



impuls festival

impuls academy

February 10th–21st 2017 | Graz

Program

**10th international Ensemble
and Composers Academy**

5th Festival for Contemporary Music

Concerts | Presentations

Workshops | Discussions | Lectures

www.impuls.cc

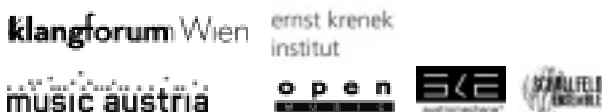
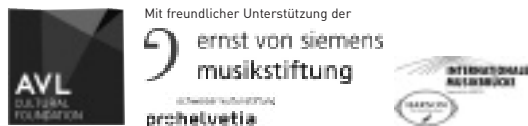
In cooperation with the
University of Music and Performing Arts Graz



Personal thanks go to Elisabeth Freismuth (rector of KUG) & team and Robert Höldrich (head of the Institute IEM) & team

Our thanks also 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 cooperation partners, the funding bodies including also the EU and our sponsors, to the media and last but not least to our Academy participants as well as tutors and of course the audience!



impuls is part of the



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

impuls festival

Between February 10th and 21st, 2017 the impuls Festival will take place in various venues and places also beyond classical concert stages in Graz for the fifth time. Concerts with Klangforum Wien, Ensemble Schallfeld, Trio Accanto, with internationally renowned top musicians and various formations of young rising musicians, premieres of impuls commissions amongst others, classical modern literature as well as new and contemporary music (be it with or without electronics), formats such as the impuls MinutenConcerts or A Day on Campus and in the City, discussions, a symposium on music and film, lectures, composers' talks and various other music communication programs ...: all of that is contributing to a both fascinating, multifaceted and significantly up-to-date profile, offering contemporary music not only to experts and active artists themselves, but also to audiences with open ears and minds – in theory and practice, discourse and sensation, in word and sound ... and with lots of experiences at first hand.

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 like Text im Klang, commissions compositions and develops a cooperation network to stage concerts and education programs also together with other art organisations.

impuls competition

impuls promotes and supports young composers not only at its Academy, but also through the international impuls Composition Competition. Every second year impuls opens a call for its competition, commissions new works for ensemble from the composers selected and invites them to work with Klangforum Wien, one of the world's leading ensembles, at the impuls Composition Workshop, where their new works are collectively rehearsed and discussed extensively. 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. Beyond that additional music communication programs and recordings of the premieres guarantee additional visibility.

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 2017 the Academy is now heading towards its 10th edition: with instrumental classes and ensemble work, composition classes, many-faceted lectures, a wide range of calls for scores, various special programs such as reading sessions with Klangforum Wien and Ensemble Schallfeld, Collaboratory and translucent spaces. Space_Sound_Performance striving for an enhanced concept of composition, Algorithms That Matter with a focus on electronics, with workshops on f. e. improvisation, coachings by formations such as Trio Accanto and a program including new compositions for experimental films amongst various other offers. impuls hereby provides 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 offers an important platform for international exchange and networking – a great opportunity, which is still topped by presentations and public appearances at the impuls Festival.

impuls team

Ute Pinter, secretary general

Gobi Drab, assistant

Furthermore during the Academy and Festival:

Katharina Fennesz | Felix Hautzinger | Agnes Hvizdalek

Raphael Kapeller | Werner Korn | Veronika Mayer | Stefan Warum

impuls . Verein zur Vermittlung zeitgenössischer Musik

Beat Furrer, chairman / founding & artistic board member

Ernst Kovacic, founding & artistic board member

Manfred Gaulhofer, board member

Kathryn List, board member

Peter Oswald, board member

Martin Schuppich, board member

impuls wishes you a fantastic fortnight
with lots of relevant impulses

n e c e s s i t y
c h a n c e
i n t u i t i o n
k n o w l e d g e
j o y
f u l f i l m e n t
c a r i n g
s h a r i n g
d e s i r e
i n s p i r a t i o n
b a c k b o n e
a u t h e n t i c i t y
d e d i c a t i o n
a n t i c i p a t i o n
c o n s c i o u s n e s s
r i g o r
p l a y f u l n e s s
r e s p o n s i b i l i t y
c o o p e r a t i o n
s i n g u l a r i t y
r e s p e c t
d i g n i t y

Ute Pinter, secretary general
on behalf of impuls

KAIROS

KLAUS LANG

drei goldene tiger.
der fette hirte und das weiße kaninchen.
the book of serenity.
die goldenen tiere.

Klangforum Wien

KAIROS

ROMAN HAUBENSTOCK-RAMATI

Konstellationen
String Trio
Multiple 4
Pluriel
Morendo

Klangforum Wien
Vera Fischer

KAIROS

kairos-music.com



*For we like to amuse ourselves with all kinds of masters,
ancient and modern.*

The University of Music and Performing Arts Graz has chosen this quotation by Wolfgang Amadé Mozart as its motto, because it holds very true for us. In the academic year 2016/17, we are celebrating our 200th anniversary, which makes us the oldest among Austria's music universities. It is precisely from this tradition that we appreciate the engagement with classical music as well as with jazz, with both early and new music. For all those who know our university, the latter does not really have to be pointed out in particular, we are well-known for performance practice in Contemporary Music and also as a place of activity for world-famous composers. In our anniversary year, we want to rethink the dissolution of the boundaries of classical music traditions on this basis. The festival impuls initiated by Beat Furrer and Ernst Kovacic is a first-rate partner for us in this matter. We are delighted to be able to give space in our halls for this equally innovative and inspiring festival – excellently organized by Ute Pinter.

I would like to wish all the participants an inspiring time during your stay in Graz and a warm welcome to the University of Music and Performing Arts Graz!

Elisabeth Freismuth
Rector

JEUNESSE FAST FORWARD KOMPONISTEN-PORTRÄTS

ORF RADIOKULTURHAUS Argentinierstraße 30a, 1040 Wien
NICE PRICE! EUR 10,- (<26 Jahre) | 18,-

25.3.2017 | Sa | 20:00 Uhr | Großer Sendesaal

SEHYUNG KIM

Ensemble Schallfeld | Leonhard Grams Dirigent

Krassimir Sterev Akkordeon

Sehyung Kim Ignition (2014, UA) | Neues Werk
(Kompositionsauftrag von ORF und Jeunesse, UA) u. a.

Dmitri Kourliandski Punctuation Marks (2008)

6.5.2017 | Sa | 20:00 Uhr | Großer Sendesaal

ALEXANDER KAISER

Ensemble Platypus | Jaime Wolfson Dirigent

Alexander Kaiser White Rubber (2015) | Neues Werk
(Kompositionsauftrag von ORF und Jeunesse, UA) u. a.

© Jeunesse 2016

FAST FORWARD SAISON 2017|18

Quatuor Diotima . Curious Chamber Players . hand werk . Mauro Hertig u. a.
ERHÄLTlich AB 31. MÄRZ 2017!

WWW.JEUNESSE.AT

+43 1 505 63 56 . tickets@jeunesse.at
fb.com/jeunesseAT

jeunesse
musik.erleben



MARTIN REV

ALAN VEGA

skug

Aktuelles & Archiv
skug.at

SUICIDE © MAGDALENA BLASZCZUK

Ensembles

Instrumental and vocal ensembles impuls 2017
Ensemble Schallfeld | Klangforum Wien | Trio Accanto
Yaron Deutsch/Ensemble Nickel

Conductors

Leonhard Garms | Nassir Heidarian-Rasty | Marie Jacquot
Lars Mlekusch | Ernst Kovacic | Enno Poppe | Bas Wiegers a.o.

