

Academy 2015

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 impuls . 9th International Ensemble and Composers Academy for
 Contemporary Music 2015

Daily Lectures, Workshops, Presentations, Discussions ...

Daily Festival Program

Special Academy Programs

Within the Academy impuls holds a couple of special programs for registered participants of impuls 2015, 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.

For detailed programs please click

- 1.) Composition beyond Music
- 2.) translucent spaces. Space_Sound_Performance
- 3.) Performative Computer Music Practice and Exchange
- 4.) Ensemble Nickel in Residency Call for scores
- 5.) Reading sessions with Klangforum Wien and Enno Poppe
- 6.) Reading sessions with Ian Pace
- 7.) Interaction project for composers/flutists/percussionists
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- 18.) Clarinets +: a special program for composers and clarinetists
- 19.) On Percussion . Masterclass for composers with Christian Dierstein
- 20.) Ernst . Composition commissioned by the Ernst Krenek Institute
- 21.) Composer Exchange Program Fondation Royaumont
- 22.) Yoga for Musicians

further special programs will be announced continually.

Composition beyond Music

with Georg Nussbaumer "Composition beyond Music" was developed by Peter Ablinger and
 + Christine Schörkhuber, video impuls and by no means excludes "music", but above all it is an
 documentation opportunity to reflect on presentation forms for acoustic works, for
 + Winfried Ritsch, consultation sound compositions that go beyond the classic concert setup.

esc, Graz 2015 led by Georg Nussbaumer, the workshop will carry on to focus

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<p>until February 24th, 2015</p>	<p>to be explored, elaborated, and presented by the participants in their own works in this workshop that combines theory and practice. Direction and focus of the workshop will ultimately be determined by the individual concepts and ideas of the participants and also depend on and respond to the venue and its possibilities.</p>
<p>Participants: Benjamin Bacon Cindy Giron Vitalija Glovackyte Carlos Hernández Feliz Anne Macahis Goni Peles Daniel Portelli Benjamin Ryser Charles Underriner</p>	<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 looking through the history of music and music-making down to the archaic ground of human being and its artistic transformation, the eyes (and ears) not only on the sound and its effects but also on the means and meanings of their generation.</p>
<p>For Documentary Video by Christine Schörkhuber: click here</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.</p>
<p>here</p>	<p>„Composition beyond Music“ was offered in 2013 at impuls for the first time and back then was located at Kulturzentrum bei den Minoriten in the context of the imprinting cloister surroundings. The workshop was accompanied by video- and soundartist Christine Schörkhuber (check out her artistic video on “Composition beyond Music“ here). In 2015 a new location, the <i>medien kunst labor esc</i>, will offer a new working and presentation setting including not only a new spacial but also contextual situation, which again will allow different artistic focal points. <i>esc</i> is positioned in the very centre of Graz and at three sides is opening up to the city through its frontlines made out of glass. With this specific architectural feature the <i>esc</i> herefore encourage – after the seclusion and solitude of the cloister back in 2013 – to open up, explore and include the city with its sounds, architecture, population and social, geopolitical ... conditionalities in the new works to be developed during the workshop. Also the mission statement of the <i>esc</i> could serve as additional source of inspiration and as starting point (<i>esc</i>: “the central endeavor of the <i>esc</i> is the production of art; a central focus hereby lies on the exact observation and seismographic understanding of artistic processes, which capture socio-political developments (information and biotechnology, socioeconomic systems ...) and new technologies (hard- und software).</p>
	<p>The workshop is a special project developed by impuls and set up within the EU project and network Ulysses. It was/will be organised also by four partners of impuls (Gaudeamus Muziekweek, NL, Utrecht / IMD, DE, Darmstadt / IRCAM, FR, Paris / Time of Music, FI, Vitasaari) in between 2013 and 2015 (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 for Composition beyond Music at impuls 2015: The workshop is limited 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 2015 can be at least partially reimbursed by impuls (please check conditions for that when really signing up for the program respectively when</p>

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.

translucent spaces. Space_Sound_Performance

with Klaus Lang The general idea and starting point of this project is the attempt to develop new definitions of musical spaces through happenings positioned on the borderline of concert, installation and performance. Space arises out of sound, is defined by sound – and vice versa: sound develops into a translucent space, which is influenced and shaped again also by the site, which by itself again is defined also by its own sounds, noises and specific conditions for a performance. But it is not only the space per se, but also the temporality of a site that is influenced and changed by sound and the sound's own temporality.

