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impuls . 10th International Ensemble and Composers Academy for Contemporary Music 2017

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 2017, 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.

- 1.) translucent spaces. Space_Sound_Performance
- 2.) Collaboratory
- 3.) $\textbf{ALMAT}\ .$ Algorithms That Matter
- 4.) Film+Music . Symposion Coaching Call for Scores
- 5.) Reading sessions with Klangforum Wien and Enno Poppe
- 6.) Ensemble Schallfeld in Residency
- 7.) Trio Accanto . Call for Scores + Workshop with Instrumentalists
- 8.) Special for Composers and Accordionists
- 9.) Voice solo / Voice + . Call for Scores
- 10.) Love Songs . Call for Scores
- 11.) Call for Scores . Composition for saxophone +
- 12.) Writing for Saxophone Ensembles . Workshop and Call for Scores
- 13.) Call for Scores . Works for oboe(s) and english horn
- 14.) Call for Scores . Double Bass in Dialogue
- 15.) Piano ++ . Call for Scores + Workshop-Forum
- 16.) Call for Scores . Guitar
- 17.) On Double Bass . Workshop
- 18.) Notation seminar
- 19.) Brass Themes . Lecture, Workshop, Call for Sketches
- 20.) On Percussion . Masterclass for Composers
- 21.) New playing techniques on the organ: Lecture and Demonstration
- 22.) Workshoppresentation Clex Contrabass Clarinet
- 23.) Piano Preparation Workshop for Composers and Instrumentalists
- 24.) $\mbox{\bf Ernst}$. Composition commissioned by the Ernst Krenek Institute
- 25.) Yoga for Musicians

Further special programs will be announced constantly.

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.

program: A central point also for this special program is to work with what can

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Linus Kristofer Svensson **Dakota Wayne**

another time and another space.

Yulan Yu

Jeff Weston 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 2017. 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 2017 open for approximately 10 composers. Starting on February 11th, 2017 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 19th 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 2017 first.
- 2.) Please name your interest in participating in translucent spaces. already with your application or by sending an email to offic(at)impuls(dot)cc with 1-2 scores as pdf of your favorite pieces until July 25th, 2016 at the latest.
- 3.) The selection of participants will then be announced by around end of August at the latest.

Collaboratory

coached by Stefan Prins Collaboratory is an 11-day intensive workshop for creative composer-performer-sound artists coached by Stefan Prins,

February 11th-21st, 2017

10.00-13.00 at esc (composition/installation/performance/...) through

presentation of results:

which has the following foci: daily group sessions 1.) developing of your own work-in-progress

(exception: 16.2., 15.00-18.00) a. process of dialogue with and feedback from all participants in daily presentations and group discussions, moderated by Stefan Prins

presentation of Workshop: b. one-on-one sessions with Stefan Prins

Feburary 17th c. experimentation at the Gallery Space ESC

10.00-13.00 2.) preparing a performance/presentation/installation of your Florentinersaal, KUG work-in-progress at a final event at ESC, and participating in the work of your colleagues where necessary and possible

3.) collaboratively developing and curating an overall February 19th dramaturgy/concept for the final event, in which all works are 17.00 presented/performed.

opened also February 20th, The projects ideally explore/use/include "other" media/performance 10.00-17.00 practices/presentation formats and make optimal use of the space. esc, Graz location and technical possibilities of the Gallery Space (see below for information and fotos on ESC.)

Selected participants for this 4.) Collaboration is a crucial element of this workshop: the selected program: artists not only share one space and equipement, but they also Aaron Butler share thoughts, energy, inspiration. This also has social and political Romain Chaumont dimensions. In a world in which the most important issues are more **Léo Collin** and more unfolding on a global scale (ecological threats, economical Athena Corcoran-Tadd models, ...), collaboration is of crucial importance to be able to

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Timm Roller Carlo Siega

which (first part of the week) each participant

presents/contextualizes his/her project, taking part in a dialogue and Julia Siffert feedback process with the entire group and (last part of the week) developing and curating an overall dramaturgy/concept for the final concert, in which all works are presented/performed

- afternoon and/or evening: working on your project in the gallery space + individual sessions with Stefan Prins (time slots will be filled in the course of the week)
- First Presentation planned for Feburary 19th, 2017 within the impuls Festival

Who can apply?