Tutors Composition

Mark Andre | Pierluigi Billone | Agostino Di Scipio | Beat Furrer
Gerd Kühn | Klaus Lang | Brice Pauset | Enno Poppe
Stefan Prins | Jorge Sánchez-Chiong | Rebecca Saunders

Tutors Electronics

David Pirrò | Hanns Holger Rutz | Agostino Di Scipio

Coaching Film+Music

Wolfgang Mitterer | Jorge Sánchez-Chiong

Tutors Instrumental Classes

Christian Dierstein, percussion | Anna D'Errico, répétiteur, specials
Andreas Fischer, voice | Bill Forman, trumpet, brass | Eva Furrer
flute | Uli Fussenegger, double bass | Nicolas Hodges, piano
Petra Hoffmann, voice | Ernst Kovacic, violin
Andreas Lindenbaum, cello | Clemens Merkel, violin
Lars Mlekusch, saxophone | Ernesto Molinari, clarinet
Brice Pauset, harpsichord | Dimitrios Polisoidis, viola
Ernest Rombout, oboe | Mats Scheidegger, guitar
Benny Sluchin, trombone, brass | Krassimir Sterev, accordion
Marcus Weiss saxophone

Tutors Improvisation + Yoga

Frank Gratkowski | Manon-Liu Winter + Eva Furrer

Music Communication Programs

Pierluigi Billone | Frank Harders-Wuthenow | Julia Heimerdinger
Helge Hinteregger | Johannes Kalitzke | Wolfgang Mitterer
Antje Müller | Holly Rogers | Philip Röggl | Jorge Sánchez-Chiong
Dirk Schaefer | Sarah Laila Standke a.m.o.

Film + Fine Artists

Peter Tscherkassky + Elisabeth Krampe a.m.o.

Composers of the impuls Competition

Adam McCartney | Carolyn Chen | Michalis Paraskakis
Diana Soh | Lorenzo Troiani

Composers with Ulysses Commissions

Ariadna Alsina | Boris Bezemer | Javier Elipe Gimeno
Clara Iannotta | Mirela Ivičević | Mikołaj Laskowski | Simon Løffler
Julien Malaussena

Ulysses Journey Composers

Genevieve Murphy | Samuel Penderpayne | Eiko Tsukamoto

Ulysses Journey Musicians

Jacobo Hernández | Antonio Jiménez Marín

Ulysses Ensemble in Residency

Ensemble Schallfeld

impuls Academy Participants

More than 240 musicians + composers from 4 continents and more
than 50 nations | KUG-CLASSIC-SAX4 | TONI saxophone quartet

Accordion

Filip Eraković Serbia
Mirko Jevtovic Serbia
Maria Mogas Gensana Spain

Matti Pulkki Finland
Ghenadie Rotari Romania
Ivan Trenev Macedonia

Bassoon

Eduardo Muñoz Spain

Cello

Esteban Belinchón Spain
Kyubin Hwang Korea
Louise Leverd France

Leo Morello Italy
Lucía Pérez Spain
Mathilde Raemy Switzerland

Clarinet

Rocío Bolaños Spain
Marco Danesi Italy
Teresa Doblinger Austria
Johannes Feuchter Austria
Benjamin Maneyrol France
Yui Matsunaga Japan

Milutin Pavlovic Serbia
Chiara Percivati Italy
Renata Rakova Czech Republic
Moritz Schneidewendt Germany
Shu Yue Zhao China

Composition

Rakhat-Bi Abdysagin Kazakhstan
Alyssa Aska USA
Maurizio Azzan Italy
Antonia Barnett-McIntosh
New Zealand
Martin Rane Bauck Norway
Pedro Berardinelli Portugal
Oren Boneh USA/Israel
Gianni Bozzola Italy
Jakob Bragg Australia
António Breitenfeld Sá-Dantas
Portugal/Germany
Aaron Butler USA
Sara Caneva Italy
Alberto Carretero Spain
Shiuan Chang Taiwan
Yu-Chun Chien Taiwan
Léo Collin France
Athena Corcoran-Tadd Ireland
Didem Coşkunseven Turkey
Engin Dağlık Turkey
Thanasis Deligiannis Greece
Severin Dornier Germany
Pietro Dossena Italy
Manolis Ekmektsoglou Greece
Laura Endres Switzerland
Hakki Cengiz Eren Turkey
Óscar Escudero Romero Spain
Shahriyar Farshid Iran
Nirmali Fenn Australia
Andrés Fernández Rodríguez Spain
Michele Foresi Italy
Davide Gagliardi Italy
Marco Gaietta Italy
Nikolaos Galenianos Greece
Brian Garbet Canada

Joan Gómez Alemany Spain
Misakii Goto Japan
Gerardo Gozzi Italy
Emilio Guim Ecuador
Mauro Hertig Switzerland
Shen Hou China
Joshua Hyde Australia
Mirela Ivičević Croatia
Alexander Kaiser Italy
Sung-ah Kim Korea
Eliav Kohl Israel
Phivos-Angelos Kollias Greece
Vladimir Korać Serbia
Anda Kryeziu Kosovo
Frédéric Le Bel Canada
Yi Wei Angus Lee Hong Kong
Soo-youn Lee Korea
Vasiliki Legaki Greece
Petros Leivadas Greece
Jasmin Wing-Yin Leung Australia
Yoav Levy Israel
Chanhee Lim Korea
Wei-Chieh Lin Canada/Taiwan
Giulia Lorusso Italy
Andrew V. Ly USA
Feliz Anne Macahis Philippines
Øyvind Mæland Norway
Alan Jonathan Manriquez
Burrolas Mexico
Jug Marković Serbia
Sylvain Marty France
Kenta Masuda Japan
Alfonso Mendoza Covarrubias
Mexico
Alessandro Milia Italy
Maria Minguella Spain

impuls 2017 Participants

Giulia Monducci Italy	Katharina Roth Germany
Nicholas Morrish Rarity United Kingdom	Michèle Rusconi Switzerland
Michal Rebekka Muggli Switzerland/Denmark	Mauro Saleri Italy
Daniel Muñoz Osorio Spain	Manuel Sánchez García Spain
Genevieve Murphy United Kingdom	Giovanni Santini Italy
Sonja Mutić Serbia/Croatia	Igor Santos Brazil
Kaito Nakahori Japan	Antonin Servièrè France
Marc Neufeld Germany	Julian Siffert Austria
James O'Callaghan Canada/Ireland	Leonardo Silva Brazil
Timothy Page USA	Lauri Supponen Finland
Dario Pagliaricci Argentina	Linus Kristofer Svensson Sweden
Emanuele Palumbo Italy	Zeynep Toraman Turkey
Michail Paraskakis Greece	Adrien Trybucki France
Ioannis Paul Germany/Greece	Po-Wei Tseng Taiwan
Paolo Pecin Italy	Eiko Tsukamoto Japan
Samuel Penderbayne Australia	Alex Vaughan Australia
Wingel Pérez Mendoza Mexico	Anna-Louise Walton USA
Nina Perović Montenegro	Dakota Wayne USA
Pablo Peula Spain	Jeff Weston USA
Matteo Polato Italy	Samantha Wolf Australia
Sophya Polevaya United Kingdom	Weiwei Xu China
Eleni Ralli Greece	Wei Yang China
Martin Ritter Austria	Tomoya Yokokawa Japan
	Jeeyoung Yoo Korea
	Youlan Yu China

