (2) a brief description of your compositional practice, (3) a work list and (4) a statement motivating your participation in the workshop. The workshop **addresses mainly composers of electroacoustic music**. If this is not your main occupation (i.e. if you are a performer or a composer of instrumental music only), please add (5) a description of how you think the workshop will relate to your artistic practice. For any further required clarification do not hesitate to contact us through the above address.

Live Electronics

with **Peter Plessas**

February 10th to 19th, 2013

"Frequently Unasked Questions"**Composing and Interpreting Live Electronics: Challenges and Strategies revised**

Private tuition for composers with Peter Plessas

Performer and electroacoustic composer Peter Plessas will be available for one-to-one sessions on the composition and interpretation of music with live electronics. Drawing from his experience in designing and playing electronics together with acoustic instrument ensembles, Peter offers a thorough discussion of the student's existing or future works. He will provide individual guidance to composers experienced or new to the topic. Peter likes to inspire the conception of new instruments and their roles especially through sonic transformation of acoustic instruments. An investigation of the many different faces of live electronics can be extended by a survey of design strategies and possible implementations of instruments with respect to usability in rehearsal and performance. Questions of notation and documentation can be researched as well as the role of the musician performing the electronics and her/his interpretation of the written music. Other special topics are welcome to the sessions. Previous knowledge of the topic is not required. Practical work and examples will be made possible with regard to available session time.

Compositions for Accordion +

with **Krassimir Sterev**

Special program for composers and accordionists

All composers participating in impuls 2013 are invited to hand in **pieces for accordion solo, accordion ensemble** (up to quintet) or a **small formation** (up to trios) **with accordion and other instruments** as present at impuls. New works are very welcome but not an essential condition for this program. The pieces selected will then be worked on during impuls both in Krassimir Sterev's **class for accordionists**, where composers and instrumentalists meet to work on these pieces, discuss different approaches to interpretation and – amongst others – learn more about specific notation and the instrument, and in an additional two hour **workshop**, where the compositions and interpretations will be openly discussed under the guidance of **Krassimir Sterev** and **Pierluigi Billone**.

Works by

Yu Kuwabara
Marco Longo
Wen Liu
Zesses Seglias
Lorenzo Troiani

Conditions:

- 1.) Composers have to **register for impuls 2013** as a participant of the impuls Academy first.
- 2.) If you intend to hand in a piece, please **send a short message** to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc), concern: composition for accordion, to **announce** your participation already early in advance. Please then hand in your **piece per E-Mail** (pdf to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc)) **till October 15th at the latest**. In case the piece is chosen please bring along two printed copies in February.
- 3.) **Length of piece:** approximately 5 minutes, maximum 10 minutes
- 4.) After the selection of pieces, the scores will be made available to the accordionists and other instrumentalists participating.
- 5.) For the **workshop all composers** participating in impuls 2013 are invited to attend and enrich the discussion. No extra registration necessary for those, who will not write a new piece themselves. Also accordionists don't have to register separately.
- 6.) If you need further information please contact the impuls office at [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc).

Duo Compositions for Saxophone +

with **Marcus Weiss**

All **composers** participating in impuls 2013 are invited to hand in **duo** compositions for **saxophones** or **saxophone plus string or voice**.

The pieces selected will then be discussed and worked on by the instrumentalists and composers in Marcus Weiss' class and under the guidance of composition tutors.

Conditions:

- 1.) Composers have to **register for impuls 2013** as a participant of the impuls Academy first.
- 2.) If you want to participate in this program, please **send a short message** to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc), concern: composition for saxophone, to **announce** your participation already early in advance. Please then hand in your composition per E-Mail to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) **till October 15th**.
- 3.) **Length of piece:** up to a maximum of 5 to 10 minutes
- 4.) The scores selected will be made available to instrumentalists participating.
- 6.) If you need further information please contact the impuls office at [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc).