We are looking particularly for adventurous composerperformer-sound artists working in the fields of composition/performance/sound art/installation/..., who want to develop a project of their own AND are willing to fully engage in a week in which collaboration is central.

The applicants are responsible for performing/presenting their work, for which they can draw on help from the other participants. In extremis it's also possible to collaborate with other performers from the Academy, though that would be your own responsibility (and the performers of the Academy are already heavily leaned on to participate in the other Academy activities, so their availability is

Taking part in this workshop implies a big engagement and might make it impossible to actively participate in other projects of the Academy. This also implies that "Collaboratory" participants will not be granted the same amount of invidiual lessons with other tutors as regular participants.

The workshop will be open to a maximum of 12 participants

How to apply?

Announce your interest to the impuls office as soon as possible and send the following information to office@impuls.cc until October 15th 2016 at the latest:

- CV & bio
- short (max 1 page) motivation letter to participate in this workshop
- short letter including the following information:
- a.) have you already worked on similar projects (and if so, give some examples/links)
- b.) short description of the project you want to work on at the workshop and a preliminary technical rider of the needed material (check with the impuls office for tech rider of the ESC gallery / please be aware that the available equipment might have to be shared amongst the participants and for special needs or equipment and material that is not available at ESC you you will have to provide it yourself!)

Info on the Gallery Space: ESC medien kunst labor:

ESC 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 esc herefore encourage 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 esc could serve as additional source of inspiration and as starting point (ESC: "the central endeavor of the esc 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).

Pictures, floor plans

Co-funded by the Creative Europe Programme of the European Union

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February 11th-19th, 2017 ("algorithmic composition"), we look at them as performing entities whose consequences are irreducible to models. Algorithms "matter" iem, Graz in the sense that matter and meaning cannot be distinguished, they may be moulded and they may unfold material in an ecosystemic

Selected participants for this way: Materials become a new source for transformation. program: This workshop seeks to attract computer music practitioners, sound Alyssa Aska artists and composers by offering a platform for exchange and Laura Endres reflection about their personal approaches towards algorithmic A. Fernández Rodríguez experimentation. The participants are enabled to further develop **Davide Gagliardi** their approaches, where special emphasis is given to the reciprocal **Brian Garbet** coupling of their respective systems. The workshop starts with an Phivos-Angelos Kollias internal presentation of the participants for the other participants Frédéric Le Bel and tutors, followed by an in-depth analysis and discussion of the Matteo Polato different approaches. The rest of the workshop takes a semi-structured form, open to adaptation to the interests of the participants. Focus will be on the mutual engagement and the production of connecting points between systems, using both data and sound links. At the end, concert slots within the impuls festival are allocated for the participants to present either existing works or new works developed during the workshop.

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-channels periphonic loudspeaker setup for advanced sound spatialisation and an 18-cameras infra-red motion capture system allowing bodily motion to be used as input for sound synthesis and processing.

The workshop Almat was developed by David Pirrò and Hanns Holger Rutz (both IEM Graz) and will be realised together with Agostino Di Scipio.

How to apply:

- 1.) You have to register and be accepted as participant of the impuls Academy 2017 first.
- 2.) Please name your interest in participating in ALMAT already with your application or by sending an E-Mail to office(at)impuls(dot)cc (concern: ALMAT).
- 3.) Please send a description of your personal work in relation to the workshop's theme stating your previous experiences and describing employed computational approaches, their aesthetic motivation and possible ideas for connecting to other system (up to 500 words) and a **Curriculum Vitae** (again 500 words maximum). Please send both part to office(at)impuls(dot)cc until October 1st, 2016 at the latest.
- 4.) The selection of participants will be announced by beginning of November 2016.
- 5.) If selected please make sure you bring along your own computer, software, controllers and audio interfaces.
- 6.) Please be aware that the participation at ALMAT requires a daily presence and is to be considered as one of the very intense special programs. This implies that ALMAT participants will not be granted the same amount of invidiual lessons with other tutors as regular participants.