Double bass

Giuseppe Ciraso Italy	Sara Marinović Slovenia
Constantin Herzog Germany	Evan Runyon USA
Anton Izgagin Russia	Cody Takacs USA

Flute

Anne-Louise Charrier France	Anat Nazarathy Israel/USA
Sara Constant Canada	Patrycja Pakiela Poland
Dario Cottica Italy	Evgeniya Spalinger Russia
Elisabeth de Merode Belgium	Katrin Szamatulski Germany
Rowan Hamwood Australia	

Guitar

John-Robin Bold Germany	Thilo Ruck Germany
Marisa Minder Switzerland	Ruben Mattia Santorsa Italy
Christopher Moy USA	Zsombor Sidoo Hungary
Timm Roller Germany	Carlo Siega Italy

Harpichord

Wesley Shen Canada

Horn

Hsiang-Chi Lee Taiwan

Koto

Miyama McQueen-Tokita Australia

Oboe

Ludovico Asnaghi Italy	Joanne Houghton United Kingdom
Francisco Miguel Cañabate Rabell Spain	Rui Qing Leow Singapore
Claire Colombo Italy/France	Clara Pérez Sedano Spain
Elisa Garcia Vaquero Spain	Quentin Rychner Netherlands/Switzerland

impuls 2017 Participants

Percussion

Irene Bianco Italy
Ramón Gardella Argentina
Elliott Harrison Canada
Jeanne Larroutourou France
Seorim Lee Korea
Zacarias Lucas Maia da Silva Brazil

Roberto Maqueda Domínguez Spain
Corentin Marillier France
Stanislas Pili Italy
Miquel Vich Vila Spain

Piano

Magdalena Cerezo Falces Spain
Farištamo Eller Estonia
Emmanuelle Fleurot France
Talvi Hunt Estonia
Helga Karen Finland
Carlos Emilio López Ruiz Spain

Alexandra Radoulova Bulgaria
Alexander Raineri Australia
Tsugumi Shirakura Japan
Sanae Yoshida Japan
Kirill Zwegintsov Ukraine

Saxophone

Romain Chaumont France
Amit Dubester Israel
Daniel Dundus Croatia
Jesús Gallardo Nieto Spain
Diego García Pliego Spain
Nina Klinar Slovenia
Alfonso Martínez Vicente Spain
Valentine Michaud France
Noa Mick Israel/USA
Hon Sun Charles Ng Hong Kong

Alejandro Oliván López Spain
Joan Jordi Oliver Arcos Spain
Helena Otero Correa Spain
Oriol Parés Mariné Spain
Miguel Santiago Ramos Palomino Spain
Alexis Rebeté France
Manuela Villiger Switzerland
Vera Wahl Switzerland
Kay Zhang Australia

Trombone

Antonio Jiménez-Marín Spain

Syméon Kropf Switzerland

Trumpet

David Schmidt Austria
Simone Telandro Italy

Philipp Zimmermann Austria

Tuba

Kota Sakamoto Japan

Viola

Ari Kanemaki Japan
Nina Kazourian France
Emma Lloyd United Kingdom

Talvi Nurgamaa Estonia
Alina Petrova Russia
Sophie Wahlmüller Austria

Violin

Pedro González Fernández Spain
Jacobo Hernández Enríquez Spain
Junya Makino Japan
Rebecca Minio-Paluello United Kingdom

Clarice Morrish Rarity United Kingdom
Diego Ramos Rodríguez Spain
Lola Rubio France
Sofiia Suldina Ukraine

Voice

Hannah Beutler Switzerland
Sophia Burgos USA
Viviane Hasler Switzerland
Johanna Kapelari Austria

Nuria Richner Switzerland
Roi Sarouk Israel
Johanna Vargas Colombia
Giulia Zaniboni Italy

10.2. 18.00 | 19.30

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

18.00 Composers' Talk

with **Adam McCartney** | **Carolyn Chen**

Michalis Paraskakis | **Diana Soh** | **Lorenzo Troiani**

Enno Poppe moderation

19.30 impuls Opening Concert

Klangforum Wien | **Enno Poppe** conductor

Adam McCartney A way after remains and reflections, 2016,
impuls commission, world premiere

Carolyn Chen We were dead and we could breathe, 2016,
impuls commission, world premiere

Michalis Paraskakis kama, 2016,
impuls commission, world premiere

Diana Soh iota, 2016,
impuls commission, world premiere

Lorenzo Troiani We are destroyed, 2016,
impuls commission, world premiere

Klangforum Wien

Vera Fischer flutes | **Thomas Frey** flutes | **Olivier Vivarès** clarinets
Arnold Plankensteiner clarinets | **Markus Deuter** oboe, heckelphone
Lorelei Dowling bassoon, contraforte | **Gerald Preinfalk** saxophone,
tubax | **Christoph Walder** horn | **Anders Nyqvist** trumpet
Andreas Eberle trombone | **Björn Wilker** percussion
Lukas Schiske percussion | **Krassimir Sterev** accordion
Aurelie Saraf harp | **Florian Müller** piano | **Fani Vovoni** violin
Sophie Schafleitner violin | **Dimitrios Polisoidis** viola
Andreas Lindenbaum cello | **Alexander Gabrys** double bass

impuls promotes and supports young composers not only at its Academy, but also through the international impuls Composition Competition. For 2017 again five young emerging composers were selected by a jury back in 2015 and commissioned to write new works for Klangforum Wien, one of the world's leading ensembles. These newly written works are to be premiered tonight at the Opening of the impuls Festival and of course all five composers can also be met in person. Already back on February 8th a rehearsal was opened up at the Proberaum of Klangforum Wien followed by a discussion with the composers, conductor and some of the interpreters (moderation: Philip Röggl, mica) and just before tonight's concert you will get the chance to meet up with the composers for a half hour composers' talk (moderation: Enno Poppe). Whoever takes an interest in a more in depth analysis of the works is welcome to join again a presentation and discussion with the composers on 11.2.

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



musikprotokoll.ORF.at

GRAZ, 4. – 8. OKTOBER 2017

Adam McCartney

A way after remains and reflections, 2016

world premiere, commissioned by impuls

In his poem Bogland, Seamus Heaney writes about the influence of the landscape on the pioneers. He compares the Prarie of the Western USA with the Moores in Ireland. A way after remains or reflections is certainly not a long walk into the sunset. / The ground swallows an endless horizon. / Every layer contains immaculate black. / The horizon appears again nonchalant fleeting it cleaves the ground to the ground.

Sound is not only individually received as the result of a physical process, but is also in a broader context an interface to abstract experience. Certain musical elements appear to be historical artefacts. In fact they can cause resonances in contemporary ears that to some extent go beyond the borders of temporal and physical experience.



Adam McCartney born in Limerick, 1987. Currently lives in Vienna. Studied composition and music theory with K. Lang, J. Godfrey, B. Lang.