Voice solo / Voice +

with **Petra Hoffmann** All composers participating in impuls 2013 are invited to hand in a short piece either for **voice solo or voice duo or voice + instrument(s)**.
The pieces selected will then be worked on during impuls by both singers/instrumentalists and composers in **Petra Hoffmann's class** for voice and enrich the exchange and transfer of knowledge amongst composers, singers and other instrumentalists. The pieces might then be also performed in public.

Conditions:

- 1.) Composers have to **register for impuls 2013** as a participant of the impuls Academy first.
- 2.) If you want to hand in a piece, please send a short message to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc), concern: Voice solo / Voice + to **announce your participation** already early in advance. Please then send your **piece per email** (pdf) to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc). **Deadline: November 15th, 2012** at the latest. In case of selection please bring along a printed version (score, parts) of material in February as well.
- 3.) **Length** of piece: approximately 3-4 minutes
- 4.) **Instruments available** besides voice (register depending on participants): flute, clarinet, oboe, saxophone, trumpet, trombone, violin, viola, cello, double bass, piano, accordion, percussion.
- 5.) If you intend to hand in a piece for voice + instruments please be aware that we can only accept pieces for **very small formations** and that **no conductor** will be available for rehearsals/concerts.
- 6.) The selection of pieces will be made by Petra Hoffmann. The scores will then be made available to singers and instrumentalists participating for preparation.
- 7.) For the rehearsals **all composers** participating in impuls 2013 are of course invited to attend, learn more about the specifics and possibilities of writing for voice, ... and enrich the discussion and mutual learning through their perspectives. No extra registration necessary for those, who will not write a new piece themselves but want to attend anyway. Also singers do not have to register separately.
- 8.) Please note that the pieces must not necessarily be current ones or written especially for this occasion. If you wish to write a new piece the choice of texts is free (as suggestions from our side you might want to have a look at writings by E.E. Cummings however).
- 9.) If you need further information please contact the impuls office at [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc)

New Compositions for Flutes

with Rebecca Saunders and Eva Furrer	Rebecca Saunders had to cancel her participation at the impuls academy on short notice out of forceful reasons. Eva Furrer offered the Workshop Questions-Answers on Flutes instead of the originally planned special program New Compositions for Flutes.
February 14th - 18/19th 2013	Special Workshop-Program for composers and flutists Composers will have the chance to thoroughly explore the timbral possibilities of the flute solo under the guidance of tutors Rebecca Saunders and Eva Furrer and also in close cooperation with the flutists present at impuls. Composers and flutists work as a team. No compositional preparation is required and no flute piece should be written in advance. This is an open workshop situation intended to open up possibilities in respect to collaborative work and the creation of palettes of sounds for a specific instrument. The emphasis is primarily on reduction of musical means - fragments of chosen flute timbres or sound will be explored. Secondly aspects of communication or composer-performer collaboration are critical, as well as specific techniques and the careful development of notation. 15.2. presentation and criticism A presentation of composition results at the end of this Special Workshop. This program will be accompanied by Rebecca Saunders + Eva Furrer throughout those days and thus replaces one of the private lessons with composition tutors for composers. Conditions: 1.) Composers have to register for impuls 2013 as a participant of the impuls Academy first. 2.) If you want to participate in this program, please send a short message to office(at)impuls(dot)cc to announce your participation . Deadline for application is December 15th . No additional application materials besides this E-Mail necessary for that. 3.) In case more composers apply than places are available a selection will have to be made and we might ask you to hand in additional material such as a score (not necessarily for flute though) only by then. 4.) Please note, do not prepare a flute piece before the workshop – so you must not hand in or bring along any pieces for flute. This program is intended as an open workshop-situation opening up new possibilities both for composers and musicians. 5.) Please also note that as mentioned an active participation in this Program replaces one of the private lessons with composition tutors for composers . 6.) It is not necessary for flutists to apply . 7.) If you need further information please contact the impuls office at office(at)impuls(dot)cc .
Approximate schedule: 14.2. 10.00-12.00: 1) presentation of program by Rebecca Saunders + Eva Furrer 2) Initial experimentation 12.00-16.00: collaboration - teams of 2 composers and 1 flutist work together developing an 1 minute sketch 16.30-18.30: presentation and criticism 15.2. composers write a short piece alone (tutor support) 16. + 17.2. rehearsals of pieces with flutists (tutor support) 18. and/or 19.2.: presentation and final feedback	