Film+Music . Symposion - Coaching - Call for Scores

Peter Tscherkassky

February 15th: Symposion Composer participants of impuls interested to learn more about the topic film+music are not only welcome to join a symposion on this February 16th-18th: topic scheduled on February 15th, but can also sign up for coaching Coaching with composer performer Jorge Sánchez-Chiong during the Academy Jorge Sánchez-Chiong (16.-18.2., schedule tbc still). Combined with these offers is a call for score for "L'Arrivée", a short experimental film by Austrian Yaron Deutsch filmmaker Peter Tscherkassky (length 2 min.), who will be present at (from Ensemble Nikel) impuls as well for several days (check Tscherkassky's Homepage + L'Arrivée on Youtube). The scores are to be developed only after the until August 31st, 2017: meeting and exchange in February (with a deadline set by August

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the person of Yaron Deutsch as well, will select at least one of the new pieces handed in by impuls Academy participants and include this new composition in their performance at impuls 2019. Infos on the whole project will be published later on.

If interested to join please get in touch with the impuls office (office(at)impuls(dot)cc) mentioning already if interested in the symposion and/or coaching by Jorge Sánchez-Chiong (equivalent one individual lesson) and/or writing for L'Arrivée.

Co-funded by the Creative Europe Programme of the European

Reading sessions

and Enno Poppe

with Klangforum Wien Conditions for the impuls Reading sessions with Klangforum Wien and Enno Poppe:

Jug Marković accepted.

February 11th, 2017 1.) You have to register and be accepted as participant for the 10.00-12.30 and 14.30-17.00 impuls Academy 2017 first and announce your interest in this special program to the impuls office.

- MUMUTH, Proberaum 2.) The works can but must not necessarily be written for this specific occasion. Also sketches or even part of works can be handed Selected composers for this in. Of course your work also does not have to include all instruments program: mentioned in paragraph 3.), but can be written for a smaller Alyssa Aska instrumentation. However it needs to convey the character of an Didem Coşkunseven ensemble piece - thus no small (chamber) music pieces will be
 - Giulia Monducci 3.) The instruments available for the reading sessions are as Antonin Servière follows (one musician per instrument only, except for violin where Eiko Tsukamoto two musicians are available!): flute, oboe, clarinet, bassoon, saxophone, horn, trumpet, trombone, violin, viola, cello, double bass, harp, accordion, piano, percussion

As to percussion: Only a small percussion set will be made available by Klangforum Wien and impuls. In case your piece should really require any other percussion instruments, you need to supply them yourself; same holds true for specific sound objects or other devices.

Please also note that no electronic equipment nor amplification is available.

- 4.) Scores (printed or well readable hand writing) must be sent as pdf to office(at)impuls(dot)cc until November 15th, 2016 at the latest.
- 5.) A commission consisting of members of Klangforum Wien will then choose some of the works handed in. The composers selected will be given notification by the end of 2016 at the latest and might be asked to also deliver the parts until January 15th as pdf per E-Mail. In any case the composers selected will have to bring along both score and parts to impuls then and agree that also copies will be made available to the other participants attending.
- 6.) The impuls Reading sessions with Klangforum Wien and Enno Poppe will take place on February 11th. In addition to that a lunch for further discussions is planned during the break that day. All impuls participants, be it composers or instrumentalists, are invited and welcome to attend the Reading sessions, profit from this program and participate in the discussions coming along with it.

Ensemble Schallfeld in Residency

with impuls 2017 and Ensemble Schallfeld invite young composers to Elisa Azzarà flute submit scores to be considered for rehearsals, reading sessions

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Maria Flavia Cerrato piano

Manuel Alcaraz Clemente

percussion

3.) the ensemble **line-up** and **instrumentation** will consist of: flute, clarinet, saxophone, violin, cello, double bass, piano,

to schallfeld(dot)ensemble(at)gmail(dot)com to announce your

Elena Kakaliagou horn percussion + conductor

participation.