Adam approaches composition from the point of view that sound is not only the individual received result of a physical process, but also in a broader context an interface to abstract experience. The available material for composition is practically rooted in a direct experience of space and time i.e.: aesthetic experience. The work of the composer is related to the consistency of this experience. Certain musical elements appear to be historical artefacts. In fact they can cause resonances in contemporary ears that go beyond the borders of temporal and physical experience. From the point of view of an individual observer, the term beauty seems semantically fixed and relates to a specific interpretation at a point in time. Considered in the flow of time on a broader scale the term beauty undergoes constant transformation, while some essential attributes are retained on an intuitive level. These essential attributes relate to the apprehension of beauty and show that this is directly related to personal experience. This personal experience is at the root of any given mode of perception. As the consistency or mode of experience itself undergoes constant change so too does the meaning of the term beauty. This essential change emphasizes the fluid nature of personal and collective identity.

<http://admccartney.mur.at/>

Carolyn Chen

We were dead and we could breathe, 2016

world premiere, commissioned by impuls

I don't usually think about breathing, unless I have to. I become aware of my breath when practicing yoga, tai chi or aikido, because they are movement traditions centered around breath as a fundamental force that can coordinate higher order actions. I have to breathe to move. In times of distress, breathing is also a way to return to feeling like myself.

I started thinking about this piece while living in Beijing last summer, observing the vicissitudes of the city's storied air quality index from a sixth floor window.

At close range it could be hard to distinguish air pollution from humidity. From a distance, I watched haze smear sunlight, moonlight, traffic lights, street lights. On some days I felt it tickle my throat, or my eyes. This made me uneasy, but of course, I couldn't just stop breathing. I mulled over the idea



of these tiny particles, some smaller than viruses, individually imperceptible, but horrific in aggregate – gradually filling the lungs, or passing directly into the bloodstream. Their effect on our bodies is a slow sort of harm, a subtle violence. I thought about these small, slow destroyers and their origins in fossil fuels, once the bodies of ancient plants and animals. Ordinary house dust is itself mostly human skin. I thought about breathing in the bodies of these creatures of the past, breathing in human bodies, human history – the weight of all that living, dying, suffering, distilled into tiny particles that enter our soft lungs which slowly gray and blacken over time.

It is impossible at this moment to think of breathing without thinking of Eric Garner, the unarmed black man who gasped that he couldn't breathe as he was choked by a New York police officer in 2014. His death is a direct and vivid act of violence, but the environment that produced it might seem more like those invisible particles in the air, all-pervasive

and impossible not to breathe in. I thought about all these invisible things, and how they disappear into what seems normal.

In this piece, sounds camouflage other sounds. Louder strikes and hits mask subtler activity. Still things move internally. What is constant, smeared light, becomes so normal, it might not need listening at all. I thought of the sho, the Japanese mouth organ that seems to hold forever. Toward the end of the writing process, I ran into this line by Paul Celan, which seems to encapsulate the contradiction of living in permanent emergency.

Carolyn Chen has made music for supermarket, demolition district, and the dark. Her work reconfigures the everyday to retune habits of our ears using sound, text, light, image, and movement. Recent projects include a story for ASL interpreter strung to chimes at a distance. Ongoing projects are for the guqin, the Chinese 7-string zither traditionally played for private meditation in nature.

The New York Times described *Wilder Shores of Love*, commissioned for a 2011 Zankel Hall premiere by the S.E.M. Ensemble, as “evening’s most consistently alluring piece ... a quiet but lush meditation.” The work has been presented in 22 countries and supported by the Fulbright Foundation, Paul and Daisy Soros Fellowships for New Americans, MATA, impuls Festival, Emory Planetarium, Wellesley Composers Conference, Stanford University Sudler Prize for Excellence in the Creative Arts, University of California Institute for Research in the Arts, American Composers Forum, ASCAP, and Machine Project at the Hammer Museum. Chen has been fortunate to work with ensembles such as SurPlus, Southland, Pamplemousse, Talea, Curious Chamber Players, Chamber Cartel, Die Ordnung Der Dinge, Dal Niente, On Structure, Ensemble This Ensemble That, Asamisamasa, NorthArc, Now Hear, orkest de ereprijs, Ostravska Banda, S.E.M., Prague Modern, Gliss, thingNY, Red Light, red fish blue fish, New York Miniaturist Ensemble, Silent Book, and Zwo. Recordings are available on Perishable, the wulf., and Quakebasket; scores are in *Psychiana*, *China Academy of Art SIMA Journal*, *Closet Music Works*, edited by Janet Oates, and *A Small Book of Rounds*, edited by Larry Polansky. She earned a Ph.D. in music from UC San Diego, and a M.A. in Modern Thought and Literature and B.A. in music from Stanford University, with an honors thesis on Free Improvisation and Radical Politics.

www.carolyn-chen.com/

Michalis Paraskakis

kama, 2016

world premiere, commissioned by impuls

Barley porridge, or a crust of barley bread, and water do not make a very cheerful diet, but nothing gives one keener pleasure than the ability to derive pleasure even from that.

Seneca

The sunflower does not want to face the sun, the pine tree does not want to fight bugs, and the paramecium does not want to reverse its direction. Lacking a brain, they cannot desire anything ... In a full-fledged case of desire, by way of contrast, a creature is able to form a mental representation

of the thing it desires, compare the current state of affairs with the desired state, and initiate action to diminish the difference between these states of affairs. Only a creature with considerable brainpower will have these abilities.

William B. Irvine in *On Desire*



© Afroditi Festa

Michalis Paraskakis was born in Athens, he initially studied and worked in graphic design and visual arts, while playing the piano and the accordion. Later, music became his main focus, studying composition and singing. Musicians he has worked with include the Klangforum Wien, ASKO/Schönberg, Nieuw Ensemble, Momenta Quartet, Ensemble Modelo62, Slagwerk Den Haag, Klang Ensemble, Hellenic Group of Contemporary Music, Enno Poppe, Bas Wiegers and Carl Cristian Bettendorf, in venues like the Muziekgebouw aan 't IJ Amsterdam (NL), Athens Concert Hall (GR), The Kitchen [US], Korzo Theatre The Hague (NL). His works have been broadcasted on Radio 4 and Concertzender (NL).

As a singer/performer, he focuses on challenging and demanding roles, including "Kassandra" by Iannis Xenakis and "Anaparastasis I" by Jani Christou, as well as modal singing of the Medieval and Renaissance era. He has performed with the ASKO/Schönberg Ensemble, ASKO Kammerkoor, the Ballata Ensemble, the Athens State Orchestra, and the Greek National Choir. Additionally, he participated in several premieres by young composers and artists. In 2013 Karyn Benquet invited him on the stage of Nederlands Dans Theater, for her dance piece "Ensuing" where he sung and improvised together with the dancers. In 2014 he was invited by the School of Arts – Ghent Conservatory in Belgium, to perform and teach Christou's work as part of the Week of Contemporary Music 2014. His work 'Not Yet II' was premiered in MATA Festival in New York and Impuls Festival has commissioned him a new piece to be premiered by Klangforum Wien and Enno Poppe.

