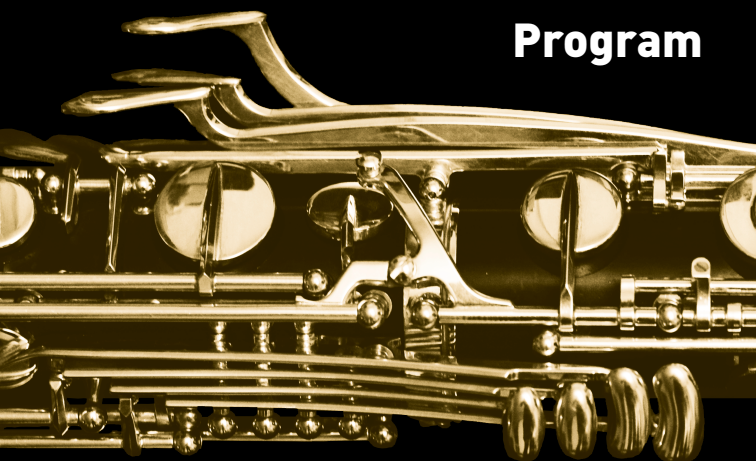


impuls festival

impuls academy

February 13th – 24th 2015 | Graz

Program



**9th international Ensemble
and Composers Academy and
Festival for Contemporary Music
Concerts | Presentations
Workshops | Discussions
Lectures**

in cooperation with



www.impuls.cc

impuls academy

Founded by Beat Furrer and Ernst Kovacic impuls, the international Ensemble and Composers Academy for Contemporary Music and Association for the Communication of Contemporary Music has developed into one of the internationally leading institutions in this field within shortly – not least for its international team consisting of renowned composers and musicians as tutors, who warrant and secure highest quality already by themselves.

In 2015 the Academy is now heading towards its 9th edition. With instrumental classes and ensemble work, composition classes, many-faceted lectures, call for scores and special programs such as reading sessions with Klangforum Wien, Composition beyond Music, electronic and improvisation workshops ... and also possibilities for participants to present their work in public, impuls offers to young musicians and composers from all over the world an intense training and holistic approach to contemporary music both in a theoretical and a practical way. Besides reflecting classical modern up to most current musical tendencies, working on innovative techniques and discussing topics such as notation and interpretation, a particular emphasis is put on an active exchange and cooperation of composer and interpreter.

Also for Austrian up-and-coming musicians and composers impuls hereby offers an important platform for international exchange and networking – a rare opportunity, which is still enlarged by various possibilities for presentation of works and public appearances at the impuls Festival.

impuls competition

impuls promotes and supports young composers not only through its Academy, but also through the international impuls Composition Competition. Every second year impuls commissions new works for ensemble from young composers selected by a jury. Subsequently these composers are invited to take part in the impuls Composition Workshops in Vienna and in Graz, where their new works are collectively rehearsed and discussed extensively with musicians of world-class ensembles such as Klangforum Wien.

The world premieres of these pieces are to be witnessed at the prestigious Opening of the impuls Academy and Festival in Graz in the presence of the young composers.

impuls festival

Concerts with Klangforum Wien, the ensembles Nikel and Schallfeld, of internationally renowned leading musicians and numerous formations emerging on spot, ..., modern classical music, new and contemporary music, among the premieres those of impuls composition commissions, electro acoustic and live electronic music, ..., formats such as the impuls MinuteConcerts within the framework of a gallery walk with music or A Day on Campus and in the City, ..., round tables, lectures, discussions and other education programmes ...: From February 13th to 24th 2015 impuls does not only stage its international Academy, but also a Festival with a most versatile program addressing both an audience with open ears and minds as well as offering lots of music communication programs also for newcomers and constantly growing audiences.

In addition to the impuls Composition Competition, the Academy and Festival impuls occasionally offers short workshops for young musicians residing in Austria and provides a stage for them through formats such as the impuls MinuteConcerts.

impuls also initiates interdisciplinary projects such as Text im Klang, commissions compositions and develops a cooperation network to stage concerts and education programmes also together with other arts organisations.

impuls 2015

Dear friends of contemporary music,

Helmut Lachenmann once defined art as "magic ruled by the mind" and "experiential potential of freedom", whereas John Cage flirted with "free the mind from its desire, to concentrate, remaining open to what you can't predict", John Tilbury named intuition, chance and sensuality amongst the central keywords for artistic creation, and others again put terms ranging from necessity or the idiom of breaking new ground through sociopolitical impact to personal fulfillment into play. At an internationally established working and exchange platform as offered by impuls these and many more approaches, nurtured also by the multifaceted cultural

and artistic backgrounds that meet here in Graz for a fortnight, open up, engage in discourse and are enhanced through mutual learning processes. impuls, even though a thoroughly lean non-profit organisation, pretty well meets its self-assigned responsibility also at its Academy to establish best possible conditions for an intense interchange of young composers and musicians coming from all over the world to share knowledge and their love for contemporary music and, of course, profit from a most prolific and constantly expanding team of tutors standing in close, also personal friend- and relationship with impuls for many years by now. Before the Academy finally takes off many many months of preparation, calls for scores, developing special programs with our tutors – focussing also on approaches such as conceptual, site-specific, sound, up to performance art in music –, decisions on repertoire, distribution of parts and preparation with participants of any kind, finding funding, establishing a good network and new partnerships, promoting and informing about our offers ... forego the final success and joy and I would personally like to thank all young composers and musicians, our tutors and of course also my board, in first place Beat Furrer and Ernst Kovacic, for never having given up their enthusiasm and dedication for dreams that money can't buy and leading the impuls Academy into its already 9th edition.

Having opened up the Academy also for both music lovers and newcomers through a diversified and low-threshold festival back in 2009 for the first time, impuls nowadays also rejoices about growing audiences. At the festival one can make first hand experiences with new and contemporary music by meeting up with our international guest artists at discussions and lectures, at concerts in small art venues in the city or big-sized concerts at fabulous halls such as the Helmut List Halle or MUMUTH, and, last but not least, appreciate also special formats such as the MarathonConcert, holding lots of music with high potential for discoveries.

All of that of course would not be possible for a small organisation such as impuls without the support of many individuals and organisations, amongst them all our cooperation partners and our partners in the European Network Ulysses as well as all our funding bodies and sponsors. Special thanks go to Klangforum Wien, the IEM and of course the University for Music and Performing Arts Graz (KUG), who has supported impuls as main cooperation partner from its very beginning back in 1998.

We wish all active musicians and composers as well as all equally active listeners a great start of the impuls Academy and Festival with a first night full of new music and many more exciting impuls days to come still!

Ute Pinter, secretary general on behalf of impuls

Dear participants,

"Without music life would be a mistake."
(Friedrich Nietzsche)

As rector I am very pleased that the University of Music and Performing Arts Graz (KUG) is again participating as a cooperation partner in the impuls 9th International Ensemble and Composers Academy for Contemporary Music.

impuls und KUG are a good match. We as a university consider ourselves fortunate to have such an outstanding faculty in the field of composition whose artistic work is internationally received and highly recognized.

The emphasis on contemporary music lends the KUG a unique profile: through the cooperation with impuls, our high-quality curriculum is continuously updated and expanded.

I would like to thank the renowned composers and performers for sharing their extensive knowledge with the some 210 musicians from more than 45 nations in the next few days.

A collaboration of this magnitude is based on a highly professional preparation: our heartfelt thanks to Beat Furrer and Ernst Kovacic, who initiated impuls and have carefully nurtured it. Special thanks also to all the colleagues at our university who have contributed to its success in all organizational matters and, of course, to Ute Pinter, who stands behind impuls with great energy und much passion.