Adrian Nowak harp 4.) As to flute, saxophone, clarinet and double bass the following Davide Gagliardi live specific instruments will be available (1 musician only!):

electronics and sound **flute**: piccolo, C flute, alto flute, bass flute

Leonhard Garms conductor both clarinet and bass clarinet

Peter Venus sound saxophone: soprano, alto, tenor, bariton

double bass: five string bass

Feedback + Reading Session:

18.2.2017 shakers (eggs, african shakers...) + kalimba + Cuban güiro + mark

percussion: tom-tom 20", tom-tom 18", tom-tom 16", tom-tom February 11th-19th, 2017 14", tom-tom 12", tom-tom 10" + bongos + djembé ca. 12", djembé Rehearsals: 11.-17.2.2017 ca. 6" + tambourino + darbuka + snare drum piccolo 13" + Concert: 17.2.2017 vibraphone 4 octave + carillon + triangle + opera gong + tam-tam + cymbals x3 + maracas + 5 wood blocks + flexatone + different

Selection for concert (17.2.) spot.

Sylvain Marty

Joan Gómez Alemany Please also note that in case any piano preparation is planned you need to make sure it will by no means harm the piano.

Please note that no electronics or amplification will be available on

Eiko Tsukamoto 5.) Pieces handed in (regardless whether written for this occasion or already existing) must be written for this specific Ensemble

Selection for reading session Schallfeld instrumentation. Only pieces for a minimum of five (18.2.) players will be accepted (thus no solos, duos, trios or quartets will Gianni Bozzola be taken into consideration). We encourage you however to include Hakki Cengiz Eren saxophone and double bass if possible.

Misakii Goto 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, 2016 to both office(at)impuls(dot)cc and schallfeld(dot)ensemble(at)gmail(dot)com.
- 7.) The selected composers will be notified by the end of November at the latest. All composers selected need to bring along both 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
- 8.) Ensemble Schallfeld will be present at impuls from February 11th to 19th, 2017, amongst others to work on the pieces selected and perform part of them at the impuls Festival on February 17th, On February 18th the ensemble will open up an additional day for feedback to composers and discussion, also reading part of the pieces not performed the day before.

Co-funded by the Creative Europe Programme of the European Union.

Trio Accanto . Call for Scores + Workshop with Instrumentalists

Schedule and venue to be

announced later on **Conditions**:

Selected composers for the impuls 2017 first.

with **Trio Accanto** impuls is hosting one of the most prestigious Marcus Weiss saxophone chamber music formations dedicated to contemporary music. The Nicolas Hodges piano trio has premiered more than 70 works and now offers the rare Christian Dierstein chance to participants of impuls 2017 to work with them (both percussion composers and instrumentalists are addressed for this program). As first step Trio Accanto is calling for scores amongst the composer Workshop with impuls participants of impuls 2017. From the pieces handed in Trio Accanto instrumentalists and will then select compositions to both work on and perform composers themselves, but also to be studied and presented by instrumentalists February 12th-19th, 2017 participating in the Academy.

- 1.) Composers have to register and be accepted as participant for
- 2.) If you intend to hand in a piece, please send a short message to Gianni Bozzola office(at)impuls(dot)cc to announce your participation already early Alberto Carretero in advance. Please then hand in your piece per E-Mail (score as pdf

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at the impuls Festival

in cooperation with open music

Selected composers for the concert: piano.

Vasiliki Legaki

exact instrumentation also has to be discussed and approved by Christian Dierstein. As to saxophone: Both soprano, alto, tenor and bariton are available. Please also note that in case any piano preparation is planned do make sure it will by no means harm the

- Misakii Goto 4.) Pieces may be both newly written and already existing ones. No restriction as to length given. However only trio pieces written for the specific line-up of Trio Accanto will be accepted (thus neither solos nor duos will be taken into consideration).
 - 5.) A selection will be announced by January 10 at the latest and the selected scores will then be made available also to the impuls
 - 6.) Instrumentalists are welcome to announce their special interest in the program, but donnot necessarily have to register separately. 7.) If you need further information please contact the impuls office at office(at)impuls(dot)cc.