February 14th - 22nd, 2015 presentation of results planned for February 22nd

Participants:
 Luciano Azzigotti
 Antonia Barnett-McIntosh
 Seongmin Ji
 Oliver Thurley
 Charlie Usher
 Alejandro del Valle-Lattanzio
 Jeff Weston
 Daniel Wilson

A central point also for this special program is to work with what can be found at a specific site on spot, not to intrude and impose, and only carefully and gently interfere with what these sites unfold themselves, and to open up to new sounds that are already at least potentially existing at specific sites.

Out of nothing so to say a huge, but dense net of sound spaces is spreading and also hereby defines a city – places like windows in another time and another space.

*

Each participant selected decides on a specific place – we try to develop a concept together, which will both combine the various parts and actions, but also to some extent influence the further progress of the individual projects. (Klaus Lang)

Conditions:

translucent spaces. is a special program for composition participants of impuls 2015. If instrumentalists or instrumentalists as performers and protagonists should be needed for the realisation of the individual projects originating from this program, instrumentalists of impuls can of course be included depending however on their availability and interest (please note that it will be up to the composers however to find volunteers and arrange details with them).

translucent spaces. is a special program of impuls 2015 open for approximately 10 composers. Starting on February 14th, 2015 Klaus Lang will work with the participants selected on a daily basis and lead them from a conceptual phase through a working period until the final realisation of the individual projects (the final performance/realisation of all projects is scheduled for Sunday, February 22nd within the impuls festival). As this program will be a very intense one, composers participating will only be offered one more lesson with another composition tutor. Of course all other offers (such as group lectures and discussions, concerts and other programs impuls holds) are open to the participants of this program as well.

How to apply:

- 1.) You have to register and be accepted as participant of the impuls Academy 2015 first.
- 2.) Please name your interest in participating in translucent spaces. already with your application or by sending an email to

Performative Computer Music Practice and Exchange

with David Pirrò + special support from Richard Barrett

February 15th to 22nd (as main PCM Workshop period)

15.2., 10.30: first meeting

IEM, Inffeldgasse 10, 8010 Graz

Participants:
 Jessica Aslan
 Joan Bagés
 Bernardo Barros
 Julie Delisle
 Davide Gagliardi
 Vincent Giles
 Martyna Kosecka
 Emma Lloyd
 Hanns Holger Rutz
 Idin Samimi Mofakham

Performative Computer Music (PCM) is a musical practice in which composition and performance are not considered separate activities. Performance in PCM means not only interpretation and staging of a text, but is understood as an integral part of the compositional process, which also includes the design of the instrument. As a consequence, the roles of performers, composers, and instrument builders merge in PCM. This workshop seeks to attract computer music practitioners (such as laptop performers), instrument builders, interface designers as well as composers and instrumentalists by offering a platform for exchange and reflection about their personal approaches towards PCM. Through presenting and mutually exploring their respective practices, the participants are enabled to further develop their virtuosity and insight in PCM. The workshop will start with an internal concert of the participants for the participants, followed by an in-depth analysis and discussion of the approaches presented. The rest of the workshop takes a quite open form, depending on interests of the participants. Various possibilities for performances in the context of the impuls academy exist and participants are encouraged to form small ensembles, possibly also with players of traditional instruments. Time and space can be allocated for participants to mutually engage with their approaches, by performatively exploring the others' instruments. The workshop will be held at the CUBE performance space of the Institute for Electronic Music and Acoustics (IEM). The CUBE is equipped with a 24-channel per phonic loudspeaker setup for advanced sound spatialisation and an 18-camera infrared motion capture system allowing bodily motion to be used as input for sound synthesis and processing.

The Workshop PCM was developed by Gerhard Eckel and David Pirrò (both IEM Graz). At impuls 2015 the Workshop will be held by David Pirrò with the special support by Richard Barrett.

As this program will be a very intense one, participants (if registered as composer) will only be offered one more lesson with another composition tutor. Of course all other offers (such as group lectures and discussions, concerts and other programs impuls holds) are open to the participants of this program as well.