Compositions for Clarinets only

with Ernesto Molinari	Special program for composers and clarinetists Composer participants and clarinetists will have a chance to meet in Ernesto Molinari's clarinet class in order to discuss, work on and perform pieces handed in and selected in advance and profit from a lively composer-interpreter-exchange. Thus all composers participating in impuls 2013 are invited to hand in pieces for clarinet solo, duo, trio ... up to clarinet septett (or as absolute maximum clarinet tentett). Please note that the pieces should be written for instruments available at impuls (clarinets A and B will be available for sure as well as bass clarinet and most likely also E flat clarinet). Conditions: 1.) Composers have to register for impuls 2013 as a participant of the impuls Academy first. 2.) If you intend to hand in a piece, please send a short message to office(at)impuls(dot)cc , concern: Compositions for Clarinets only, to announce your participation already early in advance. Please then hand in your piece per E-Mail (pdf to office(at)impuls(dot)cc) till December 1st at the latest . In case the piece is chosen please bring along two printed copies in February. 3.) Length of piece: approximately 5 minutes 4.) After the selection of pieces, the scores will be made available to all participants. 5.) Clarinetists don't have to register separately. 6.) If you need further information please contact the impuls office at office(at)impuls(dot)cc .
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Miniatures for Contrabass Clarinet and Double Bass

with **Uli Fussenegger** and
Ernesto Molinari

Special program for composers

Composer participants of impuls 2013 are welcome to hand in **duo-miniatures for contrabass clarinet and double bass**. Selected pieces will be worked on together with composers and performed by impuls tutors Uli Fussenegger and Ernesto Molinari personally. Both tutors will also give a **lecture** open to all participants on the specifics of their instruments, discuss the pieces handed in at this call and thereby maybe provoke further miniatures to be written also during the Academy.

Conditions:

- 1.) Composers have to **register for impuls 2013** as a participant of the impuls Academy first.
- 2.) If you intend to hand in a piece, please **send a short message** to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc), concern: Miniatures for contrabass clarinet and double bass, to **announce** your participation already early in advance. Please then hand in your **piece per E-Mail** (pdf to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc)) **till December 1st at the latest**. In case the piece is chosen please bring along two printed copies in February.
- 3.) If you need further information please contact the impuls office at [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc).

Writing for brass

with **Bill Forman** and **Mike Svoboda**

Workshop for composers with Bill Forman and Mike Svoboda in two sessions

14.2., 13.00-15.00 (tbc)

Bill Forman (trumpet) and Mike Svoboda (trombone) explain the "dos and don'ts" of writing for brass instruments. The extended techniques will be presented and explained in a practical context. These include range, split-tones, singing-and-playing, air sounds, mutes, etc. All the brass students will be on hand to show the specifics of trumpet, horn, trombone and other instruments available.

15.2.-18.2.

In this period the composers write short sketches for the brass players available at the academy. These sketches can be for any brass combination (instruments as present at the academy) and must not necessarily be performance orientated works, but experiments, sketches, etc.

19.2., 17.00-19.00 (tbc)

The sketches will be presented by the participants in a workshop situation. Here the students will see how these sketches work, what the effort involved is for the players, and receive a direct feedback about the techniques and combinations used.

All composers participating in impuls 2013 can take part in this Special Program. We however need a short **mail to** [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) (concern: **Writing for brass**) **until October 31st** in order to **announce the participation**.