He completed his Bachelor and Master degree in composition in the Royal Conservatory of The Hague with Martijn Padding, Yannis Kyriakides, Cornelis de Bondt and Diderik Wagenaar, as well as Costas Varotsis in Athens. He also studied singing in the same Conservatory with Manon Heynes and Kees Jan de Koning and from 2011 he is working with Rebecca Stewart in polyphonic medieval and Renaissance music. He studied piano in Athens with Sofia Rosmaraki.

<http://michailparaskakis.com/>

Diana Soh

iota, 2016

world premiere, commissioned by impuls

It is interesting for me, not only to listen in a concert but also to observe the movements and gestural communications between the performers.

I am interested not only in imagining the sonic possibilities of the musical material and its progression, but also in the dramaturgy of the eventual physical performance and how the material might be personified by the instrumentalist.

Needless to say, theatricality – but only as a sonic necessity – is of much importance to my music.

For me, composition is a way to have new exciting experiences, and to keep learning about music (and to make sense of our world). Working as a composer needs to be emotionally engaging, intellectually stimulating, and a constant learning process. It is in this spirit that I constantly seek out different ways of composing, of engaging with the material and of working with different ensembles, and also



© Danny Toh

of exploring different disciplines like film and interactive video that use sound in a different way.

In this particular piece *iota* for Klangforum Wien, I wanted to build rich and constant changes in timbre using small attacks at the starting point; to use the combination of instruments to create a composite rhythmic and melodic line.

I also wanted a work that has a clear pulse / groove as one of its characteristics.

The idea is to use the smallest “insignificant” details and to create a larger global richness. The melodic lines are often short and split between different instruments and making sense of it all requires taking in the global sound of the entire ensemble (Klangfarbenmelodie, if you want).

In Chinese characters, each stroke itself encompasses the energy and movement stemming from the physical act of

writing. So depending on its combination, we get a graphical symbol (a character) from which we can now derive its connotation and very often its meaning.

Linguistically, the combination of characters sometimes then changes the significance of the characters itself to create contextual meaning.

Eg. the chinese name for the smallest calligraphic stroke (点 diǎn), in combination with other characters it could mean illuminate – (点亮) diǎn liàng highlight – (亮点) liàng diǎn origin – (原点) yuán diǎn destination – (终点) zhōng diǎn I find all the ideas of “insignificant” details and things used in combination to build a strong and larger global richness to be uplifting and beautiful, especially in the state of affairs of the world today.

It is in this spirit that I started writing *iota*.

Diana Soh born in 1984, I am a young Singaporean composer whose musical interest is currently directed at exploring performance interactivity. I am interested in writing music that includes the physical aspects of music making and my music tends to be characterized by interruptive oppositions between surface activities and passivity with a renewed passion for the use of electronics.

My works have been performed in venues and festivals as varied as the Manifeste Festival, the Royaumont Voix Nouvelles, the Acanthes Festival, and the June in Buffalo Festival among many others. It has also been broadcast recently on the BBC Radio 3 and France Musique.

I have had the good fortune of working with musicians such as the late James Avery, Magnus Andersson, Tony Arnold, NEO Norrbotten, Cikada Ensemble, Ensemble Court Circuit, Arditti Quartet and many more. An alumnus of the National University of Singapore's YST Conservatory of Music, I have recently finished my doctoral studies at the University at Buffalo under the tutelage of David Felder and have spent the last two years at IRCAM for the Cursus 1 and 2 (2011–2013) program.

My move from Buffalo to Paris also came with the opportunity to contribute to my newfound community as the composer-in-residence (2012–2013) at the Conservatoire D'Ivry sur Seine in partnership with La Muse en Circuit. The end of my residency in 2013 was marked with my first portrait concert as part of the Festival Extension, with the kind sponsorship of l'ARIAM and l'ADIAM94. This upcoming concert season consists of numerous new commissions and collaborations that is taking me to many places I have yet to visit...

Currently residing in Paris, I am enjoying putting dots on paper (yes, the old-fashion way!), eating great food, and seizing inspiration from the city's vibrant cultural life.

www.dianasoh.com/Home.html

Lorenzo Troiani

We are destroyed, 2016

world premiere, commissioned by impuls

What happens if we try to see the negative of the things?
Just the shadow they project. As an etching.

And turn off the light. Renouncing to the shining brilliance of the frontal point of view.

We are there, part of a topography made of dry surfaces, deformed figures, instable pulses.



In the darkness. And we can just see blurred forms.
We move our hands. They come out from the darkness and
then slowly disappear again.
Still there, looking at the eroding borders. Our own borders.
Because we are engraved too.
And so we begin to feel the things pulsing, oscillating.
Because they are alive, so naked.
And we are naked too, without borders. Destroyed.
As tightrope walkers. Oscillating on the ruins.
We are destroyed moves from this starting point developing
an organism, a wounded body, a continuous transition
between different sonic states. It works on the ruins, on the
margins, on the peripheral point of view.

Lorenzo Troiani was born in Rome, Italy, in 1989. He studied composition with Rosario Mirigliano, Salvatore Sciarrino and Clemens Gadenstätter.

He attended lessons, masterclass and courses with musicians and composers who helped him to find a personal way of thinking, among them: B.Furrer, P.Billone, M.Andre, D.Przybylski, J.Schöllhorn, M.Trojahn, P.Manoury, B.Ferneyhough, A.Solbiati, J.Manuel Lopez Lopez, C.Czernowin, I.Mundry, S.Gervasoni, D.Kourlianski and F.Filidei. He took part in different academies such as: IMPULS Academy, Accademia Chigiana, programme Voix nouvelles of the Fondation Royaumont etc.

His music has been performed by different ensembles such as Neue Vocalsolisten, Quatuor Diotima, Quartetto Prometeo, OENM Salzburg, Divertimento ensemble, Curious Chamber Players, PMCE Ensemble, Vertixe Sonora ensemble, Ensemble L'Arsenale, IzM ensemble, Promenade Sauvage, Barcelona 216, Taller Sonoro ensemble and in different parts of the world: Italy, Germany, Austria, France, Lithuania, Canada, Scotland, England, Ireland, Cyprus, Spain, Slovenia, USA, Brazil, Argentina etc.

His work is supported by different institutions such as Amis de la Fondation Royaumont, Stiftung Sulzberg, Mixtur BNC etc.

The poetry of Paul Celan, the works of Paul Klee and Jannis Kounellis, the philosophy of Jacques Derrida have a crucial role in his music.

He graduated in Philosophy at the University Uniroma3 of Rome with Paolo D'Angelo and Elio Matassi with a thesis on ontological thinking of Paul Klee. At the moment he is specializing in the study of post-Nietzschean ontology, especially in its links with the thought of the pre-Socratic thinkers.

**Vermehrt
Schönes!
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 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



Jeder Musikfreund und jede Musikfreundin kennt es: das ganz besondere Glücksgefühl, das beim Musizieren und -hören mitunter entsteht. Die Sehnsucht nach dem Glück durchzieht die Texte der Schlager wie die der Opern. Das Glück selbst aber ist flüchtig. – Manchmal jedoch verweilt es und die Musik hilft ihm dabei.

