



**impuls** festival

**impuls** academy

**August 16<sup>th</sup>–27<sup>th</sup> 2021 | Graz**

**Program**

**12<sup>th</sup> international Ensemble  
and Composers Academy**

**7<sup>th</sup> Festival for Contemporary Music**

**Concerts | Presentations**

**Workshops | Lectures**

**[www.impuls.cc](http://www.impuls.cc)**

In cooperation with the  
University of Music and  
Performing Arts Graz / Austria



# impuls academy

We would like to take this opportunity to express our sincere thanks to the Rector's Office of the University of Music and Performing Arts Graz, especially Rector Georg Schulz & his team, for the many years of good cooperation.

Equally heartfelt thanks 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 to you as the interested public!



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## impuls team

Ute Pinter, secretary general  
Lilith Friedmann, assistant  
Werner Korn, graphic design

Furthermore during the Academy + Festival 2021:  
Ben Day | Susanne Hartmann | Anissa Mahmoudi  
Bshara Mestrih | Philippos Evangelos Polisoidis  
Stephanos Polisoidis | Korin Rizzo | Stefan Warum

## impuls . Verein zur Vermittlung zeitgenössischer Musik

Beat Furrer, chairman / founding and artistic board member  
Ernst Kovacic, founding and artistic board member  
Manfred Gaulhofer, board member  
Kathryn List, board member  
Martin Schuppich, board member

Founded by Beat Furrer and Ernst Kovacic back in 1998, impuls, the international Ensemble and Composers Academy for Contemporary Music, has developed into one of the internationally leading institutions in this field. It offers young musicians and composers from Austria, but also from all over the world, a high-quality training and a holistic approach to contemporary music both in a theoretical and a practical way.

As in previous years, ensemble playing, composition classes and discourse programs hereby form the basis of the Academy's offerings, being significantly enriched by a constantly growing number of multifarious special programs. At this year's now 12<sup>th</sup> edition you will find reading-sessions with formations such as Klangforum Wien, various calls for score connecting composers and musicians, intense production workshops such as "Concept Music", "Performative Music", "Machine Learning" or "Instant Composition" (with coaches such as Peter Ablinger, François Sarhan and Carola Bauckholt), and likewise you will find feedback-sessions and try-outs, a "Conductor's First View on Scores" and "Sound Session with Percussion", as well as workshops with a focus on "Instruments and Voice", "21<sup>st</sup> Century Piano Virtuosity", just to name a few.

Over a period of 12 days impuls hereby creates an important platform for learning and provides a valuable basis for international exchange and networking. A team of international tutors, consisting of top musicians and conductors specialized in contemporary music, and, in the same way, most renowned composers, hereby guarantees utmost quality and valuable guidance for the highly motivated and already highly qualified as well as internationally interlinked young artists as competent and authentic ambassadors for the music of our times.

# 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 organises a 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. Five new compositions derived out of this program also for 2021, the premieres are scheduled for August 16<sup>th</sup> at the impuls Festival. Furthermore the interested audiences may

also learn more about the composers and their works at several music communication programs. Apart from its Competition, impuls also commissions other young composers in the framework of projects such as “Text im Klang” or the Ulysses-Network-Activities.

## impuls festival

Already for the 7<sup>th</sup> time, the impuls Festival offers a rich and versatile daily music and discourse program. Normally presented at various, quite diverse stages and venues also apart from traditional concert settings, this year’s edition will – due to the ongoing COVID-19-pandemic – focus on concerts and presentations at Helmut List Halle, Forum Stadtpark, IEM, MUMUTH and Palais Meran in Graz. Also in 2021 impuls welcomes internationally renowned top formations (Klangforum Wien, Quartetto Maurice) as well as two more ensembles in residency (Schallfeld Ensemble, Black Page Orchestra), tutoring, rehearsing, producing and performing on spot. Besides further young and rising ensembles (Trio Abstrakt, latenz ensemble, PPCM-Ensemble), several of their sub-formations and further individual musicians and artists, will offer an intense inside view in the richness and diversity of contemporary music with well over 100 works – all composed in the 20<sup>th</sup> and 21<sup>st</sup> century, amongst them numerous world and Austrian premieres, and many of them produced specifically for and during impuls. This year in particular, the first three days hereby focus on Austrian composers and interpreters and present additional musicians and composers such as Benes/Ressi, Nimikry, Alfredo Ovalles, Vogel/Preinfalk, Mirela Ivičević, Alexander Kaiser, Matthias Kranebitter and Bernhard Lang. On top lectures, discussions, composers’ talks and other music communication programs enhance the impuls Festival program and the Academy alike. This way new music – be it classical modern or most current one – can be experienced first hand both in theory and practice, discourse and sound.