On Percussion . Masterclass for composers

with **Christian Dierstein**

Besides his class for percussionists Christian Dierstein will give an additional Masterclass, that will put a special emphasis on new techniques for percussionists as well as specialties of music-theatrical forms. Specially for composers Mr. Dierstein will thematize particular new techniques on percussion-instruments as well as striking techniques and tools. Duration of Masterclass: approximately 2 hours.

New Pieces for Percussion

with **Georges Aperghis** and **Christian Dierstein**

Schedule:
February 10th, 10.30-13.30
 and **11th**, 10.00-13.00:
 all composers selected will work on their concepts with Mr. Aperghis & Dierstein as a group
February 12th to 16th:
 Composer and Percussionists work on their pieces (1-2 hours/day)
February 16th and 17th:
 final rehearsals (1-2 hours per piece, with final feed-back of Mr. Aperghis & Dierstein)
February 17th:
 Public Presentation

Participants:
 Luciano Azzigotti
 Brian Harman
 Luiz Malucelli
 Chikako Morishita
 Eric Skytterholm Egan
 Yukiko Watanabe

All composers participating in impuls 2013 are invited to hand in a **concept for a new piece for percussionists** to be developed under the guidance of tutors **Georges Aperghis and Christian Dierstein** during impuls. The new pieces should be written **for percussion trio** using **the instrumentation** that is also used by Mr. Aperghis in "**les guetteurs de sons**": maximum of 3 players in a line, everyone with one big stand tom, and one pedal bass drum on the right side (you can add some small instruments, not more than 3 though).

In sequence the new pieces will be worked on with participants of Mr. Dierstein's percussion class with the aim of a final presentation in public during impuls.

Conditions:

- 1.) Composers have to register for impuls 2013 as a **participant of the impuls Academy** first.
- 2.) If you want to **hand in a concept** and **participate in this special program**, please send a short **message to office(at)impuls(dot)cc**, concern: New Pieces for Percussion to announce your participation already early in advance. Please then **send your concept per email** (pdf) to **office(at)impuls(dot)cc**. **Deadline: November 30th, 2012** at the latest. A selection amongst the concepts handed in will be made by Christian Dierstein and Georges Aperghis. Composers will be informed by middle of January the latest, if they have been selected for this program.
- 3.) Please note that an active participation in this program is **equivalent to a private lesson with Mr. Aperghis**.
- 3.) Info on the **concept** to be handed in: please take the chance to try out ideas, and don't write a finished piece. We would like to get a **text and description of your ideas**.

Please **refer your work** to the piece by **Georges Aperghis " les guetteurs du son"** for 3 speaking percussion players, who discover while acting the world of sound. They play only with their hands.

- 4.) **Instruments** available: 3 big stand tom , 3 pedal bass drums, and 3 small extra instruments of your choice.
- 5.) If you need further information please contact the impuls office at **office(at)impuls(dot)cc**

Ernst. Composition commissioned by the Ernst Krenek Institute

We are happy to announce that Greek composer **Zesses Seglias** was selected for this program.

The **Ernst Krenek Institute** in Krems will **commission a composition** to a **participant** of the **composition class at impuls**. 8th International Ensemble and Composers Academy for Contemporary Music. After a three-week visit at the Institute in Krems and in depth study of composer Ernst Krenek, a piece for a chamber music ensemble should be composed.

Requirements:

- 1.) Composition (of 10-15 minutes) for a chamber music ensemble (5-7 musicians), which should contain parts for string, woodwind, percussion and/or piano (at least three out of the four instrumental groups have to be chosen).
- 2.) Three week residency at the Ernst Krenek Institute, with Ernst Krenek's work providing the impulse for the creation of an independent composition.
- 3.) The deadline for submission of the score and parts is the end of 2013.

The commission includes:

- 1.) 2,500 EUR
- 2.) A three-week visit to Krems (including accommodation and travel expenses)
- 3.) Premiere of the new piece at a concert of Klangforum Vienna

The composer will be selected during the impuls Academy in February 2013. (It is not necessary to apply for this selection).