ÖMZ 06 2016 | ca. 110 Seiten | € 11,90
ISBN 978-3-99012-288-4 (WG 1591)
www.oemz.at | www.hollitzer.at

Enno Poppe was born in 1969 in Hemer, Germany. He studied conducting and composition at the Hochschule der Künste Berlin with Friedrich Goldmann and Gösta Neuwirth, among others. Additionally, he studied sound synthesis and algorithmic composition at the Technische Universität Berlin and at the ZKM Karlsruhe. As a conductor, Enno Poppe regularly performs with Klangforum Wien, Ensemble musikFabrik and Ensemble Resonanz. Since 1998 he also is the chief conductor of ensemble mosaik. Enno Poppe taught composition at Hochschule für Musik Hanns Eisler in Berlin, at Darmstädter Ferienkursen für Neue Musik and the impuls Academy.



Commissions Enno Poppe received commissions from Salzburger Festspiele, Ensemble Intercontemporain, Berliner Festwochen, Musée du Louvre and festivals such as Donaueschinger Musiktage, Musikbiennale (München), musica viva (München), Ultraschal (Berlin), MaerzMusik (Berlin), Éclat (Stuttgart) and Wittener Tagen für Neue Kammermusik.

Performers Enno Poppe's has been performed by, among others, quartets such as Arditti Quartet and Kairos Quartet, conductors such as Pierre Boulez, Susanna Mälkki, Emilio Pomárico and Peter Rundel and renowned orchestras and ensembles such as Ensemble Intercontemporain, Ensemble Modern, London Sinfonietta, Klangforum Wien, ensemble mosaik, Ensemble Contrechamps, musikFabrik, Neue Vokalsolisten Stuttgart a.m.o.

Scholarships and awards Besides scholarships for composition by the Berlin Senat and the Märkische Kulturkonferenz Poppe won the Boris-Blacher-Preis for his *Gelöschte Lieder* in 1988. In 1999 he was invited to the Boswil composers seminar. In 2001 he received a scholarship from the Wilfried-Steinbrenner-Stiftung and was awarded the composition prize of the city of Stuttgart for his work *Knochen*. Enno Poppe also received the Busoni-Preis of the Akademie der Künste in Berlin (2002) and scholarships from Akademie Schloss Solitude and Villa Serpentara in Olevano Romano. Other awards are the Förderpreis of the Ernst-von-Siemens-Musikstiftung, the Schneider-Schott-Musikpreis (2005), the supporting award of the Akademie der Künste in Berlin (2006) and the Christoph- und Stephan-Kaske-Preis (2009). Enno Poppe also received the Kaske prize of the Christoph-und-Stephan-Kaske-Stiftung (2009) the HappyNewEars prize of the Hans-und-Gertrud-Zender-Stiftung (2011) and the Hans-Werner-Henze prize (2013). Enno Poppe is a member of the Akademie der Künste Berlin (since 2008), the Nordrhein-Westfälische Akademie der Wissenschaften und der Künste (since 2009) and the Bayerische Akademie der Schönen Künste (since 2010).

impuls 2017 – coming up

11.–21.2.

KUG . Florentinersaal a.o. Leonhardstraße 15 | 8010 Graz

Daily lectures by **Mark Andre** | **Pierluigi Billone**
Agostino Di Scipio | **Frank Gratkowski** | **Brice Pauset**
Enno Poppe | **Stefan Prins** | **Rebecca Saunders**
Benny Sluchin | **Manon-Liu Winter** and many others

free admission | in English

Advance reservation for external listeners necessary!

Please contact office@impuls.cc

13.–15.2. 17.00

kunst.wirt.schaft Elisabethstraße 14 | 8010 Graz

Salon Music . Talk . Exchange

A new, about one hour long format, where tutors and impuls Academy participants present their ongoing work and meet up with the interested public ...

free admission

11.2. 10.00–12.30 | 14.30–17.00

MUMUTH Lichtenfelsgasse 14 | 8010 Graz

Reading sessions

Klangforum Wien | **Enno Poppe** conductor, moderation
Compositions by participants of impuls 2017

free admission | in English

Advance reservation for external listeners necessary!

Please contact office@impuls.cc

11.2. 19.30

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Meet the Composers

Adam McCartney | **Carolyn Chen** | **Michalis Paraskakis**
Diana Soh | **Lorenzo Troiani** | **Enno Poppe** moderation

free admission | in English

Advance reservation for external listeners necessary!

Please contact office@impuls.cc

12.2. 20.00

Großer Minoritensaal Mariahilferplatz 3 | 8020 Graz

... – Solos – Duos – ... | Tutors' Concert I

Christian Dierstein percussion | **Bill Forman** trumpet
Eva Furrer flute | **Uli Fussenegger** double bass
Frank Gratkowski saxophone | **Petra Hoffmann** voice
Andreas Lindenbaum cello | **Clemens Merkel** violin
Ernesto Molinari Clex contrabass clarinet
Dimitrios Polisoidis viola | **Ernest Rombout** oboe
Mats Scheidegger e-guitar | **Krassimir Sterev** accordion
Marcus Weiss saxophone

Niccolo Castiglioni Così parlò Baldassarre for voice, 1981
Beat Furrer IRA ARCA for bass flute and double bass, 2012
Frank Gratkowski Improvisation / Instant Composition
Eres Holz MACH for trumpet, 2011
Bernhard Lang Schrift 3 for accordion, 1997
Ernesto Molinari Clex, 2017, world premiere
Giorgio Netti from necessità d'interrogare il cielo for soprano saxophone, 1996–2000
Stefano Pierini SOLO IV (the importance of being Ernest) for oboe, 2016/17, world premiere
Enno Poppe Haare for violin, 2013/2014
Dieter Schnebel from Zeichen-Sprache: Poem für 1 Springer, 1986/89
Nadir Vassena New work for e-guitar, 2016/17, world premiere **a.o.**

Jewels and exciting rediscoveries in solo and duo literature – with a top-class line-up – are waiting for you at the two tutors' concerts. All musicians teaching at the impuls Academy are specialists for the interpretation of contemporary music, internationally renowned and work together closely with contemporary composers. Some composers performed will be present at the concert, Stefano Pierini and Nadir Vassena amongst others contribute world premieres. A varied program that makes diverse positions of the international contemporary music life audible.

admission: € 15.- | € 10.- (reduced)

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

impuls in cooperation with Kulturzentrum bei den Minoriten and open music

13.2. 17.00

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Identity and Self-Branding. Self-presentation for artists

Workshop with **Helge Hinteregger** and **Philip Röggl**

free admission | in English

impuls in cooperation with mica - music austria

13.2. 19.30

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Boon and Bane of Music Publishers

Discussion with **Frank Harders-Wuthenow** (Boosey & Hawkes)
Sarah Laila Standke (Universal Edition)
Pierluigi Billone (composer) a.o.
Antje Müller moderation

free admission | in English
impuls in cooperation with the Ernst Krenek Institute

14.2. 19.00

MUMUTH . Proberaum Lichtenfelsgasse 14 | 8010 Graz

... – Solos – Duos – ... | Tutors' Concert II

Anna D'Errico piano | **Andreas Fischer** bass
Ernesto Molinari Clex contrabass clarinet
Uli Fussenegger double bass | **Benny Sluchin** trombone
Frank Gratkowski saxophone | **Manon-Liu Winter** piano
anemone actinaria: David Pirrò | **Hanns Holger Rutz**
live-electronics