How to apply:

- 1.) You have to register and be accepted as participant of the impuls Academy 2015 first.
- 2.) Please name your interest in participating in the Performative Computer Music Workshop already with your application or by sending an email to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc).
- 3.) Please send a short description of your performative practice underlining which are the relevant aspects you would like to address in the workshop.

Ensemble in Residency

with Ensemble Nickel
 Patrick Stadler: saxophone
 Yaron Deutsch: e-guitar
 Brian Archinal: percussion
 Rei Nakamura: piano

impuls 2015 and Ensemble Nickel invite 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 2015 in Graz on February 20th, 2015.

February 13th - 22nd, 2015 1.) composers must be registered in and accepted as participants

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Participants:
 selected for the concert, 20.2.:
 Jorge Diego Vázquez Salvagno
 Facundo Llompart
 Oliver Thurley
 + for reading sessions:
 Djordje Markovic
 Michele Sanna

Archinal: percussion / Rei Nakamura: piano

4.) Ad instruments: impuls will be able to supply a variety of common percussion instruments: marimba, vibraphone, tam tam (2), crotales, drum set, wood blocks, gongs (to be consulted specifically), concert bass drum, timpani (2). However, creativity is greatly encouraged. In case you are planning to use other sound sources with very specific instruments / specific objects please note that it might be necessary to supply them yourself! In any case please check special needs about specific instruments beforehand (send email both to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) and Brian Archinal, [brian.archinal\(at\)gmail\(dot\)com](mailto:brian.archinal(at)gmail(dot)com))

As to saxophone the following instruments are available: soprano, alto and tenor saxophone (all performed by Patrick Stadler, 1 musician only!)

Please note that no electronics will be available on spot.

Please also note that in case any piano preparation is planned do make sure it will by no means harm the piano.

5.) Pieces (regardless whether written for this occasion or already existing) handed in must be written for this specific Ensemble Nickel quartet instrumentation (thus no solos, duos, trio will be accepted). Also handing in pieces that include the full instrumentation of Ensemble Nickel plus 2 to 3 more instruments (as available at impuls – please check offer of instrumental classes) are allowed, but Ensemble Nickel will decide only in the end if they can include them as well time-wise.

The length is restricted to a 8 to 10 minute maximum

6.) scores and parts must be submitted in electronic form (PDF) no later than October 15th, 2014 to both [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) and ensemblenikel@gmail.com

7.) The selected composers will be notified by end of November at the latest. All composers selected need to bring along both the score and parts in a printed version directly to impuls in February. The material has to be made available to the Ensemble and impuls for free.

8.) Ensemble Nickel will be present at impuls from February 13th to 22nd, 2015, amongst others to work on the pieces selected and perform part of them at the impuls Festival on February 20th. On February 21st they will open up an additional day for feedback to composers and discussion, also reading part of the pieces not performed the day before.

This program has been developed for and is part of the Ulysses-Network-Projects.

Reading sessions

with Klangforum Wien
 and Enno Poppe

February 14th, 2015:
 10.00-12.30 Session 1
 joint lunch with the composers
 14.15-16.45 Session 2

Laboratory of Colors

With the special program Laboratory of Colors the Klangforum Wien and Enno Poppe are offering reading sessions of a special kind at impuls 2015: The main focus this time lies on experimenting, researching and working on and with sound (precisely the sound of an ensemble), and related to that on questions concerning instrumentation, timbre (of single instruments but also on various combinations of instruments) ... and new qualities of sound which are generated for instance by specific playing techniques.

All composer participants of impuls 2015 are invited to 1.) hand in short and self-selected sections of works which are at the moment in the process of realisation (or of already existing and finished compositions, or short sketches of new compositional ideas), 2.) to formulate arising actual questions on these sections and 3.) also already add alternative solutions for these sections (f.e. concerning

Participants:
 Murat Çolak
 Nina Fukuoka
 Martin Loridan

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- 2.) please also add your specific questions and personal concerns coming along with these sections and variations
- 3.) no solo works or pieces for very small ensembles are excepted (the main goal is to work in the context of ensemble playing): thus the absolute minimum is the usage of 6 instruments
- 4.) following instruments are available: (attention: all instruments are only available once!): violin, viola, cello, double bass, flute (also piccolo, alto, basso), oboe (also cor anglais), clarinet (also contrabasso), bassoon, saxophone (alto, tenore or baritone), horn, trumpet, trombone, harp, accordion, piano
- 5.) Deadline: November 30th, 2014. Please send the score and parts of your chosen section as well as the variations and your questions and needs as pdf to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) and let us know already in advance that you will participate in this program.
- 6.) If you want to send the whole score in addition to the material requested: please do so only in form of a link for download (link to be sent to office@impuls.cc)
- 7.) Please bring along your selected sections (score and parts) also in a printed version (2 copies) to the Academy in February.
- 8.) All applying composers are asked to be continually present at the reading sessions. The selection of the pieces will take place directly on spot. This program is offered only for active composer participants of the impuls Academy. But of course all instrumentalists of the Academy are very welcome as listeners and discussion participants as well.