For more information contact:
 Veronika Grossberger
 v.grossberger@krenek.com
www.krenek.at

Composer Exchange Program

We are happy to announce that after the participation of **Chris Swithinbank** at the impuls Academy in February 2013, Mexican composer **Samuel Cedillo** was selected to participate in the Royaumont's Composition Session 2013, lasting from Monday, August 26th to Saturday, September 14th, in return.

For 2012/ 2013 and 2014/2015 **impuls** and **Fondation Royaumont/Voix nouvelles** in France have established an **exchange program** for the support of **young composers** of excellence.

impuls 2013 (and also impuls 2015) will host one of the participants of Royaumont's Composition Session 2012 respectively 2014, in return one of the composition participants of impuls 2013 and one of the composition participants of impuls 2015 will be invited by Royaumont in September 2013 respectively 2015 and profit from all the offers this established program holds.

The composers selected are offered free academy access, free lodging and coverage of trip (maximum € 500.- or as agreed on).

Please note that it is not necessary to apply for this program nor to send any specific material. The selection will be made amongst all impuls participants in general.

For more infos on Fondation Royaumont/Voix nouvelles please click [here](#)

Yoga for Musicians

with **Eva Furrer**
February 11th - 18th, 2013

„**Yoga for Musicians**“ is a **daily, developing class**, lasting from Monday, **February 11th till Monday, February 18th, 2013, 8.30 to 9.30 am** at KUG, offered by **Eva Furrer**, tutor also of the flute-class at impuls Academy 2013.

- No previous experience with yoga is necessary.
- Participants can take a small breakfast before the class.
- After the class some fruits and tea will be provided.
- Participants must bring along a suitable Yoga-mat.
- Due to the big interest the number of participants has been enlarged to a maximum of 25 participants.
- Contribution for the whole course per person: € 50.- (including taxes, fruits and tea; to be paid at the beginning of the class)
- For registration please contact the impuls-office, [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc).
- If you have any questions about the yoga class please contact Mrs. Eva Furrer directly: [eva.furrer\(at\)aon\(dot\)at](mailto:eva.furrer(at)aon(dot)at) and have a look also at www.lujong-yoga.at/en/Vita.html

LU JONG (Tibetan Healing Yoga) functions on three levels: physical, energetic and mental. During the yoga practice, our concentration moves from "outside to inside". Therefore, we shift our senses from the outside world to inside our bodies. We learn to feel ourselves, to listen to ourselves and to find the source of inexhaustible strength and our center.

The five basic exercises of LU JONG to balance the five elements are particularly effective in the prevention of health problems, above all in people that experience chronic stress. In Tibetan Medicine, the disruption of the inner winds (lung) is understood to negatively affect the balance of the five elements and the three vital fluids or principal energies (wind, bile and phlegm). This manifests itself as a disruption of our internal powerhouse and is followed by physical and psychological disease (weak immune system, chronic back pain, digestive problems, insomnia, trouble concentrating etc).

In the eyes of western medicine, stress is defined as a physical reaction to external or internal burdens. Musicians are often placed under enormous strain for extended periods of time, for example, striving for perfectionism, intense work and endurance pressures, exaggerated awareness of duty, noise, bullying and so on. The so called "Burnout Syndrome" is described as total emotional exhaustion, the feeling of estrangement from one's self and/or experiencing other adverse reactions and a diminishing capacity to function (or increasing dissatisfaction with performance). "Burnout" refers to a concept of our core energy and means the burning out of fuel elements due to overheating or a decline in cooling. In TibetanTantrayana burnout is understood as a closure of the energy channels whereby the free flow of energy in the body is inhibited. This impacts the physical, energy and mental levels.