I would like to wish all the participants an inspiring time during your stay in Graz and a warm welcome to the KUG!

Elisabeth Freismuth
Rector
University of Music and Performing Arts Graz

KAIROS

AGATA ZUBEL

NOT I

Klangforum Wien
Clement Power

KAIROS

BEAT FURRER

Wüstenbuch • ira-arca • Lied • Aer

Klangforum Wien • Trio Catch

Tora Augestad • Sébastien Brohier • Mikhail Dubov
Hélène Fauchère • Eva Furrer • Uli Fussenegger
Vladislav Pesin

KAIROS

KAIROS Music Production
www.kairos-music.com

Ensembles

Klangforum Wien | Ensemble Nikel | Fractales
Ensemble Schallfeld | Ensembles impuls 2015

Conductors

Ernst Kovacic | Clement Power a.o.

Tutors Composition

Dieter Ammann | Richard Barrett | Pierluigi Billone
Chaya Czernowin | Beat Furrer | Clemens Gadenstätter
Klaus Lang | Isabel Mundry | Georg Nussbaumer

Performative Computer Music (PCM)

David Pirrò / Gerhard Eckel | Richard Barrett

Tutors Instrumental Classes

Dario Calderone, double bass | Yaron Deutsch, e-guitar
Uwe Dierksen, trombone + brass | Christian Dierstein, percussion
Andreas Fischer, voice | Bill Forman, trumpet + brass
Eva Furrer, flute + yoga | Petra Hoffmann, voice
Ernst Kovacic + Clemens Merkel, violin | Ulrich Mertin, viola
Lars Mlekusch, saxophone | Ernesto Molinari, clarinet
Ian Pace, piano | Janne Rättyä, accordion | Ernest Rombout, oboe
Rohan de Saram, cello | Marcus Weiss, saxophone
Frank Gratkowski + Manon-Liu Winter, improvisation
Anna D'Errico, répétiteur
Klangforum Wien, reading sessions

Music Communication Programs

Doris Brady | Bill Fontana | Andreas Karl | Rainer Mennicken
Matthias Naske | Gisela Nauck | Matthias Osterwold
Clement Power | Rainer Praschak | Christian Scheib
Elke Tschaikner a.o.

Fine Artists

bankleer | Heribert Friedl | Anneke Klein Kranenbarg
Andreja Kulunčić a.o.

Composers of the impuls Competition

Wojtek Blecharz | Ashley Fure | Raffaele Grimaldi
Marco Momi | Davor Branimir Vincze

impuls Participants

Close to 215 musicians and composers from 4 continents

Composer of the Composer Exchange Programs
Fondation Royaumont – impuls: Raphaël Languillat
IKI/Opus XXI – impuls: Benjamin Scheuer
Gaudeamus – impuls / Solo Double bass: Gagi Petrovic
Quartet: KUG SAX IV CLASSIC
Assistants of the Conductors:
Leonhard Garms, Jorge Diego Vázquez Salvagno a.o.



Accordion

Stefanie Mirwald Germany
Ghenadie Rotari
Romania/Republic of Moldova

Vid Ščavničar Slovenia
Zan Trobas Slovenia

Cello

Eduardo Antiao Barria Chile
Lorena Dorizzi Switzerland
Émilie Girard-Charest Canada

Hanna Kölbel Germany
Katherine Philp Australia

Clarinet

Mariella Bachmann Switzerland
Johannes Feuchter Austria
Madison Greenstone USA
Josu Izco Spain
David Lobera dos Santos Spain
Scott Lygate Great Britain
Benjamin Maneyrol France

Chiara Percivati Italy
Hugo Queirós Portugal
Germaine Sijstermans
Netherlands
Helena Tuuling Estonia
Giulia Zannin Italy

Composition

Omri Abram Israel/USA
Daniela Achermann Switzerland
Helga Arias Spain
Maurizio Azzan Italy
Zeno Baldi Italy
Martin Rane Bauck Norway
Can Bekir Bilir Turkey
Giovanni Bozzola Italy
Ethan Braun USA
Alican Çamci Turkey
Murat Çolak Turkey
Léo Collin France
Victor Alexandru Coltea Romania
Michael Cutting Great Britain
Rocco De Cia Italy
Daniela Fantechi Italy
Samantha Fernando Great Britain
Liam Flenady Australia
Takuto Fukuda Japan
Nina Fukuoka Japan
Pablo Galaz Chile
Maria Misael Gauchat Argentina
Selim Göncü Turkey
Gerardo Gozzi Italy
Bnaya Halperin-Kaddari Israel
Mauro Hertig Switzerland
Victor Ibarra Mexico
Danilo Imson Philippines
Alexander Kaiser Italy
Andrzej Karłow Poland
Hannes Kerschbaumer Italy
Sung-ah Kim South Korea
Füsun Köksal Turkey
Raphaël Languillat France
Dylan Lardelli New Zealand
Wen-Che Lee Taiwan
Petros Leivadas Greece
Lin-Ni Liao Taiwan

Wei-Chieh Lin Taiwan/Canada
Facundo Nicolas Llompart
Argentina
Martin Loridan France
Giulia Lorusso Italy
Øyvind Mæland Norway
Juan de Dios Magdaleno Mexico
Julien Malaussena France
Fernando Manassero Argentina
Andrea Mancianti Italy
Djordje Markovic Serbia
Marc Neufeld Germany
Ben O'Sullivan Great Britain
Abel Paúl Spain
Nina Perovic Montenegro
Gagi Petrovic Serbia
Alina Podzorova Russia
Javier Quisiant Garcia Spain
Scott Rubin USA
Hanns Holger Rutz Germany
Elena Rykova Russia
Michele Sanna Italy
Fabià Santcovsky Spain
Giovanni Santini Italy
Benjamin Scheuer Germany
Sabrina Schroeder Canada
Eric Skytterholm Egan
Norway/Ireland
Johan Svensson Sweden
Maria Teresa Trecozzi Italy
Lorenzo Troiani Italy
Juan Camilo Vásquez Colombia
Jorge Diego Vázquez Salvagno
Argentina
Nina Whiteman Great Britain
Onur Yildirim Turkey
Tomoya Yokokawa Japan
Hassan Zanjirani Farahani Iran

impuls 2015 Participants

Composition beyond Music

Benjamin Bacon Great Britain/USA	Kenn Mouritzen Denmark
Cindy Giron USA	Goni Peles Israel
Vitalija Glovackyte Lithuania	Daniel Portelli Australia
Carlos Gerardo Hernández Canales Mexico	Benjamin Ryser Switzerland
Feliz Anne Macahis Philippines	Charles Underriner USA

translucent spaces

Luciano Azzigotti Argentina/Italy	Oliver Thurley Great Britain
Antonia Barnett-McIntosh New Zealand	Charlie Usher Great Britain
Alejandro del Valle-Lattanzio Italy	Jeff Weston USA
Seongmin Ji South Korea	Daniel Wilson Great Britain

Performative Computer Music (PCM)

Jessica Aslan Great Britain	Vincent Giles Australia
Joan Bagés y Rubi Spain	Martyna Kosecka Poland
Bernardo Barros Brazil	Emma Lloyd Great Britain
Julie Delisle Canada	Hanns Holger Rutz Germany
Davide Gagliardi Italy	Idin Samimi Mofakham Iran

Conducting

Leonhard Garms Austria	Jorge Diego Vázquez Salvagno Argentina
-------------------------------	---

Double bass

Jonathan Heilbron Australia	Charalampos Pazaroulas Greece
Margarethe Maierhofer-Lischka Germany	Cody Takacs USA