Co-funded by the Creative Europe Programme of the European

Special for Composers and Accordionists

and Krassimir Sterev

Workshop then continues in

17.-18.2.: 10.00-13.00 19.2.: presentation within the

Campus and in the City)

venues will be announced later

coached by This special program is intended as an active collaboration between **Rebecca Saunders** musicians and composers, where specifically a close communication between these two partners is explored and developed on several levels. Principle points of focus include active

13.2. 10.00-12.00: collaborative exploration of the accordion, notational issues, and First Meeting for all musicians improvisation on chosen sound fragments. A maximum of 5 and composers involved accordionists and 10 composers are invited to take part, each accordionist will thus be working in a team with 2 composers. The groups will meet a number of times - this program is therefore a smaller groups as follows: rather intense one, counting on everyone's active participation. 13.2.: 12.00-15.00 The composers will explore and expand their prepared sketches or 14.-16.2.: 10.00-14.00 even start from scratch and develope new ones – naturally during the process of exchange and collaboration with the performers. The resultant miniature compositions of approximately 2-3 minutes will impuls Festival (Day on be presented to the public.

How to apply:

1.) composers and instrumentalists must be registered and accepted as participants of the impuls Academy 2017 to be considered.

Selected composers for this 2.) composers must then register for this program: please send an program: email to office(at)impuls(dot)cc to announce your participation. Maurizio Azzan Accordionists are welcome to name their special interest in this Antonia Barnett-McIntosh program, but do not need to apply separately.

Gianni Bozzola 3.) composers send a short cv, a recording of a solo or Sara Caneva chamber music piece - not necessarily for accordion! - (link to f.e. Alberto Carretero soundcloud preferred – please refrain from sending big files to this Wei-Chieh Lin address!) together with the relevant score (pdf file!). Deadline:

Nicholas Morrish Rarity August 30th, 2016

Katharina Roth 4.) composers will be selected and given notification by end of Giovanni Santini September. Selected composers shall then prepare a short Zeynep Toraman sketch with a clear focus on a single sound or musical gesture (one Wei Yang minute maximum!) for a piece they would like to develope together Tomoya Yokokawa with the musicians at impuls.

Voice solo / Voice + . Call for Scores

with Petra Hoffmann All composers participating in impuls 2017 are invited to hand in a

short piece either for voice solo or voice duo or voice +

First meeting: instrument(s).

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discussed at that meeting

Selected composers for this the impuls Academy first.

Anna-Louise Walton Academy.

Conditions:

- 1.) Composers have to register for impuls 2017 as a participant of
- program: 2.) If you want to hand in a piece, please send a short message to $\textbf{Rakhat-Bi Abdyssagin} \quad \text{office(at)impuls(dot)cc, concern: Voice solo / Voice + to announce}$ Nirmali Fenn your participation already early in advance. Please then send your Dario Pagliaricci piece per E-Mail (pdf) to office(at)impuls(dot)cc. Deadline: Katharina Roth November 15th, 2016 at the latest. In case of selection please Leonardo Silva bring along a printed version of the score plus also parts to the
 - 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, cembalo, accordion, (e-)quitar, 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 2017 are of course invited to attend, learn more about the specifics and possibilities of writing for voice, \dots 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
 - 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

Love Songs . Call for Scores

with **Andreas Fischer** In 1977 Claude Vivier wrote his "Love Songs". And he stated:

First Meeting with selected To be staged or not composers and voices: 13.2., To be felt not understood 16.30-19.30, Reiter-Kaserne further schedule for rehearsals Let tones from the others inspire your own.

and venue tba still Let the music flow out of you as if you were a kid.

Notation is only a reminder for certain states Selected composers for this never follow the signs but only their spirit. program: In this score you do what is appropriate for you to do

Michal Rebekka Muggli

Alyssa Aska and let the rest to the others. Always be in love!

Martin Ritter We encourage you as composer participants of impuls 2017 to hand in scores for voice (solo up to vocal ensemble) following Claude Vivier's thoughts. You are welcome to work with already existing music and to develop your own "cover version" of Love Songs or come up with your own original compositions for this topic. The same holds true for the texts used. And of course also Songs without Words (Lieder ohne Worte) are an option as well for this call.