Lu Jong – Exercises:

Lu Jong exercises concentrate mainly on the movement of the spinal column, our powerhouse or battery. The spine is stretched, turned and bent in every direction. Lopsided, unbalanced stresses and strains, such as those, caused by playing an instrument, are evened out, damage caused by long periods of sitting, bad posture and tension are counteracted. The energy channels become permeable again, blockages are released, and the five elements and the body energies are brought back into balance.

http://www.lujong-yoga.at/en/Yoga_for_Musicians.html

Special Workshop: Composition beyond Music

with Peter Ablinger (+ visual accompaniment by Christine Schörkhuber)	"Composition beyond Music" by no means excludes "music", but above all it is an opportunity to reflect on presentation forms for acoustic works, for sound compositions that go beyond the classic concert setup.
first meeting 5.-7.10.2012 + workshop 9.-20.2.2013	Field recordings, site-specific compositions and installations, the presentation of sounds, sound production as a social pattern, the essentials of sound and music, music without sounds, technology and research into source material, the body in music, archaeoacoustics, sound and other media, perception and reality - these are just some of the potential themes to be explored, elaborated, and presented by the participants in their own works in this workshop series that combines theory and practice. The direction and focus of each workshop will ultimately be determined by the individual concepts and ideas of the participants and also depends on the available venues, galleries, and performance possibilities.
video by Christine Schörkhuber	
workshop participants: Daniel Lercher Rio Mäuerle Ricardo Eizirik Amadeus Regucera Jamie Hamilton Sivan Eldar Max Bogner Inigo Giner Miranda Jeffrey Brown	<p>The workshop is meant to encourage the critical analysis of musical preconditions and practices so that the participants will be inspired to discover alternative forms of sounds and listening through the aesthetic examination of such practices.</p> <p>Consequently, the workshop is not only open to composers, sound artists and musicians but also to participants from other disciplines, provided that they are interested in making reference to or integrating sound into their work. (Peter Ablinger)</p> <p>Peter Ablinger's workshop will be accompanied by visual and sound artist Christine Schörkhuber at impuls 2013. Mrs. Schörkhuber will make use both of the process of discussion, ideas, materials, creation and final presentation of the works to be realised during impuls in order to work on some sort of „artistic, personal documentation“ of this project per video.</p> <p>The workshop is a special project developed by impuls and set up within the EU project and network Ulysses and will be organised also by four partners of impuls (Gaudeamus Muziekweek, NL, Utrecht / IMD, DE, Darmstadt / IRCAM, FR, Paris / Time of Music, FI, Vitsaari) during the upcoming three years (with different participants in four different places of course). The results of all workshops will then be compiled (for documentation use respectively further presentations in the format of videos respectively other formats being developed during the process) and represent different perspectives on the topic by approximately 40 international young composers/artists taking into consideration also the site-specific conditions of each place respectively specifics of each workshop and organisation.</p> <p>Conditions at impuls 2013: The workshop is restricted to a small group of about 8-10 composers/artists, who have to register as participant for impuls first. The Academy fee to be covered is the same as for all other participants of impuls. However costs for material necessary to be purchased or rent for the realisation of the works at impuls 2013 can be at least partially reimbursed by impuls (please check conditions for that when really signing up for the program).</p> <p>As the program and supervision by Peter Ablinger is a very intense one (both with individual tutoring as well as lectures and discussions as a group on a permanent basis accompanying the actual realisation of works on spot) participants of this program will get only one additional private lesson by one more impuls tutor. However they are of course free to attend all other offers (such as group lectures and discussions, concerts etc.) open also to all other participants at impuls.</p> <p>The participants are advised to make use of and attend a preceding meeting in Graz (autumn 2012/period 5.-7.10.2012) to already meet with Peter Ablinger, Christine Schörkhuber and the other participants, check out the site-specific conditions, get general infos and attend first lectures by Peter Ablinger in order to prepare for the final working period during impuls in February 2013. In between this first meeting and impuls the participants are requested to develop specific ideas to be realised during the impuls Academy and also being presented at the impuls Festival.</p>