E-Guitar

Daniel Brew Great Britain	Primož Sukič Slovenia
Carlo Siega Italy	

Flute

Anna Buck Italy	Monika Mattiesen Estonia
Shao-Wei Chou Taiwan	Audrey G. Perreault Canada
Marina Cyrino Brazil/Italy	Hannah Reardon-Smith Australia
Julie Delisle Canada	Rosa Soler Signes Spain
Delphine Grataloup France/Switzerland	Katrin Szamatulski Germany

Horn

Clemens Gottschling Germany

Koto

Miyama McQueen-Tokita Australia
--

Oboe

Maria Demetz Italy	Niels Pol Netherlands
Anna Leonardi Italy	Giacomo Pozzuto Great Britain
Itzel Mendez Martinez Mexico	Hannah Weisbach Germany
Eduardo Olloqui Spain	Sara Železnik Slovenia

impuls 2015 Participants

Percussion

Manuel Alcaraz Clemente Spain
Lucía Carro Veiga Spain
Elliott Harrison Canada
Roberto Maqueda Spain
João Carlos Pacheco Portugal

Christian Smith USA
Anna Tuena Switzerland
Miquel Vich Vila Spain
Aleksander Wnuk Poland

Piano

Nicoletta Favari Italy
Mariachiara Grilli Italy
Helga Karen Finland
Gian Ponte Brazil

Alexandra Radoulova Bulgaria
Alex Raineri Australia
Valeria Vetrici Romania
Sanae Yoshida Japan

Saxophone

Florian Bauer Austria
Pedro Pablo Cámara Toldos Spain
Sašo Fekonja Slovenia
Diego Garcia-Pliego Spain
Tadayoshi Kusakabe Japan
Hon Sun Charles Ng Hongkong
Joan Jordi Oliver Arcos Spain
Helena Otero Spain

Henrique Portovedo Marques Portugal
Stefanie Schoiswohl Austria
Silke Strahl Germany
Janez Uršej Slovenia
Joke van Loon Netherlands
Marc Vilanova Pinyol Spain
Manuela Villiger Switzerland
Vera Wahl Switzerland

Trombone

Kevin Fairbairn USA
Antonio Jiménez Marín Spain

Heider Nasralla Great Britain

Trumpet

Robert Mattessi Australia
Tom Poulson Great Britain

Damaris Richerts Germany

Viola

Paul Beckett USA
Laure Bellessa France

Laurent Corsyn Belgium
Alina Petrova Russia

Violin

Lauren Cauley USA
Lorenzo Derinni Italy
Paula Hedvall Sweden
Jacobo Hernández Enríquez Spain
Kaya Kuwabara Japan

Jessica Ling USA
Emma Lloyd Great Britain
Sarah Saviet USA
Sofie Thorsbro Pedersen Denmark

Voice

Peyee Chen USA
Alice Fagard France
Sophie Fetokaki Great Britain/Cyprus
Viviane Hasler Switzerland

Megan Ihnen USA
Johanna Kapelari Austria
Dominik Matzka Germany
Noriko Yakushiji Japan

13.2. 18.00 | 19.30

Helmut List Halle Waagner-Biro-Straße 98a | 8020 Graz

18.00 Composers' Talk

with **Wojtek Blecharz** | **Ashley Fure** | **Marco Momi**
Raffaele Grimaldi | **Davor Branimir Vincze**
Clement Power moderation

19.30 impuls Opening Concert

Klangforum Wien | **Clement Power** conductor

Marco Momi Almost Nowhen, 2014

impuls commission, world premiere

Raffaele Grimaldi Holon – Due visioni olistiche per ensemble in forma di studio, 2008/2010

Davor Branimir Vincze Plagiat, 2014

impuls commission, world premiere

– intermission –

Wojtek Blecharz ocean is not enough, 2014

impuls commission, world premiere

Ashley Fure Feed Forward, 2014

impuls commission, world premiere

Klangforum Wien

Zinajda Kodrič flutes | **Markus Deuter** oboe

Horia Dumitrache clarinet | **Lorelei Dowling** bassoon

Gerald Preinfalk saxophone | **Christoph Walder** horn

Anders Nyqvist trumpet | **Kevin Fairbairn** trombone

Sophie Schafleitner violin | **Dimitrios Polisoidis** viola

Andreas Lindenbaum cello | **František Výrostko** double bass

Virginie Tarrete harp | **Simone Beneventi** percussion

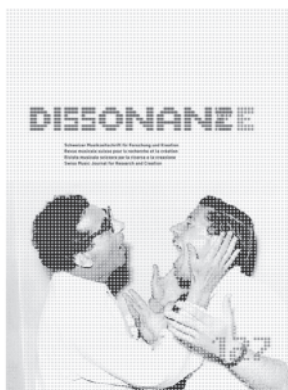
Björn Wilker percussion | **Florian Müller** piano

Krassimir Sterev accordion

impuls promotes and supports young composers not only at its Academy, but also through the international impuls Composition Competition. For 2015 again young composers were selected by a jury back in 2013 and commissioned to write new works for Klangforum Wien. Four of these commissions will be premiered tonight and one more already existing piece by another young composer of the Competition performed as well. All five composers can also be met in person: On February 11th a Round Table with them focussed on composition and interpretation at mica in Vienna, before tonight's premiere the audience can get valuable insights at the Composers' Talk and February 14th holds another opportunity to find out more about their works at the discussion Composers in Dialogue.

Thanks to AVL Cultural Foundation for the kind support
of the composition commissions.





Die Zeitschrift für aktuelle Musik

*Aus dem Inhalt der
Nr. 127, September 2014
(80 Seiten mit farb. Abb.):*

- Dürfen wir heimkehren? Eine Sammlung von Liedszenen
- *Manfred* de Luigi Nono
- Peter Maxwell Davies' und Roy Hart's *Eight Songs for a Mad King*
- Eine Art «veredeltes Variété» – Das Erbe der Diseusen im Neuen Musiktheater
- Einige verschwiegene Momente im Musiktheater
- Entretien avec Benoît Moreau
- Berichte – Accents/Recherche – Nachrichten – Nachrufe
Buch-, CD-Rezensionen

☐ **Ich bestelle ein Jahresabonnement Dissonanz**

4 Nr. d/fr/it/engl (1.3., 1.6., 1.9., 1.12.)

Schweiz CHF 50.– Europa € 50.–

Übrige Länder CHF 68.– (inkl. Porto)

☐ **Ich bestelle eine Gratisprobenummer**

Name _____

Strasse _____

PLZ/Ort _____

Datum _____

Unterschrift _____

Einsenden an: Dissonance

Postfach 96, CH-4009 Basel / info@dissonance.ch

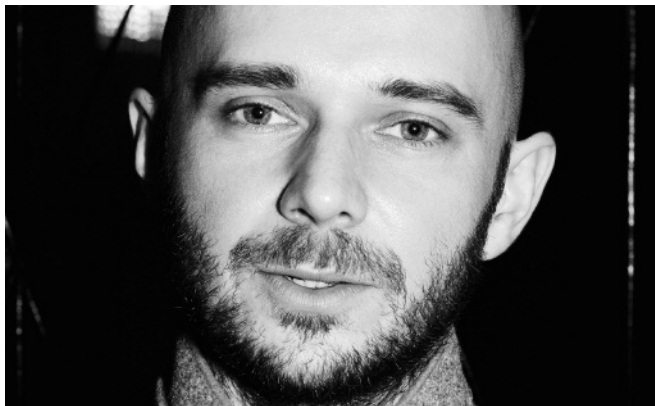
Tel. 0041 (0)61 301 61 83, Fax 0041 (0)22 361 91 22

www.dissonance.ch

Wojtek Blecharz

ocean is not enough, 2014

world premiere, commissioned by impuls



Wojtek Blecharz © Kamil Zacharski

Every night that moment was approaching, that moment when I started to wait more than ever. I was listening to the silence of my yard. Every noise, sound, whisper behind my windows was triggering a hope. I was listening to the silence so much, that I would imagine I can hear steps somewhere far away. Everyday, the same ritual, waiting for someone, who is not going to show up. The same irrational hope, the sound of falling leaves, the same disappointment, consciousness of pointless waiting.