Conditions:

- 1.) Composers have to register for impuls 2017 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, concern: Love Songs to announce your participation already early in advance. Please then send your piece per E-Mail (pdf) to office(at)impuls(dot)cc until December 10th, 2016 at the latest. In case of selection please bring along a printed version of your score plus parts to Graz as well.
- 3.) Length of piece: approximately up to 5 minutes

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scores will then be made available to singers and instrumentalists participating for preparation.

- 6.) For the rehearsals all composers participating in impuls 2017 are of course invited to attend, learn more about the specifics and possibilities of writing for voice, \dots 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
- 7.) Please note that the pieces must not necessarily be current ones or written especially for this occasion.
- 8.) If you need further information please contact the impuls office office(at)impuls(dot)cc.

Call for Scores . Composition for saxophone +

with Marcus Weiss All registered composer participants of impuls 2017 can hand in

and Lars Mlekusch works for saxophone duo up to saxophone quartet and also saxophone + 1 or 2 other instruments (e.g. e-guitar and accordion). First meeting: A few pieces out of these submissions will be selected, discussed and 11.2., 18.00-20.00 worked on in the class of Markus Weiss and Lars Mlekusch and might Room tbc also be presented in a concert.

Selected composers for this **Conditions**:

- program: 1.) Composers have to register for impuls 2017 as participant of the Gianni Bozzola impuls Academy first.
- Jakob Bragg 2.) If you want to hand in a piece, please send a short message to Alessandro Milia office(at)impuls(dot)cc, subject: Composition for Saxophone +, to Michal Rebekka Muggli announce your participation already early in advance. Please then Wingel Pérez Mendoza send your piece per email (pdf only!) to office(at)impuls(dot)cc until Eleni Ralli October 15th 2016 at the latest.
 - Giovanni Santini 3.) Duration of the piece: 5 10 minutes maximum. Available Antonin Servière saxophones: soprano, alto, tenor, baritone saxophone. Both works written especially for this occasion and already existing ones will be
 - 4.) The selected compositions will be made available to impuls instrumentalists for free.
 - 5.) The selected composers must bring along a printed version of the score and parts to the Academy in February.
 - 6.) If you need any further information, please contact the impuls office at office(at)impuls(dot)cc.

Writing for Saxophone Ensemble . Workshop and Call for Scores

February 18th, 2017

Participating composers for this program:

> Vladimir Korać Frédéric Le Bel Conditions:

with Lars Mlekusch Saxophone tutor Lars Mlekusch will meet up with composer participants of impuls 2017 to talk about specifics of composing for saxophone ensembles. Topics such as notation, instrumentation and 14.00-16.30 peculiarities of the different instruments will be addressed amongst room to be announced still others and questions from the composers will be answered. In addition to that composer participants are invited to hand in scores they have written for saxophone ensembles themselves, which then might be included in the workshop as starting point for discussions Gianni Bozzola and possibly could also be considered for future programs, be it at Nirmali Fenn impuls or with projects of Lars Mlekusch and Marcus Weiss.

- Alessandro Milia 1.) only composers registered and accepted as participants of the Pablo Peula impuls Academy 2017 can participate.
 - Weiwei Xu 2.) composers are asked to register for this program: Please send an email to office(at)impuls(dot)cc (subject: Saxophone Ensembles) to announce your participation. Please also mention if you intend to

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

spot

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 First meeting: solo pieces or works for up to 5 musicians). A selection of these 12.2., 14.30-16.30 works will be discussed and rehearsed by participants of impuls further dates to be arranged on under the guidance of Ernest Rombout and might even be performed in the end.

room to be confirmed 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 10^{th}**, 2017 **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.

Calls for Scores . Double bass in Dialogue

First Meeting: 12.2., 13.30-15.30

spot

room to be confirmed

program:

Alyssa Aska Joan Gómez Alemany Giulia Monducci

Michal Rebekka Muggli Wingel Pérez Mendoza **Martin Ritter**

Dakota Wayne

mit **Uli Fussenegger** Composer participants of impuls 2017 are invited to hand in **scores** either for 2 double basses or for double bass and electronics.

> impuls will provide a small PA with 2 speakers and a microphone. The computer however will have to be brought along by the

further dates to be arranged on composers, who will also be responsible for the technical realisations

on spot.