Reading sessions

- | | |
|---|--|
| <p>with Ian Pace</p> <p>22.2., 10.30-13.00
first meeting
KUG room 2.15</p> <p>23.2., 10.00-12.30
(if additional meeting needed)
KUG room 2.15</p> | <p>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.</p> <p>Conditions:</p> <ol style="list-style-type: none"> 1.) You have to register for impuls 2015 as a participant of the impuls Academy first. 2.) Please announce your interest and participation in this program to the impuls office (office(at)impuls(dot)cc). 3.) Please email your pieces for piano solo to office(at)impuls(dot)cc till December 10th, 2014 at the latest and also bring them along again to the Academy in a printed version (2 copies). |
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Interaction project for composers/flutists/percussionists

- | | |
|---|--|
| <p>with Dieter Ammann,
Eva Furrer and
Christian Dierstein</p> <p>Schedule:</p> <p>February 14th 10.00-12.30:
first meeting for all composers,
flutists and percussionist: first
presentation of workshop and
concepts</p> | <p>All composers participating in impuls 2015 are invited to hand in a concept for a new piece for percussionist(s) and flutist(s) until November 30th, 2014 at the latest (duo up to quartet), including at least one flutist and one percussionist, length of pieces should not exceed 7 minutes in the end.</p> <p>The composers selected will then develop their concepts on spot at impuls under the guidance of tutors Dieter Ammann, Eva Furrer and Christian Dierstein and also work directly with the instrumentalists of these classes with the aim of a final presentation in public during impuls (most likely scheduled for February 22nd). In addition to these newly created works also Dieter Ammann's "A (tenir) tension" (2002) will be worked on, which could be considered as point of reference also for the new concepts (of</p> |
|---|--|

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instrumentalists under the guidance of tutors (additional rehearsals possible still if really necessary; on each project we will work at least 4 times - one hour each / plus the general rehearsal

February 22nd: final rehearsals (1-2 hours per piece, with final feed-back of Mr. Ammann, Furrer & Dierstein) and Public Presentation (time tbc)

Participants:

Murat Çolak
Victor Coltea
Pablo Galaz
Dylan Lardelli
Giulia Lorusso
Fernando Manassero
Maria Teresa Treccozi
Juan Camilo Vásquez

and
the flutists and percussionists
of the impuls academy 2015

below

Conditions:

- 1.) Only participants of the impuls Academy 2015 can hand in their concepts.
- 2.) If you want to participate in this special program as composer, please send a short message to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) to announce your participation already early in advance (concern: "interaction project"). Please then send your concept per email (pdf) to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) until November 30th, 2014 at the latest. A selection amongst the concepts handed in will be made by Dieter Ammann, Eva Furrer and Christian Dierstein. Composers will be informed by January 7th at the latest, if they have been selected for this program.
- 3.) Instrumentalists must not sign up for this program separately.
- 4.) Please note that an active participation in this program for composers is equivalent to a private lesson with Mr. Ammann.
- 5.) Concept: please take the chance to try out ideas and don't hand in a finished piece. We would like to get a text or/and description or/and musical sketches of your ideas only!
- 6.) Ad instruments available (you must at least use one flute and one percussion, maximum however is 4 performers/quartet):
 - FLUTE: piccolo, flute in C, alto flute, bass flute
 - PERCUSSION: please note that the sets given below must not be mixed/combined if only used for one player. You also must not necessarily use all instruments given in the set, but can add up to 3 other instruments (it might then be necessary however to supply very unusual instruments yourself). If you use two percussion players, you should use both sets given. If you should use more than 2 percussion players you should either use these extra instruments in an additional new set or let the 3rd performer use the instruments of the other 2 sets.
- Set 1:
Marimba, 1 Octave Crotales c4-c5 (high Octave), Bell Tree, Tam Tam (med-big), Chinese Gong, Splash Cymbal, Snare Drum and/or
- Set 2 :
Vibraphone, Carillon, small Triangle, Splash Cymbal, Tamburin or small Bongo, Surdo or large Tom Tom, 3 small objects (one metal, one glass, one wood)
- 7.) If you need further information please contact the impuls office at [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc)