Wojtek Blecharz

Wojtek Blecharz (Voytek Blehash, b. 1981) has composed various pieces for orchestra, chamber, solo, choir, electro-acoustic as well as music for dance theater performances. His music was performed on various festivals and concert series in Poland, USA, Germany, Ireland, France, Belarus, Holland, Czech Republic, England. A graduate of Frederic Chopin Academy of Music in Warsaw (M.A. composition) Blecharz is currently pursuing a PhD in composition at University of California San Diego, where he studied with Philippe Manoury, Roger Reynolds, Chinari Ung, Miller Puckette and others. In 2007 he won the main Tadeusz Baird Award for young Polish composers; in 2005 and 2007 he was granted a Ministry of Culture and National Heritage stipend for young artists, in July 2007 he took part in Stockhausen-Courses for composers in Kürten (Germany), and in 2012 he participated in Summer Courses of New Music in Darmstadt, where he was awarded a Stipend-Prize for "outstanding achievements in the field of composition". Current works include an opera installation Transcryptum commissioned by Grand Theater-National Opera in Warsaw and a new piece for Forbidden City Chamber Orchestra from Beijing. Blecharz is also a curator of the festival Instalacje at Nowy Theater in Warsaw.

<https://soundcloud.com/wojteklecharz>

Ashley Fure

Feed Forward, 2014

world premiere, commissioned by impuls

Consider as a problem of materiality and form the iron blocks of Donald Judd against the soft webs of Eva Hesse. While Judd favors rigid materials that take and preserve shape, Hesse's sculptures play with gravity and movement. In *Right After* (1969) supple fiberglass strands hang irregularly in space. Hesse controls select aspects of the form (the number of strands and their points of suspension), while allowing the material to bend freely with gravity toward the floor. In contrast to Judd's austere geometric constructs, Hesse strategically folds chaotic material behavior into her sculptures. If these artists present divergent approaches to form and matter (Judd imposes form on matter – Hesse invites matter to impact form), my aesthetic orientation leans heavily toward the latter. Chaotic matter and movement manifest across my creative work: sonically, through raw noise and unstable timbres, visually, through manipulated material in multimedia installations, and formally, through a gestural language infused with kinetic principles like elasticity and force.

I compose with complex timbres drawn from extended instrumental techniques and found objects such as scraped metal and bowed cardboard. Like Hesse's soft lines, these sounds are controllable only to a point. Register and gestural shape can be molded, but other aspects – the exact rhythm in a stutter or the moment one overtone breaks into another – resist precise prescription. My interest in noise is threefold. First, despite their wildness, chaotic spectra are rich with acoustic detail that can inform broader musical structures. Sonogram analyses expose a wealth of exploitable harmonic and lyric information inside even the densest of noises. Extrapolating outward from material to structure flattens the hierarchy between form and matter and invites a productive tension between chaos and control into the compositional act. Second, noises bring a visceral materiality that challenges conventional notions of musicality. Scrapes that faintly lean toward lyric lines toy with the boundary between sound as a carrier of aesthetic intent and sound as a secondary byproduct of action. Third, removing the semantics of pitch and motive puts emphasis on the live friction of sound production. Classical instrumental technique tends to deemphasize the body behind the sound: one is meant to hear the motive, not the fingernails on the keys. In my work, aberrations in placement, pressure, angle, force, and speed induce irregular limb movements that destabilize instrumental timbres and bring focus to the players' labor. These tactics produce messy, vital acoustic materials that push back against my authorial control. My work hinges on

a productive tension between the will of the maker and the will of the matter.

Feed Forward toys with the interplay of matter and form. It starts all cleanly cut: sharp edges, stark shifts, sound shoved into separate, self-contained units. Progressively, boundaries begin to break down. Things bleed through and blur. Acoustic material, once severed and sliced, stretches out and starts to morph into fused, fluid expanses that dissolve structural barriers.

Ashley Fure



Ashley Fure

Ashley Fure (b. 1982) is an American composer of acoustic and electroacoustic concert music as well as multimedia installation art. Her work explores the kinetic source of sound, bringing focus to the muscular act of music making and the chaotic behaviors of raw acoustic matter. She holds a PhD in Music Composition from Harvard University where she worked with Chaya Czernowin and further degrees from IRCAM (Cursus 1 and 2), Oberlin Conservatory, and the Interlochen Arts Academy. Currently a Mellon Post-doctoral Fellow at Columbia University, Fure will join the Dartmouth College Department of Music as an Assistant Professor of Sonic Arts in September 2015. Winner of the 2014 Kranichsteiner Music Prize at Darmstadt, Fure also received the 2014 Busoni Prize from the Akademie der Künste in Berlin, a 2013 Fulbright Fellowship to France, a 2013 impuls International Composition Prize, a 2012 Darmstadt Stipendienpreis, a 2012 Staubach Honorarium, a 2011 Jezek Prize, and a 2011 10-month residency at Akademie Schloss Solitude. Notable recent projects include Ply, a 55-minute electroacoustic ballet commissioned by IRCAM for the 2014 Manifeste Festival in Paris; Albatross, for large ensemble and electronics, commissioned by the San Francisco Contemporary Music Players for the 2014 Sweet Thunder Festival in San Francisco; and Something to Hunt, a septet commissioned for Dal Niente for the 2014 Internationalen Ferienkursen für Neue Musik in Darmstadt. Her multimedia installation Tripwire (2011), created at IRCAM with visual artist Jean-Michel Albert, has toured through multiple international festivals including The Holland Festival (Amsterdam), Bozar (Brussels), Seconde Nature (Aix-en-Provence), Elektra (Montreal), Nemo (Paris), Stereoluxe (Nantes), and L'Ososphère (Strasbourg).

www.ashleyfure.net

Raffaele Grimaldi

Holon – Due visioni olistiche per ensemble in forma di studio, 2008/2010



Raffaele Grimaldi © Guido Suardi

A holon (from greek holos – whole) is something that is simultaneously a whole and a part. The word was coined by Arthur Koestler in his book *The Ghost in the Machine*.

My piece is closely inspired by his concepts and is divided into two parts, two sort of etudes, about the search of the whole and the single part. Every section has an autonomous life, but there is correlation in between them.

The first part is very balanced, in terms of color, structure, relationship among the instruments. There is a sort of inner dramaturgy, where every single part has a specific role, in order to create the whole sense; the prevailing metaphor is on a sort of soul-aura (the sound) that surrounds and wanders around the physical appearance (the instrumentalist).

On the macroformal level the piece is composed by only one arc described from the beginning to the end, through which works a continuous transition with a central, firm and hypnotic junction, on the contrary, in its embryo germinate, flourish and change into microstructures, in which every element, every sonorous matter is being worked out according to a gradual process of timbric – harmonic scattering.

Contrarily to the first part the second one is strongly unbalanced, where the figure of the soloist (the flute) – the single part – dominates the scene.

The piece lives of particular contrasts, of embankments that have to be crossed, in which shape and fragments are being perceived thanks to the construction and agglomeration of their same harmonic / disharmonic profiles, through an essential temporal space.

