

**Marco Momi**  
**Almost Nowhen, 2014**

world premiere, commissioned by impuls



Marco Momi © Guido Suardi

Almost Nowhen is part of a series (Almost) started in 2010. The relationship with sound (grown in the Iconica series) remains as fingerprint and becomes a familiar and elective haven from which to start anew. Following a line on the horizon that is far from the habits, trying to reach what is pure, quiver, vanishing, or the recollections before the dying (Almost Requiem). If the Iconica collection partially shows the desire of anonymity, the Almost pieces test the research of a place (and a time), in which the look on the contemporaneity try to remain lucid regarding the dynamics of the same. There is no research of archetypes but the wish to find a temporal placement that could satisfy the need of doubting on efficacy of own acting on contemporary. The expression responds to a need of exactitude but in its definition claim his living in what remains from the disorientation.

In Almost Nowhen there is the love for the storytelling, as organic emersion of essence with narrative properties, as the trajectory of a gaze throughout a landscape almost lacking of temporal definition.

Marco Momi

**Marco Momi** [\*1978] studied piano, orchestral conducting and composition in Perugia, Strasbourg, The Hague, Rome, Darmstadt and Paris; in composition he has mainly studied with Fabio Cifariello Ciardi and Ivan Fedele. From 2007 to 2010 he studied and worked at IRCAM in Paris.

His works have been awarded in several international competitions such as Gaudeamus Music Prize, Seoul International Competition, Reading Panel IRCAM-EIC. In 2008 he received the Kranichsteiner Music Prize from the city of Darmstadt and for three times he has been candidated to compete for the Prix Prince Pierre de Monaco. Marco has been composer in residence at the Akademie der Künste Berlin and in Turin at the Fondazione Banna Spinola; in 2013 he is in residence in the season of the Divertimento Ensemble in

Milan. His music has been performed by Ensemble Intercontemporain, Neue Vocalsolisten Stuttgart, Accroche Note, Ensemble Modern Akademie, Ensemble Nikel, ASKO, Nieuw Ensemble, Itinéraire, Slagwerkgroep Den Haag, Taller Sonoro, Alter Ego, MDI, Algoritmo, Divertimento Ensemble, Marco Angius, Bas Wiegers, Marino Formenti, Robert HP Platz, Andrea Pestalozza and others, in festivals such as Musica Strasbourg, Ars Musica Bruxelles, Agora Paris, ManiFeste Paris, Warsaw Autumn, Culturscapes Basel, Music Today Seoul, IMD Darmstadt, Akademie der Künste Berlin, Gaida Vilnius, Venice Biennale, Bang on a Can New York, AudioArtCircus Osaka, Magister Ludi Moscow, IRCAM season, Tzlil Meudcan Tel Aviv, Gaudeamus Music Week, ZKM Karlsruhe. He received commissions from Institutions such as the French State, Radio France, Ernst von Siemens Foundation and ADK Berlin. His music is published by Nuova Stradivarius and since 2009 by Suvini Zerboni Editions, he recorded two monographic CD for the label Stradivarius coming out in 2013-2014. He is among the founders of the blog [www.nuthing.eu](http://www.nuthing.eu) focused on diffusion and promotion of contemporary music. Since 2007 he teaches in Italian Conservatoires.

[www.marcomomi.com](http://www.marcomomi.com)

## **Davor Branimir Vincze** **Plagiat, 2014**

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What is the difference between plagiarism and quotation?  
Is it 2 notes, 3 notes? One bar? An atmosphere?  
Virtual reality enables information flow in an unexpected way  
and with tremendous speed, so it is sometimes hard to tell  
who was the first to launch the idea.  
Many creatives break under the tons of information junk  
which they swallow every day on Twitter, Facebook and other  
social networks, until the finally even stop pretending to be  
original, openly admitting they had been inspired by  
somebody else.  
In times where we all are forced to cross-branch in order to  
survive, even your thoughts will be looted if you're not  
prepared properly. Once you find yourself in this cyber-mash  
it will be hard to build your own identity based on  
informational fragments graspable in a few seconds. If  
you're building upon more complex information, you are  
automatically demanding attention, concentration, reflection  
and deeper understanding of the matter. Do we nowadays  
need this qualities any more? Or is it enough to turn the  
cylinder and make one's own kaleidoscopic plagiarism?

Davor Branimir Vincze

As an artist I am fascinated by modern media and the way it changes human perception of its surroundings. The overload of useless information one can find while surfing the internet is being transformed into clots of notes, which together form a sort of musical lace. Semantically I often treat topics concerning hidden feelings, cravings and all those things one would like to do, say, make, but does not dare, and thus tend to use related texts.