Special program for composers and voices

with Andreas Fischer

Andreas Fischer is offering a program specially designed for composers and voices (of course also other instrumentalists are welcome to attend the meetings if interested). The workshop will not only give valuable information on writing and working for and with singers and vocal ensembles in general, but also interconnect voice and composer participants to check on sketches developing on spot and pieces handed in beforehand (be it for voice solo, voice duos, voice trios or maybe even for vocal ensemble; available voice ranges at impuls depend on participants, but we do hope to have a variety on spot).

Schedule:

15.2., 17.00-19.00: Lecture by Andreas Fischer, opening up also to questions and discussion

16.2., 17.00-19.00:

Continuation of process and checking on pieces handed in by composers beforehand as well as preparing ideas for new sketches to develop on spot

Conditions:

- 1.) If you intend to participate in the program (open to registered participants of the impuls Academy only!), please send a short message to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc), concern: Composers + Voices
- 2.) In case you even want to hand in an already existing piece (voice

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depending on needs and
development of project to be
discussed with Andreas Fischer
directly)

Notation seminar

with Clemens Merkel Analysis of scores written for string instruments by participants and practical advice on:

February 16th, 2015 - concept versus readability
10.00-12.30 - general and specific rules of string instrument notation
room still to be confirmed - notation of extended techniques, harmonics etc.
- production of score and performance material
Further dates for meetings will - advice on efficient use of rehearsal time with ensembles
be scheduled on spot then
(please check hang-outs on Composers are welcome to sign up in advance (send email to
central billboard for further office(at)impuls(dot)cc, concern: Notation Merkel) and hand in
dates) pieces that might be of interest to be discussed on spot. All of these
pieces (scores and parts) need to be brought along in printed version
to Graz then.

Call for scores: Piano only

with Anna D´Errico Anna D´Errico, pianist of Ensemble Interface, is not only joining
impuls again as répétiteur, but is also looking for works for piano
solo written by participants of impuls 2015. Thus all composers
Participants: are welcome to quickly send us their compositions for piano, that
selected for the concert, 19.2.: might also be considered for a performance by Anna D´Errico
Luciano Azzigotti during impuls on February 15th.
Rocco de Cia
Juan de Dios Magdaleno Please announce your interest in this call and send the pieces as
pdf to office(at)impuls(dot)cc (concern: pieces for Anna D´Errico).
The pieces will be considered in order of application and should
not arrive later than at the beginning of December (of course it
is possible to hand in the same pieces for both this call and Ian
Pace´s reading sessions.)

Call for scores: Works for oboe(s) and english horn

with Ernest Rombout Composer participants are welcome to hand in works (new or
already composed ones) for oboe(s) and/or english horn (be it
solo pieces or works for up to 5 musicians). A selection of these
Participants: works will be discussed and rehearsed by participants of impuls
Can Bekir Bilir under the guidance of Ernest Rombout and might even be performed
Gianni Bozzola in the end.
Eric Skytterholm Egan You are welcome to send your pieces right away. Please be so kind
to announce your interest in any case to office(at)impuls(dot)cc
and hand in your piece per E-Mail (pdf) to office(at)impuls(dot)cc
until January 15th at the latest. In case your piece is chosen
please bring along two printed copies in February, the score will be
made available to all participants already beforehand per pdf.
Oboists don´t have to register separately.
If you need further information please contact the impuls office at
office(at)impuls(dot)cc.

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Lecture & presentation be an additional lecture coming along with the sessions in which the music will be read from scratch. Possibilities and also problems arising for example from notation or technical and instrumental specifics given will be discussed together and a lively exchange in between composers and musicians encouraged.

18.2., 12.30-15.00:
Workshop

19.2., 12.30-15.00:
Workshop

All composers are invited to listen and also come to the lecture, but active participation will be limited to 8-10 composers (and a selection of sketches might have to be made). Composer participants of impuls 2015 are asked to announce their interest in this workshop (please write a short email to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc), concern: brass) and hand in sketches until January 20th at the latest (please send your pdf to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc)).