It is a dance of essences, of lines that intersect each other, of sonorities that stand out hazy in delicate games of light/shade, of figurative shapes that chase each other, overlap until they get mixed up.

Until when the sound, progressively disintegrates by itself and its articulations, becomes dust (the pulsation of the keys) and the harmonic field – on which the whole piece is fixed – through a slow metamorphosis becomes pure noise.

Raffaele Grimaldi

Raffaele Grimaldi (1980) Composer, pianist and conductor

He graduated in piano with Carmen Romano and composition with Lucia Ronchetti at the Conservatory of Music G. Martucci in Salerno with highest honors, and graduated with the highest honors at the Master's courses (high improvement in composition) of Ivan Fedele at the National Santa Cecilia Academy in Rome. Grimaldi has obtained some prizes in national and international competitions and followed the masterclass of Salvatore Sciarrino, Brian Ferneyhough, Georges Aperghis, Michael Jarrell, Marco Stroppa, Hugues Dufourt, Yan Maresz, Bruno Mantovani.

His compositions have been performed in Europe (Italy, France, The Netherlands, Spain, England, Albany, Switzerland, Austria, Germany, Sweden, Greece), USA (New York, Boston, Des Moines), Japan (Tokyo), Russia (Moscow), Australia (Melbourne) and broadcasted by NRN-FM Japanese National Radio, Ö1 - Radio Österreich 1, Sveriges Radio P2, Radio-Canada, Taukay Radio, VPRO RADIO, Concertzender Radio, RADIO 4 eigentijds (Holland) Radio Rai International and Rai Radio 3 (Italy), and performed by Tokyo Philharmonic Orchestra, Orchestre Nationale de Lorraine, Orchestra del Conservatorio G. Martucci di Salerno, chamber ensembles like the Ensemble Recherche, Neue Vocalsolisten Stuttgart, Nouvel Ensemble Moderne, Studio for New Music Moscow, VocaalLAB Amsterdam, Ensemble Algoritmo, Quartetto Prometeo, Ictus and Nadar Ensemble, Amsterdam Collage Ensemble, Ensemble Transmission, FontanaMIXensemble, Ensemble Aleph, Monesis Ensemble, Interensemble, soloists like Mario Caroli, Valentina Coladonato, Simone Beneventi, Ann Cravero, Matteo Cesari, Francesco Filidei, Erik Carlson, Franz Josef Hauser and directed by prestigious conductors like Zolt Nagy, Tetsuji Honna, Marco Angius, Jacques Mercier, Flavio Emilio Scogna, Frank Wörner, Philippe Nahon. He has developed musicology activity at the San Carlo theatre of Naples, obtaining a scholarship for his studies. He has been selected by the Reading Panel 2008 – IRCAM (Paris) for the Cursus 1 in Composition and Computer Music 2008/2009, and obtaining the artistic residence at the Cité Internationale des Arts.

Raffaele Grimaldi has been composer in residence with the Aleph Ensemble – L'Arbresle (France) in 2008, N.E.M. Nouvel Ensemble Moderne – Montreal (Canada) in 2010, Schloss Solitude Akademie in Stuttgart (Germany) in 2010/2011, Fondazione Spinola-Banna per l'arte in Torino (Italy) in 2011 and received commission from prestigious festivals like the San Carlo Theatre of Naples, Acanthes Festival, Ass. Nuova Consonanza, Festival Valle d'Itria, Fondazione Spinola-Banna, Xenia Ensemble & Studio for New Music Moscow, Hameln 2012 Jubiläum, Rudolf Eberle Foundation, Biennale di Venezia. In his professional activity he has held lectures and workshops about his music at some important institutions like the University of Montreal, University of Turin, the Schloss Solitude Akademie of Stuttgart, the Tschaikovsky Conservatory of Moscow, the Conservatory of Utrecht.

Since 2009 he has collaborated with the writer, philosopher and poet Diego Giordano, with whom he has produced various musical theatre works. His works are published by Raitrade (Rome) and Suvini-Zerboni (Milano). Besides he cultivates painting, poetry and philosophy with particular interest. Since September 2014 Raffaele Grimaldi is Fellow Composer at the French Academy in Rome – Villa Medici. He is co-founder of the blog www.nuthing.eu where he writes about contemporary music.

www.raffaelegrimaldi.com

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, Tzllil 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 focused on diffusion and promotion of contemporary music. Since 2007 he teaches in Italian Conservatoires.

www.marcomomi.com

Davor Branimir Vincze **Plagiat, 2014**

world premiere, commissioned by impuls

published by Maison ONA — editions, www.maison-ona.com



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 they 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 these 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.



Davor Branimir Vincze © Tomislav Veić

From a technical point of view, I get inspired by natural phenomena, which then become algorithmic models for finding new acoustic solutions in my sound explorations.

Taking part in renowned festivals and residency programs for composers like Royaumont, impuls, Mata, Steirischer Herbst, Culturescapes, etc., I was able to exchange and discuss my ideas with Peter Ablinger, Brian Ferneyhough, Mark André, Hèctor Parra and others. My pieces have been performed by professional ensembles for new music (Ensemble Intercontemporain, Klangforum Wien, Ensemble Modern, Talea, Ensemble Recherche) and the acceptance of my work also led to several scholarships (Boulanger, Frankopan, Erasmus, etc.), which allowed me to finance my studies.

Studying composition at music academies in Graz and Stuttgart as well as at Ircam in Paris, gave me the opportunity to learn from great composers such as Clemens Gadenstätter, Sefano Gervasoni, Gerd Kühr, Mario Lanza, Marco Stroppa and J. C. Walter. In 2014, together with my team, I started Novalis, a contemporary music and arts festival in Croatia.

www.db-vincze.com

Clement Power was born in London in 1980; he studied at Cambridge University and the Royal College of Music, London.

Described by The Telegraph as "a brilliantly incisive and persuasive conductor", Power has conducted some of the world's leading orchestras and new-music ensembles, including the London Philharmonic Orchestra, Münchener Kammerorchester, the Philharmonia (London), BBC Scottish Symphony Orchestra, Lucerne Festival Academy Orchestra, NHK Symphony Orchestra (Tokyo), hr-Sinfonieorchester, Orchestre Philharmonique du Luxembourg, Ensemble Intercontemporain, Klangforum Wien, Ensemble Modern, Ensemble MusikFabrik, Ensemble Contrechamps (Geneva), Avanti! Chamber Orchestra (Finland), and the Birmingham Contemporary Music Group.



Clement Power © Claudia Wilton

Passionately committed to the performance of new music, he has collaborated with composers as various as Pierre Boulez, Jonathan Harvey, Tristan Murail, Benedict Mason, Georg Friedrich Haas, Julian Anderson, and Olga Neuwirth, as well as many of the outstanding composers of his own generation. He has conducted at festivals including Lucerne Festival, Wien Modern, Warsaw Autumn, Salzburg Diagonale, Steirischer Herbst (Graz), Darmstadt International Summer Festival, Acht Brücken (Cologne), Sacrum Profanum (Krakow), and the IRCAM Agora (Paris).

Clement Power has recorded CDs for col legno and KAIROS Records, including the world premiere of the opera Hypermusic Prologue by Hèctor Parra with Ensemble Intercontemporain, and portrait discs of Marko Nikodijevic (with MusikFabrik) and Agata Zubel (with Klangforum Wien).

Vermehrt Schönes!