Please announce your interest in this workshop

Selected composers for this (office(at)impuls(dot)cc; subject: Double bass in Dialogue) and hand

in your pieces until November 30th, 2016 at the latest. A selection will then be worked on during the Academy in the class of Uli Fussenegger. Please note: only new pieces (maximum length 10

Øyvind Mæland minutes) will be accepted.

Piano ++ . Call for Scores + Workshop-Forum

with Anna D'Errico Anna D'Errico, pianist of Ensemble Interface, is offering a call for

Manuel Sánchez García

works written by participants of impuls 2017. Both pieces for piano Selected composers for the solo and piano plus up to 2 additional instruments are Workshop welcome. In the latter case please note that only instruments the 11.2: 15.00-18.00 Academy offers classes for and works that do not need a conductor

12.2: 10.00-13.00 will be taken into consideration.

20.2: 10.00-13.00 All composers are welcome to submit their compositions (both new further dates to be arranged on and already existing ones; length should not exceed 7 minutes). A spot selection will be made by Mrs. D'Errico, and selected pieces will be room to be confirmed worked on together with the composers during the Academy. Some Sylvain Marty of the works might be considered for performance during impuls. Alessandro Milia In addition to this, Mrs. D´Errico will also offer a Workshop-Forum Mauro Saleri open to all participants of impuls - both instrumentalists and composers – to discuss the pieces worked on, highlighting aspects of piano writing (such as sound possibilities, extended techniques, Selected composers for the notation, strategies to communicate musical ideas in the score) and

Concert approaching issues of contemporary piano playing.

February 14th, 2017:

Anda Kryeziu Please announce your interest in this call and send the pieces as pdf

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Call for Scores . Guitar

with Mats Scheidegger

welcome to hand in compositions (new or already existing ones) Selected composers for this for classical guitar or e-guitar (solo pieces or works with up to 5 program: musicians from the pool of the impuls Academy classes will be Anda Kryeziu considered). A selection of pieces will be discussed and rehearsed **Zsombor Sidoo** under the guidance of Mats Scheidegger and possibly also a.o. performed. Mats Scheidegger might also consider to work on and perform one or two solo pieces himself depending on the submissions and time availability.

All registered composer participants of impuls Academy 2017 are

Please send an Email to office(at)impuls(dot)cc to announce your interest and hand in your compositions via email (PDF) no later than November 30th, 2016. If your piece is selected, please bring along 2 printed copies to Graz in February. The scores will be made available to all participants as pdf. Guitar players do not have to register separately for this program.

Please contact the impuls office (office(at)impuls(dot)cc) if you need any further information.

On Double bass . Workshop

with **Uli Fussenegger** In this workshop Uli Fussenegger will give some valuable insight information on writing for double bass (such as specifics on notation **Feburary 15th, 2017** or technical features of the instrument) alongside demonstrations. 10.00-12.30 Composer participants of impuls 2017 are welcome to hand in room tba questions beforehand and also add scores serving as basis for their individual topics of interest.

> Please announce your interest in this Workshop (office(at)impuls(dot)cc; Subject: On Double bass) and send your questions/scores to the same address until December 20th, 2016 at the latest.

Notation seminar

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

February 14th, 2017 - concept versus readability

10.00-12.30 - general and specific rules of string instrument notation

Further dates for meetings will - production of score and performance material

room still to be confirmed - notation of extended techniques, harmonics etc.

(please check hang-outs on

be scheduled on spot then - advice on efficient use of rehearsal time with ensembles

central billboard at impuls for Composers are welcome to sign up in advance (send E-Mail further dates) to office(at)impuls(dot)cc, concern: Notation Merkel) and hand in 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.

Brass Themes . Lecture, Workshop, Call for Sketches

with Benny Sluchin Tutors Benny Sluchin and Bill Forman will offer a 2-part workshop,

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possible to have a good chance to be included in this program). 14.2., 13.00-16.00:

During the workshop, following a lecture on important themes of

Room to be announced still brass playing, the brass players will work with the composers on the

submitted material and discuss aesthetic and technical issues

Selected composers for this including notation, playability and context understanding.

program: Composers participants of impuls 2017 are welcome to announce

Rakhat-Bi Abdyssagin their interest (short email to office(at)impuls(dot)cc, concern: brass)

Oren Boneh and submit written sketches as pdf or similar

Aaron Butler to office(at)impuls(dot)cc).