Instruments available: trumpet, trombone, horn.

Sketches can be drafted for solo instrumentation or using up to 3 trumpets, 3 trombones and 1 horn as maximum. Any combination out of these instruments are of course welcome as well.

Double bass only / Call for scores

with Dario Calderone Composer participants of impuls are invited to hand in new pieces for double bass solo (also revisions/new versions of already existing works will be accepted) / acoustic pieces preferred / no (elaborate) electronics possible at all / (for example simple amplification with simple stereo pa-set up please check possibilities beforehand). There is no restriction given concerning the duration of these pieces and also not concerning the notation etc. itself (a concept piece, piece with open duration, graphic score ... might be just as interesting as a completely notated piece of an average duration of +- 8 minutes).

At the impuls Academy Dario Calderone will then offer a reading-session for all composers of this program (other listeners welcome as well of course), hereby also giving a holistic feedback on the pieces handed in, and – still depending on the compositions of course – will work on a selection of them more intensively together with the composers and perform at least two of them on spot. Again depending on the compositions handed in a selection will also be worked on by the instrumental participants under the guidance of Dario Calderone and might even be performed also by them in the end.

This program has been developed for and is part of the Ulysses-Network-Projects. At least one of the composers selected through this call shall be commissioned a work for double bass and at least one, possible more, will also then be performed by Dario Calderone at Gaudeamus in Utrecht as partner organisation of impuls in 2015.

Conditions:

- 1.) You have to register for impuls 2015 as a participant of the impuls Academy first.
- 2.) Please announce your interest and participation in this program to the impuls office ([office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc)).
- 3.) Please email your pieces for double bass solo as pdf to [office\(at\)impuls\(dot\)cc](mailto:office(at)impuls(dot)cc) till November 30th, 2014 at the latest and also bring them along again to the Academy in a printed version (2 copies).

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later instrumentalists and composers in Marcus Weiss´ and Lars Mlekusch´s class.

Participants: Conditions:
 Martin Bauck 1.) Composers have to register for impuls 2015 as a participant of
 Gianni Bozzola the impuls Academy first.
 Alican Camci 2.) If you want to participate in this program, please send a short
 Murat Colak message to office(at)impuls(dot)cc, concern: composition for
 Gerardo Gozzi saxophone +. Send then compositions (only pdf) per E-Mail to
 Mauro Hertig office(at)impuls(dot)cc till October 15th, 2014.
 Daniel Portelli 3.) Duration of piece: maximum of 5 to 10 minutes / Saxophones
 Javier Quislant Garcia available: soprano, alto, tenor saxophone, baritone
 Oliver Thurley 4.) The scores selected will be made available to instrumentalists
 participating for free.
 5.) The composers selected shall bring along the score and parts in a
 printed version to impuls as well.
 6.) For further information please contact the impuls office at
 office(at)impuls(dot)cc.

Viola + / Call for scores

with Ulrich Mertin All composer participants of impuls 2015 are invited to hand in
 exact dates to be published pieces for viola solo, viola ensemble (up to viola quartet, trusting
 later there is enough participants) and also chamber music (up to
 quartet size as well) with viola and other instruments, that are
 present at impuls (check classes offered here). You are welcome to
 write new pieces for this occasion, but in general also already
 existing works can be handed in. The selected pieces will then be
 Participants: worked on in Ulrich Mertin´s class bringing together composers and
 Ethan Braun instrumentalists; a special focus will be put on notation and
 Léo Collin interpretation as well as specifics of the viola. In addition to that the
 Facundo Llompарт selected works will also be part of a special workshop-program,
 Martin Loridan where the pieces and interpretations will be performed and
 Lorenzo Troiani discussed also in public under the guidance of Ulrich Mertin.
 Tomoya Yokokawa For interested musicians and composers Ulrich Mertin will also offer a
 lecture (length approx. 2 hours; the exact date will be published
 later) on the contemporary music scene in Turkey and talk about his
 work with the Hezarfen Ensemble based in Istanbul.