**Wir unterstützen auch das Klangforum Wien.
Als Hauptsponsor.**



Klangforum Wien © Lukas Beck

Klangforum Wien – a force to improve the world

24 musicians from ten different countries represent an artistic idea and a personal approach that aims to restore to their art something that seems to have been lost – gradually, almost inadvertently – during the course of the 20th century, which gives their music a place in the present and in the midst of the community for which it was written and for whom it is crying out to be heard. Ever since its first concert, which the ensemble played under its erstwhile name "Société de l'Art Acoustique" under the baton of its founder Beat Furrer at the Palais Liechtenstein, Klangforum Wien has written musical history. The ensemble has premiered roughly 500 new pieces by composers from three continents, giving a voice to the notes for the first time. It could – if given to introspection – look back on a discography of over 70 CDs, a series of honours and prizes and around 2000 appearances in the premier concert houses and opera venues in Europe, the Americas and Japan, for renowned festivals as well as youthful and idealistic initiatives. Over the years, strong artistic and affectionate links have developed with outstanding composers, conductors, soloists, directors and dedicated programmers. These have been influential in forming Klangforum's profile, just as the ensemble has played an important part in forming and supporting the shape of their endeavours. During the last few years, individual members and the ensemble as a whole have made increasing efforts to pass on special techniques and forms of musical expression to a new generation of instrumentalists and composers. And from 2009, owing to a teaching assignment at the University of Performing Arts Graz, Klangforum Wien as a whole could style itself "professor".

All of this would remain purely superficial, if it didn't have its base in the monthly assemblies of all the ensemble's

musicians and the constantly redefined artistic will of a collective for which music, finally, is nothing less than an expression of their ethos and awareness of their own share of responsibility for the present and future.

And just as in their art, Klangforum Wien itself is nothing but a force, barely disguised by its metier, to improve the world. The moment they step onto the podium, the musicians know that only one thing counts: everything. Eros and the absoluteness of this conviction are at the root of the inimitable quality of their concerts.

Whoever would like to know more about the ensemble's history, figures, dates and facts, is cordially invited to visit our web-site at www.klangforum.at

In this brief account of ourselves we thought it more worthwhile to attempt a sketch of the ensemble's nature rather than to follow convention by publishing statistics. The members of Klangforum Wien come from Australia, Bulgaria, Germany, Finland, France, Greece, Italy, Austria, Sweden and Switzerland. Sylvain Cambreling, Friedrich Cerha and Beat Furrer are three outstanding musicians who in the past 25 years have been awarded an honorary membership of Klangforum Wien through an unanimous decision by the ensemble. Sylvain Cambreling is first guest conductor of Klangforum Wien since 1997.

Klangforum Wien performs with friendly support of



impuls 2015 – coming up

14.–24.2.

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Daily lectures by **Dieter Ammann | Richard Barrett
Pierluigi Billone | Chaya Czernowin | Beat Furrer
Clemens Gadenstätter | Klaus Lang | Isabel Mundry
Georg Nussbaumer | Frank Gratkowski | Ulrich Martin
Manon-Liu Winter | Gisela Nauck**
and many others

free admission | in English

Advance reservation for external listeners necessary!

Please contact office@impuls.cc

14.2. 10.00–12.30 | 14.15–16.45

KUG . MUMUTH Lichtenfelsgasse 14 | 8010 Graz

Reading sessions | Laboratory of Colors

Klangforum Wien | **Clement Power** conductor

free admission | in English

Advance reservation for external listeners necessary!

Please contact office@impuls.cc

14.2. 19.30

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Composers in Dialogue

Wojtek Blecharz | **Ashley Fure** | **Raffaele Grimaldi** | **Marco Momi** | **Davor Branimir Vincze**

Clement Power moderation

free admission | in English

Advance reservation for external listeners necessary! Please contact

office@impuls.cc

15.2. 15.00–18.00

MUMUTH . György-Ligeti-Saal Lichtenfelsg. 14 | 8010 Graz

Acoustical Visions and the Phenomenology of Sound

Lecture by **Bill Fontana** (with discussion)

free admission (please register to secure your seat at info@avlc.f.com
as seating is limited)

in English

powered by AVL Cultural Foundation in cooperation with impuls

15.2. 20.00

MUMUTH . Proberaum Lichtenfelsg. 14 | 8010 Graz

Poppe – Mundry – Barrett

Anna D'Errico | **Ian Pace** | **Manon-Liu Winter** piano

Frank Gratkowski reeds | **Richard Barrett** electronics

Enno Poppe Thema mit 840 Variationen, 1993/97

Isabel Mundry tasten for two pianos, 2010

Richard Barrett lost, 2004

Manon-Liu Winter | **Frank Gratkowski** | **Richard Barrett**

Improvisation

admission: € 10.- | € 5.- (reduced)

16.2. 20.00

Großer Minoritensaal Mariahilferplatz 3 | 8020 Graz

... – Solos – Duos – ...

Uwe Dierksen trombone | **Christian Dierstein** percussion
Andreas Fischer voice | **Eva Furrer** flute
Frank Gratkowski saxophone, clarinet | **Petra Hoffmann** voice
Ernst Kovacic violin | **Clemens Merkel** violin
Ulrich Mertin viola | **Lars Mlekusch** saxophone
Ernesto Molinari clarinet | **Janne Rättyä** accordion
Ernest Rombout oboe | **Rohan de Saram** cello
Marcus Weiss saxophone | **Manon-Liu Winter** piano

Luciano Berio Sequenza VIIb, 1969

Clemens Gadenstätter moved by for violin solo, 2013

Ernesto Molinari New composition for contrabass clarinet,
2014/15, world premiere

Nader Mashayekhi The Wire of the Needle on the Empty Record
(2. Pforte)

Iannis Xenakis Kottos, 1977

Anthony Cheung Après une lecture (for Ernest Rombout),
2014/15, world premiere

Enno Poppe Verbalkleid for bass solo (Text: Marcel Beyer), 2011

Thomas Kessler Is it ? for soprano and soprano saxophone, 2002

Jo Kondo Three Songs of the Elderberry Tree for violin solo
(with or without percussion), 1995

Johannes Maria Staud Esquisse retouchée (Incipit 2) for
trombone (with bass drum), 2001–2002

Erin Gee New Composition, 2014, world premiere

Karlheinz Stockhausen Knabenduet (from: Michaels Heimkehr)
for 2 soprano saxophones, 1980

Simon Steen-Andersen Study for string instruments #1, 2007

Wojtek Blecharz K'an, 2012

Manon-Liu Winter + Frank Gratkowski Improvisation

admission: € 15.- | € 10.- (reduced)

€ 5.- (music students with identity-card at the box-office)

impuls in cooperation with open music and Kulturzentrum bei den Minoriten

17.2. 20.00

MUMUTH . György-Ligeti-Saal Lichtenfelsg. 14 | 8010 Graz

Ensemble Schallfeld

Elisa Azzarà flute | **Szilárd Benes** clarinet
Matej Bunderla saxophone | **Simone Beneventi** percussion
Maria Flavia Cerrato piano | **Lorenzo Derinni** violin
Sophia Goidinger-Koch viola | **John Popham** cello
Margarethe Maierhofer-Lischka double bass
Leonhard Garms conductor

Andrés Gutiérrez Martínez ío, 2014

Zesses Seglias the morning light came slowly tumbling trough
the crack in the window, 2012

Hannes Kerschbaumer pedra.debris (expanded version),
2013/15, world premiere

Lorenzo Romano Time Killer, 2014

Pierluigi Billone Δίκη Wall, 2012

admission: € 10.- | € 5.- (reduced)

impuls in cooperation with Ensemble Schallfeld

18.2. 15.00

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Self-marketing platforms and promotion

Lecture by **Doris Brady** and **Rainer Praschak** (mica)

free admission | in English

impuls in cooperation with mica – music austria

18.2. 19.30

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Why (not) programming contemporary music?