Mark Andre iv11 (a–c), 2011–2015 (rev. 2016)
anemone actinaria Improvisation
Maurizio Azzan dove tutto è stato preso (Innerspace II), 2016
John Cage Solo for Sliding Trombone, 1957–1958
Beat Furrer Kaleidoscopic Memories, 2016
Bernhard Gander morbidable II (une charogne) on the poem
une charogne written by Charles Baudelaire, 2015
Anda Kryeziu A Sisyphus, 2013 Austrian premiere
Paul Méfano Instantanée, 2007
Alessandro Milia Sonata, 2013, Austrian premiere
Manon-Liu Winter | **Frank Gratkowski** Improvisation

Young and other – in various aspects – current works,
compositions and improvisation, purely acoustic works and
live-electronics are scheduled for the second tutors' concert,
where both renowned composers of different generations as
well as young up and coming Academy participants are
presented.

admission: € 15.- | € 10.- (reduced)
€ 5.- (music students with identity-card at the box-office)

15.2. 10.00–21.00

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Symposium Film + Music

- 10.00 **Julia Heimerdinger** on New Music in Film
11.00 **Holly Rogers** on Music/Sound in Experimental Film and other Media
12.00 **Peter Tscherkassky** on his films
15.00 **Dirk Schaefer** on Sounddesign and his Soundtracks to Peter Tscherkassky's films
16.00 **Johannes Kalitzke** on his compositions to Silent Films
17.00 **Jorge Sánchez-Chiong** on Sound and Composition in Film/Video/Visuals Arts
19.00 Discussion with **Wolfgang Mitterer | Holly Rogers
Jorge Sánchez-Chiong | Dirk Schaefer
Peter Tscherkassky | Julia Heimerdinger** moderation

This symposium is the starting point of an extensive EU-project, which was initiated by impuls within the frame of the Ulysses-Network. The young, but already internationally succeeding composers Mirela Ivičević and Julien Malaussena (impuls), Javier Elípe Gimeno and Ariadna Alsina (IRCAM), Boris Bezemer and Mikołaj Laskowski (Gaudeamus) as well as Clara Iannotta and Simon Løffler (IMD) are commissioned by impuls and its partners to develop new compositions to the experimental films of the Austrian filmmaker Peter Tscherkassky – in specific for his internationally praised CinemaScope Trilogy, for which he also received multiple awards – within the next one to two years. impuls 2017 provides the starting point for the project, and interconnects the composers not only with the filmmaker, but also members of Ensemble Nikel as future interpreters as well as coaches such as Wolfgang Mitterer and Jorge Sánchez-Chiong to accompany the process of creation. And of course impuls is looking forward to the project's realization in Graz in 2019.

free admission | in English

Advance reservation for external listeners necessary!

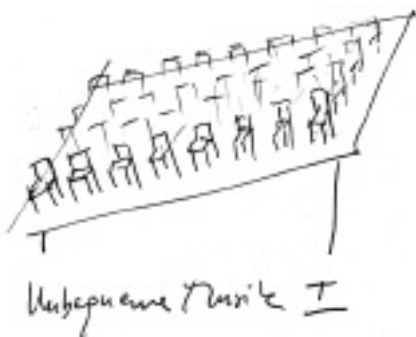
Please contact office@impuls.cc.

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

Peter Ablinger

Annäherung

Texte · Werktexte · Textwerke



www.musiktexte.de

16.2. 19.00 | 20.00

MUMUTH Lichtenfelsgasse 14 | 8010 Graz

19.00 Sgorgo o0

Yaron Deutsch e-guitar | **Pierluigi Billone** Sgorgo o0, 2013

20.00 Trio Accanto

Marcus Weiss saxophone | **Nicolas Hodges** piano
Christian Dierstein percussion + **Stefan Prins** electronics

Mark Andre durch, 2004/2005

Stefan Prins Mirror Box (Flesh + Prothesis #3), 2014,
Austrian premiere

Wolfgang Rihm Gegenstück, 2006

Vasiliki Legaki Avoidance, 2016, world premiere

Misakii Goto Shedding, 2016, world premiere

With Trio Accanto, one of the most prestigious chamber music formations dedicated to contemporary music is present throughout impuls 2017. Having premiered a myriad of new compositions, impuls Academy participants are now offered the great opportunity to work with the trio as selected composers of a call for scores organised by impuls and to be premiered by

Trio Accanto together with works by two composition tutors of the Academy and Wolfgang Rihm. In addition to that instrumentalists of the Academy are coached by Accanto to work on further compositions submitted to the call and to perform them in public as well on February 19th.

admission: € 15.- | € 10.- (reduced)

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

impuls in cooperation with open music

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

17.2. 20.00

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

Ensemble Schallfeld

Elisa Azzarà flute | **Szilárd Benes** clarinet

Matej Bunderla saxophone | **Lorenzo Derinni** violin

Myriam García Fidalgo cello

Margarethe Maierhofer-Lischka double bass

Maria Flavia Cerrato piano

Manuel Alcaraz Clemente percussion

+ **Elena Kakaliagou** horn | **Adrian Nowak** harp

Davide Gagliardi live-electronics and sound

Peter Venus sound

Leonhard Garms conductor

Agostino Di Scipio Texture-Multiple, for 3 to 6 instruments and live-electronics, 1993-2005 (version for flute, clarinet, violin, cello, piano, vibraphone and live-electronics)

Raphaël Cendo Graphein, 2014

Eiko Tsukamoto Avec les œufs, 2017, world premiere

Joan Gómez Alemany La religión del Sonido, 2016, world premiere

Sylvain Marty Lithuanian rotation, 2016

As Ensemble in Residency – one of the programs of the EU-Network Ulysses impuls is part of – Ensemble Schallfeld is active at impuls 2017 in many ways: on the one hand they will work with tutors of the impuls Academy, for example with Agostino Di Scipio, on the other hand they will be in active exchange, driven by a call for scores, with the Academy's young composers by partly working on and premiering selected works of them and by partly studying and discussing some of them at reading sessions.

Schallfeld Ensemble was founded in 2013 by former students of Klangforum Wien. The group quickly gained reputation for its highly refined quality of sound and intense chamber music playing, paired with an openness for musical experiments, electronic soundworlds and new performance situations. The ensemble is frequently working with composers of the young and middle generation.

admission: € 15.- | € 10.- (reduced)

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

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

18.2. 10.00–22.30

... throughout the city of Graz ...

impuls MinuteConcerts

Walk through Galleries with Music

Instrumentalists of the impuls Academy 2017

Improvisations and Works of the 20th and 21st Century

10.00 gebhart blazek . berber carpets + textiles

Leonhardstraße 12 | 8010 Graz

Concert + Exhibition

www.berber-arts.com

11.00 kunst . wirt . schaft

Elisabethstraße 14 | 8010 Graz

Concert + Exhibition: –andererseits–

www.kunstwirtschaft.at

12.30 Galerie Eugen Lendl

Bürgergasse 4/1 | 8010 Graz

Concert + Exhibition: Cool Papers

www.eugenlendl.com

14.30 MUWA – Museum der Wahrnehmung

Friedrichgasse 41 | 8010 Graz

Concert + Exhibition: Der gefaltete Raum 2.0

Elisabeth Krampe: papier – faltung – schmuck

www.muwa.at

16.30 Haus der Architektur

Mariahilferstraße 2 | 8020 Graz

Concert + Exhibition: pragmatisch und poetisch.