Conditions:
 1.) You have to register for impuls 2015 and be accepted as
 participant of the impuls Academy first.
 2.) Please announce your interest and participation in this program
 to the impuls office (office(at)impuls(dot)cc).
 3.) Please email your pieces to office(at)impuls(dot)cc till
 November 1st, 2014 (score as pdf) at the latest. Parts are then
 due to December 1st if selected and so is a printed version (2
 copies) of all material (to be brought along directly to the Academy
 in February).

Voice solo / Voice +

with Petra Hoffmann All composers participating in impuls 2015 are invited to hand in a
 short piece either for voice solo or voice duo or voice +
 first meeting: instrument(s).
 15.2., 10.00-11.00 The pieces selected will then be worked on during impuls by both
 class of Petra Hoffmann singers/instrumentalists and composers in Petra Hoffmann´s class
 we ask especially all for voice and enrich the exchange and transfer of knowledge

impuls academy

Huihui Cheng office(at)impuls(dot)cc, concern: Voice solo / Voice + to announce
 Victor Alexandru Coltea your participation already early in advance. Please then send your
 Rocco De Cia piece per email (pdf) to office@impuls.cc. Deadline: November
 Eric Skytterholm Egan 15th, 2014 at the latest. In case of selection please bring along a
 Martyna Kosecka printed version (score, parts) of material in February as well.
 Marc Neufeld 3.) Length of piece: approximately 3-4 minutes
 Jorge Diego Vazquez Salvagno 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 2015
 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. Also there is no restriction as
 to choice of words.
 9.) If you need further information please contact the impuls office
 office(at)impuls(dot)cc

Contrabass clarinet only

with Ernesto Molinari Being a rather young instrument within the family of clarinets the
 contrabass clarinet is still looking for its repertoire to grow. Thus
 Ernesto Molinari is offering to work on a selection of solo pieces for
 first meeting: contrabass clarinet by composer participants of impuls 2015,
 16.2., 13.00-15.00 hereby also giving some valuable feedback in concern of notation,
 teaching room Molinari, technical specifics and interpretative approach amongst others. The
 KUG . Brandhofgasse 21 working process and its results are open to the composers as well as
 to instrumentalists interested to join.

Please send your scores to office(at)impuls(dot)cc until November
 30th, 2014 at the latest and be so kind to already announce your
 participation to the same address beforehand. If chosen please bring
 along 2 printed copies in February.

Clarinets +: a special program for composers and clarinetists

with Ernesto Molinari Composer participants and clarinetists will have a chance to meet in
 Ernesto Molinari´s clarinet class in order to discuss, work on and
 18.2., 18.30 perform pieces handed in and selected in advance and profit from a
 meeting at KUG room 1.20 lively composer-interpreter-exchange.
 with open end Thus all composers participating in impuls 2015 are invited to hand
 in pieces for clarinet solo, duo, trio ... up to clarinet septett or
 19.2., 18.00-19.45 alternatively also for clarinet and oboe or English horn. Please
 meeting at KUG room 1.20 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:

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](mailto:office(at)impuls(dot)cc).

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 specialities of music-theatrical forms. Specially for composer participants of impuls 2015 Mr. Dierstein will thematize particular new techniques on percussion-instruments as well as striking techniques and tools. Duration of Masterclass: approximately 2 hours.

February 24th, 12.00-14.00
Mumuth, Proberaum

Ernst . Composition commissioned by the Ernst Krenek Institute

selected composer: Benjamin Scheuer
www.benjamin-scheuer.de

The Ernst Krenek Institute in Krems will commission a composition to a participant of the composition class at impuls . 9th 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 2015.

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 2015. (It is not necessary to apply for this selection).

For more information contact:

Antje Müller
a.mueller@krenek.com
www.krenek.at

Composer Exchange Program

For 2012/ 2013 and 2014/2015 impuls and Fondation

impuls academy

Royaumont in August/September 2015 (24.8.-12.9.2015) 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](#)

Please note: Due to an important restructuration in the artistic direction in Royaumont for contemporary music – Voix nouvelles, it has been decided that the Session de composition of Royaumont could not take place in 2015. Therefore the student exchange program between Royaumont and impuls Academy could not be realized this year.

Yoga for Musicians

with Eva Furrer
February 15th - 21st, 2015

„Yoga for Musicians“ is a daily, developing class, lasting from Sunday, February 15th till Sunday, February 21st, 2015, 8.30 to 9.30 am at KUG, offered by Eva Furrer, tutor also of the flute-class at impuls Academy 2015.

- 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

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