The presence of contemporary music in today's concert halls

Discussion with

Rainer Mennicken director Landestheater Linz

Matthias Naske director Wiener Konzerthaus

Matthias Osterwold artistic director Klangspuren Schwaz_Tirol

Elke Tschakner editor-in-chief for music of Ö1,

artistic director musikprotokoll

Christian Scheib moderation

free admission | in English

impuls in cooperation with Ernst Krenek Institut

MUSIK **ZEITSCHRIFT**
ÖSTERREICHISCHE
Ein europäisches Forum

ÖMZ 03 2015

Die Dirigentin
Geschlechterkampf im Orchestergraben



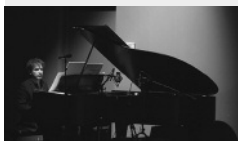
ÖMZ 03 2015 | 112 Seiten | Einzelheft: € 9,50
www.oemz.at | www.hollitzer.at

Die Dirigentin
Geschlechterkampf
im Orchestergraben

Dompteur, Dämon, Despot – wie kein zweiter steht der Dirigentenberuf für musikalische Machtausübung, die traditionell mit Männlichkeit verknüpft wird. Die ÖMZ analysiert, wie beharrlich Geschlechterrollen auch in der Musik die Wahrnehmung prägen.

magazin
vermittlung
zertifikat

terz



Photos: Armin Bardel

terz_magazin:

lesen, schreiben, hören – neue Musik erfahren

terz_vermittlung:

neue Musik direkt erleben

Meinungen posten, Veranstaltungskalender nutzen,
Ideen & Texte einreichen – jederzeit möglich!

www.terz.cc

19.2. 20.00

MUMUTH . Proberaum Lichtenfelsg. 14 | 8010 Graz

Young Ones

Dario Calderone double bass | **Yaron Deutsch** e-guitar
Anna D'Errico piano

Gagi Petrovic In your face (1), 2014, world premiere
and other new compositions for double bass by composers
of the impuls Academy 2015

Juan de Dios Magdaleno SF_oia for piano, 2009

Luciano Azzigotti ledro for piano, 2009, Austrian premiere

Rocco de Cia Just on the edge of Nothingness for piano, 2014,
world premiere

Pierluigi Billone Sgorgo N for e-guitar, 2013, world premiere

admission: € 10.- | € 5.- (reduced)

The project Solo Double bass with Dario Calderone is part of the EU-Network
Ulysses.

20.2. 15.00

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

How to release your music today?

Insights from a label's perspectives

Lecture by **Andreas Karl**

free admission | in English

20.2. 20.00

MUMUTH . György-Ligeti-Saal Lichtenfelsg. 14 | 8010 Graz

Ensemble Nikel

Patrick Stadler saxophone | **Yaron Deutsch** e-guitar

Brian Archinal percussion | **Rei Nakamura** piano

Alfred Reiter sound design

Jorge Diego Vázquez Salvagno Reptiles, 2014, world premiere

Facundo Llompарт Toba, 2014, world premiere

Oliver Thurley whose veil remains inscrutable, 2014,
world premiere

Chaya Czernowin Sahaf, 2008

Marco Momi Almost Nowhere for quartet and electronics, 2014

admission: € 15.- | € 10.- (reduced)

€ 5.- (music students with identity-card at the box-office)

This project is part of the EU-Network Ulysses.

21.2. 10.00–22.00

... throughout the city

impuls MinuteConcerts

Walk through Galleries with Music

Instrumentalists of the impuls Academy 2015

Improvisations and Works of the 20th and 21st Century

10.00 gebhart blazek . udo gangl . Teppiche + möbel

Leonhardstraße 12 | 8010 Graz

Concert + Exhibition: berber.carpets + textiles
+ Asian Design Furniture + Tribal Art

11.30 Galerie Lendl

Bürgergasse 4/1 | 8010 Graz

Concert + Exhibition: Heribert Friedl

13.00 MUWA – Museum der Wahrnehmung

Friedrichgasse 41 | 8010 Graz

Concert + Exhibition:

Anneke Klein Kranenbarg: Neuland

14.30 < rotor > Zentrum für zeitgenössische Kunst

Volksgartenstraße 6a | 8020 Graz

Concert + Exhibition: The Art of Urban Engagement:
Neighbourhood and Expertise: bankleer, Documentary
Embroidery, Landscape Choreography,
Andreja Kulunčić + Cartography Workshop

16.00 Haus der Architektur

Mariahilferstraße 2 | 8020 Graz

Concert + Exhibition: The Art of Urban Engagement:
Neighbourhood and Expertise: studioBASAR

17.30 Kulturzentrum bei den Minoriten

Mariahilferplatz 3/I | 8020 Graz

Concert + Exhibition: shifting constellations

19.00–22.00 Forum Stadtpark

Stadtpark 1 | 8010 Graz

Concert + Exhibition: FORUM STADTPARK –
Rathaus der Herzen . Phase 1: Spielregeln

Each venue holds its own music program of approximately 30 minutes each.
free admission

impuls in cooperation with several galleries and art institutions in Graz

22.2. 10.00–22.00

KUG . MUMUTH Lichtenfelsgasse 14 | 8010 Graz

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

KUG . Aula Brandhofgasse 21 | 8010 Graz

esc medien kunst labor Bürgergasse 5 | 8010 Graz

... and throughout the city of Graz

A Day on Campus and in the City

Presentations of **PCM . Performative Computer Music**

led by **David Pirrò / Richard Barrett**

translucent spaces . Space_Sound_Performance

led by **Klaus Lang**

Opening of **Composition beyond Music**

led by **Georg Nussbaumer**

premieres of new pieces developed at the **Interaction Project**
for composers/flutists/percussionists

led by **Dieter Ammann | Christian Dierstein | Eva Furrer**

as well as lectures | discussions | workshops | On Keys
improvisation concerts | Wandelkonzert | Vocals a.o.

With **Jessica Aslan | Joan Bagés | Bernardo Barros**

Julie Delisle | Davide Gagliardi | Vincent Giles

Martyna Kosecka | Emma Lloyd | Hanns Holger Rutz

Idin Samimi Mofakham

Luciano Azzigotti | Antonia Barnett-McIntosh | Seongmin Ji

Oliver Thurley | Charlie Usher | Alejandro del Valle-Lattanzio

Jeff Weston | Daniel Wilson

Benjamin Bacon | Cindy Giron | Vitalija Glovackyte

Carlos Hernández | Feliz Anne Macahis | Kenn Mouritzen

Goni Peles | Daniel Portelli | Benjamin Ryser

Charles Underriner

Murat Çolak | Victor Coltea | Pablo Galaz | Dylan Lardelli

Giulia Lorusso | Fernando Manassero | Maria Teresa Treccozi

Juan Camilo Vásquez

and many more composers and musicians of the classes of a.o.

Ian Pace piano | **Andreas Fischer** voice | **Petra Hoffmann** voice

Manon-Liu Winter + Frank Gratkowski improvisation

further infos: www.impuls.cc/en/festival-2015/222.html

A detailed program will be available also on spot.

free admission

22.2.–24.2.

esc medien kunst labor Bürgergasse 5 | 8010 Graz

22.2. | 15.00 | Opening

24.2. | 16.00 | Finissage

open also **23.2.** from **10.00** to **17.00**

Composition beyond Music

With **Benjamin Bacon** | **Cindy Giron** | **Vitalija Glovackyte**
Carlos Hernández | **Feliz Anne Macahis** | **Kenn Mouritzen**
Goni Peles | **Daniel Portelli** | **Benjamin Ryser**
Charles Underriner
Georg Nussbaumer head of the project
Winfried Ritsch consultant
Christine Schörkhuber video documentation

free admission

a project of impuls in cooperation with esc

This project is also part of the EU-Network Ulysses.