Architekturpreis des Landes Steiermark

www.HDA-Graz.at

18.30–22.30 Forum Stadtpark

Stadtpark 1 | 8010 Graz

Concert + Exhibition: how far to open up

www.forum.mur.at

free admission

Each location holds different, approximately 30 minutes long music

programs starting at the times given.

impuls in cooperation with several galleries and art institutions in Graz

19.2. 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

A Day on Campus and in the City

Presentations of

ALMAT . Algorithms That Matter (with **Alyssa Aska** | **Laura Endres** | **Andrés Fernández Rodríguez** | **Davide Gagliardi** | **Brian Garbet** | **Phivos-Angelos Kollias** | **Frédéric Le Bel** | **Matteo Polato**)
coached by **David Pirrò** | **Hanns Holger Rutz** | **Agostino Di Scipio**

translucent spaces. Space_Sound_Performance
(with **Eliav Kohl** | **Yoav Levy** | **Chanhee Lim** | **Kenta Masuda** | **Wingel Pérez Mendoza** | **Sophya Polevaya** | **Linus Kristofer Svensson** | **Dakota Wayne** | **Jeff Weston** | **Yulan Yu**)
coached by **Klaus Lang**

Collaboratory coached by **Stefan Prins**

World premieres of further **Special Programs**
with **Rebecca Saunders** | **Krassimir Sterev**
(with accordionists and composers of the impuls Academy 2017)
and with **Trio Accanto** (with saxophonists, pianists,
percussionists and composers of the impuls Academy 2017)

Improvisation- and Promenade-Concerts
coached by **Frank Gratkowski** | **Manon-Liu Winter**

Vokales coached by **Andreas Fischer** | **Petra Hoffmann**

Saxes coached by **Lars Mlekusch** | **Marcus Weiss**

An Tasten coached by **Nicolas Hodges**

Lectures | **Discussions** | **Workshops** a.o.

A day on campus at KUG, the esc media art laboratory and various other locations in the city: Take a look behind the scene of the impuls Academy and get in touch with young performers and composers from more than 50 nations during this twelve-hour-event with multifarious concerts, presentations, performances, installations ... and various discourse programs.

free admission

The exact program of this long day will be published on www.impuls.cc shortly before the start of the event and will also be available on spot.

19.2. 17.00 20.2. 10.00–17.00

esc medien kunst labor Bürgergasse 5 | 8010 Graz

Collaboratory

19.2. 17:00 Opening Collaboratory
open also on 20.2. from 10.00–17.00

**Aaron Butler | Romain Chaumont | Léo Collin
Athena Corcoran-Tadd | Pedro Gonzáles Fernández
Emilio Guim | Genevieve Murphy | Timothy Page
Samuel Penderbayne | Diego Ramos Rodríguez | Timm Roller
Carlo Siega | Julian Siffert | Stefan Prins** coaching

After more than a weeklong intensive workshop, creative composer-performer-sound artists present their works, which were not conceived as productions of individuals, but are rather highly process oriented and developed on site through experiments, dialogue and feedback from all workshop participants and coach Stefan Prins. Therefore the presentation is an overall view, to be experienced as a result of communal curating, conveying a comprehensive dramaturgy: Working together as a central element, sharing of infrastructure and ideas, thoughts, energy and inspiration – an approach with social and political impact. In a world, where the most important topics unfold on a global scale (ecological threats, economic models ...), collaboration is extremely important in order to be able to master those tasks successfully.

free admission

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

20.2. 17.00–00.00

KUG . MUMUTH Proberaum Lichtenfelsgasse 14 | 8010 Graz

KUG . Aula Brandhofgasse 21 | 8010 Graz

MarathonConcert

Instrumentalists and Ensembles of the impuls Academy 2017
Ernst Kovacic | Bas Wiegers a.o. conductor

World premieres, improvisations and compositions of the 20th und 21st century by composers of the impuls Academy 2017 as well as **Mark Andre | Aurelio Cattaneo | Franco Donatoni
Francisco Guerrero | Alberto Posadas | Claude Vivier** and many more

More than 240 young musicians and composers from four continents assemble in Graz this year to attend the 10th impuls Academy and work on chamber music and solo up to Ensemble literature written both by already renowned but also young up

and coming composers, some of them being Academy participants themselves. This long multipart evening will present a cross-section of their work – diversified, multiform, full of current music ... and with a high potential for discoveries.

admission: € 15.- | € 10.- (reduced)
€ 5.- (music students with identity-card at the box-office)

21.2. 18.45–19.15

MUMUTH . Foyer Lichtenfelsg. 14 | 8010 Graz

MUMUTH Lounge: pre-program to the concert

free admission | a program of KUG Kunstvermittlung

21.2. 19.30

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

impuls Final Concert

Ensembles of the impuls Academy 2017

Ernst Kovacic | **Bas Wiegers** conductor

Anton Webern 6 Stücke op.6, 1909/1920

Friedrich Cerha Concertino, 1994/2007

Beat Furrer linea dell'orizzonte, 2012

Rebecca Saunders fury II, 2009

Franck Bedrossian Swing, 2009

Enno Poppe Scherben, 2000/2004

New ensembles, which form on spot for the impuls Academy and do not only profit from coaching by instrumental tutors but also from working with the renowned composers present, create a dazzling bouquet and firework of sounds for the conclusion of the impuls Festival. Be it current works, classics of contemporary music or a flashback to the beginning of classical modern music: the Grand Finale of impuls 2017 offers it all!

admission: € 15.- | € 10.- (reduced)
€ 5.- (music students with identity-card at the box-office)

Tipp

Conference of the Plattform Musikvermittlung Österreich (PMÖ) in cooperation with Kunstuniversität Graz (KUG)

February 23rd–25st, 2017 | Graz

How and where can New Music be shared?

The Plattform Musikvermittlung is a project initiated by mica – music austria that organizes a conference in Graz together with Kunstuniversität Graz about the communication of contemporary music.

Tickets

Zentralkartenbüro Graz

+43 / (0)316-83 02 55 | www.zkb.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

Locations

KUG Brandhofgasse 21 | 8010 Graz

KUG . Aula Brandhofgasse 21 | 8010 Graz

KUG . MUMUTH Lichtenfelsgasse 14 | 8010 Graz

KUG . MUMUTH Proberaum Lichtenfelsgasse 14 | 8010 Graz

KUG . MUMUTH 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

kunst.wirt.schaft Elisabethstraße 14 | 8010 Graz

Forum Stadtpark Stadtpark 1 | 8010 Graz

gebhart blazek . berber carpets + textiles Leonhardstr. 12 | 8010 Graz

Haus der Architektur Mariahilferstraße 2 | 8020 Graz

Galerie Lendl Bürgergasse 4/1 | 8010 Graz

MUWA . Museum der Wahrnehmung Friedrichgasse 41 | 8010 Graz

... and throughout the City of Graz ...

Imprint:

Responsible for content: Ute Pinter, secretary general | impuls . Verein zur Vermittlung zeitgenössischer Musik | Brandhofgasse 21 | 8010 Graz | Austria
office@impuls.cc | www.impuls.cc

Copy deadline: 27.1.2017

Program subject to change (without notice)