Thanasis Deligiannis Instruments available: trumpet, trombone, horn, tuba. Sketches can

Sung-ah Kim be for solo instruments or combinations of up to 2 trumpets, 2

Maria Minguella trombones, 1 tuba and 1 horn.

On Percussion . Masterclass for Composers

Linus Kristofer Svensson

venue will be announced later Mr. Dierstein will thematize particular new techniques on percussion-

with Christian Dierstein Besides his class for percussionists Christian Dierstein will give an additional Masterclass, that will put a special emphasis on new February 21st, 2017 techniques for percussionists as well as specialities of music-12.00-14.00 theatrical forms. Specially for composer participants of impuls 2017

on instruments as well as striking techniques and tools.

Duration of Masterclass: approximately 2 hours.

Please announce your interest on registration or asap by sending an email to office(at)impuls(dot)cc (Subject: Percussion Masterclass). First come first serve.

New playing techniques on the organ: Lecture and Demonstration

February 20th, 2017

Institut für Kirchenmusik organs. Bürgergasse3/I

2nd floor, room 2 Orgelsaal +

room 12

with Klaus Lang As composer, concert organist and improvisator on the organ, harmonium and similar key instruments, Klaus Lang will give an insight look into the possibilities of sound and playing techniques and 10.00 - 13.00 special features of the organ. Specific questions in relation to composing for organ will be demonstrated on several available big

Workshoppresentation Clex Contrabass Clarinet

with Ernesto Molinari The contrabass clarinet was developed around 1900 as orchestra instrument and by now enjoys a successful career in new music February 21st, 2017 mainly due to its huge range up to five octaves and also for the 10.00-13.00 interesting possibilities it holds in concern of high overblow tones. Room tbc still Despite of various improvements today 's contrabass clarinets still only represents an optimized compromise. On the initiative of Ernesto Molinari a team of scientists from Bern started a radical new conception of this instrument back in 2012 with the goal to develope a sensory-dynamic contrabass clarinet. In an interdisciplinary scientific project with the instrument builders Jochen Seggelke and Martin Suter (Clarinet Solution) as well as the engineer Daniel Debrunner Ernesto Molinari started his search for an accoustically ideally formed contrabass clarinet. Thanks to the usage of a sensationally new steering of the flaps driven by little motors the toneholes could be placed ideally in respect of intonation and sound

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instrument was created. An instrument, that can be reprogrammed and reconstructed by both interpreters and composers: Clarinet extended, in short version: CLEX.

At the impuls Academy Ernesto Molinari will present this instrument with all its features and characteristics.

No matter whether you are composer or musicians: in case of interest to join this workshop presentation please let us know by sending a short email to office(at)impuls(dot)cc (Concern: Clex Interest).

Piano Preparation Workshop for Composers and Instrumentalists

Florentinersaal, KUG

Workshop with Andreas Orasch, piano maker and piano tuner not only at KUG, but Andreas Orasch also for pianists such as Markus Schirmer, will first give an intro to preparation methods and possibilities on the piano and then answer February 11th, 2017 all your questions. Please bring along your own works that ask for 10.30-13.00 preparation or also works by other composers with similar needs.

> No matter whether you are composer or musicians: in case of interest to join this workshop please let us know by sending a short email to office(at)impuls(dot)cc (Concern: Piano Preparation).

Ernst. Composition commissioned by the Ernst Krenek Institute

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

. 10th 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.

- 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 2017.

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 2017. (It is not necessary to apply for this selection).

For more information contact: Antje Müller a.mueller(at)krenek(dot)com www.krenek.at

Yoga for Musicians

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- •After the class some fruits and tea will be provided.
- •Participants must bring along a suitable Yoga-mat.
- •The number of participants is restricted 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.
- •If you have any questions about the yoga class please contact Mrs. Eva Furrer directly: 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 Jona – 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.

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

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