23.2. 17.00–00.00

KUG . MUMUTH Lichtenfelsgasse 14 | 8010 Graz

KUG . Aula Brandhofgasse 21 | 8010 Graz

MarathonConcert

Instrumentalists and Composer of the impuls Academy 2015
Ernst Kovacic | **Clement Power** conductor

Premieres, Improvisations and Works of the
20th and 21st Century

by **Peter Ablinger** | **Chaya Czernowin** | **Klaus Lang**
Anestis Logothetis | **Luigi Nono** | **Benjamin Scheuer** a.o.

admission: € 15.- | € 10.- (reduced)

€ 5.- (music students with identity-card at the box-office)

24.2. 19.30

MUMUTH . György-Ligeti-Saal Lichtenfelsg. 14 | 8010 Graz

Final Concert

Ensembles of the impuls Academy

Ernst Kovacic | Clement Power conductor

Arnold Schönberg from: Pierrot Lunaire op.21, 1912

Helmut Lachenmann Mouvement – vor der Erstarrung,
1983/1984

Enno Poppe Salz, 2005

Beat Furrer linea dell'orizzonte, 2012

Gérard Grisey Vortex temporum, 1994–1996

Hikari Kiyama Lemminkäinen Suite, 2013

admission: € 15.- | € 10.- (reduced)

€ 5.- (music students with identity-card at the box-office)

impuls 2015 Locations

KUG Brandhofgasse 21 | 8010 Graz

KUG . Aula Brandhofgasse 21 | 8010 Graz

KUG . MUMUTH Lichtenfelsgasse 14 | 8010 Graz

KUG . György-Ligeti-Saal Lichtenfelsgasse 14 | 8010 Graz

KUG . Palais Meran Leonhardstraße 15 | 8010 Graz

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

KUG . Reiterkaserne Leonhardstraße 82–84 | 8010 Graz

Helmut List Halle Waagner-Biro-Straße 98a | 8020 Graz

Großer Minoritensaal Mariahilferplatz 3 | 8020 Graz

esc medien kunst labor Bürgergasse 5 | 8010 Graz

Forum Stadtpark Stadtpark 1 | 8010 Graz

gebhart blazek . udo gangl Leonhardstraße 12 | 8010 Graz

Haus der Architektur Mariahilferstraße 2 | 8020 Graz

Kulturzentrum bei den Minoriten Mariahilferplatz 3/I | 8020 Graz

Galerie Lendl Bürgergasse 4/1 | 8010 Graz

MUWA – Museum der Wahrnehmung Friedrichg. 41 | 8010 Graz

< rotor > Zentrum für zeitgenössische Kunst

Volksgartenstraße 6a | 8020 Graz

ORF

1

St

musikprotokoll.ORF.at

IM STEIRISCHEN HERBST

8. – 11. OKTOBER 2015, GRAZ

3
2015
8

ORF. WIE WIR.

Jeunesse Fast Forward Komponisten-Porträts

ORF RadioKulturhaus Argentinierstraße 30a, 1040 Wien

Nice Price! < 26 Jahre: EUR 10,- | Vollpreis: 18,-

26.3. Do | 20:00 | Großer Sendesaal

Clemens Nachtmann

Clemens Nachtmann Dirigent | **Thomas Frey** Flöte
Martin Veszelovicz Akkordeon | **Petra Stump-Linshalm**,
Heinz-Peter Linshalm Bassetthorn, Bassklarinette, Klarinette
Pablo de Pedro, **Rafał Zalech** Viola | **Michael Moser** Cello
Barbara Lüneburg Violine | **Mathilde Hoursiangou** Klavier

u.a. Kompositionsauftrag von ORF und Jeunesse, UA

27.4. Mo | 20:00 | Großer Sendesaal

Tamara Friebe

Tamara Friebe Video, Elektronik | **Gobi Drab** Blockflöte
Kaoko Amano Sopran | **Ensemble PHACE**

»the figurative collective or the longing aftermath«
u.a. mit Uraufführungen und Videoinstallation

Fast Forward Saison 2015|16

The Black Page Orchestra, Ensemble
Schallfeld, Elisabeth Schimana u.a.

Erhältlich ab 26. März 2015!

jeunesse

musik.erleben

Karten und Infos: www.jeunesse.at . Tel: +43 1 505 63 56

E-Mail: tickets@jeunesse.at . [fb.com/jeunesseAT](https://www.facebook.com/jeunesseAT)

impuls Team

Ute Pinter, secretary general

Veronika Mayer, assistant

In addition during the Academy + Festival 2015

Felix Hautzinger | Agnes Hvizdalek | Werner Korn

Markus Maier | Christine Schörkhuber | Stefan Warum

impuls . Verein zur Vermittlung zeitgenössischer Musik

Beat Furrer, chairman / founding and artistically directing board member

Ernst Kovacic, founding and artistically directing board member

Manfred Gaulhofer, board member

Kathryn List, board member

Peter Oswald, board member

Martin Schuppich, board member

Our thanks go to all individuals and organisations for supporting impuls financially, but also to those, who support us with great personal engagement!

Many thanks thus go to all the partners, the funding bodies and sponsors, as well as to Klangforum Wien, the IEM and the University of Music and Performing Arts Graz (KUG), who has supported impuls as cooperation partner from its very beginning.

Personal thanks again to

Elisabeth Freismuth (rector of KUG) and team,

Alois Sontacchi (head of the Institute IEM) and team,

Sven Hartberger (director of Klangforum Wien) and team,

and to our partners and the people standing behind these organisations, amongst them esc medien kunst labor,

Kulturzentrum bei den Minoriten, open music,

Ernst Krenek Institut, mica – music austria

as well as

Forum Stadtpark, Gebhart Blazek + Udo Gangl,

Haus der Architektur, Galerie Lendl,

MUWA – Museum der Wahrnehmung,

< rotor > Zentrum für zeitgenössische Kunst

as well as

to Elisabeth Gigler, Julio Chaves Dias and

Karla Fromm, Andrea Plank and Gunter Kögl,

Markus Rathmayr and Werner Korn

and to our partners within the European Network Ulysses.

Tickets

Zentralkartenbüro Graz

0316-83 02 55 | www.zkb.at

die eintrittskarte Graz

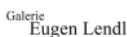
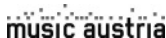
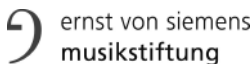
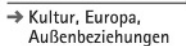
0316-83 39 48 | www.dieeintrittskarte.at

box-office on location opens 30 minutes before concert

For reservations and informations also on official remnant places as participant of the Academy and individual packages as external listener during the Academy and Festival please contact us:

office@impuls.cc

+43 / (0)680-128 74 00



impuls ist Teil des Ulysses Network <http://project.ulysses-network.eu/>
Composition beyond Music | Ensemble in Residency
Composer Exchange Program Royaumont Foundation - impuls
Composer Exchange Program IKI/Opus XXI - impuls
Solo Double bass - Dario Calderone



Culture

With the support of the Culture programme of the European Union

Kooperationspartner 2015:



Imprint:

Responsible for content: impuls . Verein zur Vermittlung zeitgenössischer Musik

secretary general: Ute Pinter | Brandhofgasse 21 | 8010 Graz | Austria

office@impuls.cc | www.impuls.cc

Copy deadline: 29.1.2015

Program subject to change (without notice)

www.impuls.cc