## impuls events

In addition to the impuls Composition Competition, the Academy and the 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 programs also together with other art organisations.

## impuls ULYSSES network

From its very beginning, impuls has been an active member of the European Ulysses-Network. At this stage it brings together eleven European partner institutions and additional Associate Partners, all involved in the support and promotion of young artists.

Coordinator: IRCAM (France) | Partner: Associacio Collectiu Mixtur (Spain) | Divertimento Ensemble (Italy) | Fondation Royaumont Foundation (France) | Hochschule für Musik und Theater Hamburg (Germany) | impuls . Verein zur Vermittlung zeitgenössischer Musik (Austria) | Internationale Ensemble Modern Academy (Germany) | Stichting Gaudeamus Muziekweek (Netherlands) | Stiftelsen Ultima Oslo Contemporary Music Festival (Norway) | Viitasaaren Kesäakatemia RY / Time of Music (Finland) | Związek Kompozytorow Polskich (Poland)

These institutions (academies, summer schools, ensembles and festivals) play a fundamental role in the recognizing, accompanying, professionalizing, and developing of the careers of young European composers and performers. Of those partners, several have engaged in supporting artists for longer than 20 years. The network has chosen the name Ulysses, the emblematic European figure of a symbolic journey, personifying human and artistic adventures. By now the Ulysses-Network is enjoying the support of the Creative Europe Programme of the European Union for the third time. In 2021 impuls will not only welcome several Ulysses Journey Composers at its Academy and Festival, but also a group of artists preparing for the project “In Situ” through a weekly research period in Graz. Just like other Ulysses programs, this project connects various European Partner-cities, revealing distinctive specifics of each place. impuls will hereby put a focus on the long tradition and heritage of the Austrian Avantgarde – as present at places such as Forum Stadtpark in Graz since the 50ies – and will commission new works from the invited In Situ-artists to be premiered at impuls in 2023. Furthermore, Schallfeld Ensemble and Black Page Orchestra (two Austrian formations, that impuls has introduced to the Ulysses-Network) are intensively involved also in impuls as Young Ulysses Ensembles in Residency in 2021 with four concerts, workshops, calls and further programs.

<https://project.ulysses-network.eu>



Als biennale Festwochen neuer Musik sind IMPULS-Festival und -Akademie nun zum bereits zwölften Mal an der KUG – mehr zu Hause als zu Gast. Denn die intensive Auseinandersetzung mit neuen Formen und Formaten musikalischer Praxis sowie mit zeitgenössischen Klangräumen stellt einen zentralen Schwerpunkt unserer Universität dar. Gemeinsam sind IMPULS und KUG fast ein viertel Jahrhundert an dieser Auseinandersetzung gewachsen, haben sich wechselseitig inspiriert, zahlreiche Erfolge gefeiert und noch zahlreichere vorbereitet. Ich freue mich, dass IMPULS 2021 stattfinden kann – nicht ganz im geplanten Zeitraum, aber mit dem geplanten Programm und spannenden internationalen Künstler\*innen. Herzlichen Dank an Ute Pinter, die das – und noch viel mehr – als IMPULS-Mastermind möglich macht.

Georg Schulz  
Rektor  
Universität für Musik und darstellende Kunst Graz

As a biennial festival of Contemporary Music, the IMPULS Festival and Academy is taking place at the University of Music and Performing Arts Graz (KUG) for the 12<sup>th</sup> time. So IMPULS is here, at our university, more at home rather than a guest. The intensive deepening into new forms and formats of musical practice as well as contemporary sound spaces are of great importance at our university. Together, IMPULS and KUG have grown in this engagement for almost a quarter of a century, inspiring each other, celebrating numerous successes and preparing even more. I am delighted that IMPULS 2021 can take place - not quite within the original timeframe but with the original programme and exciting international artists. Heartfelt thanks to IMPULS mastermind Ute Pinter, who is making this – and much more of it – possible.

Georg Schulz  
Rector  
University of Music and Performing Arts Graz

getting in touch  
site specific projects  
lively exchange  
first hand experiences  
natural dolby surround  
up close perception  
spatial sound qualities  
meeting at eye level  
quality of haptic realities

eye in eye, ear in ear  
breath of sound in air so near

All these ideas and qualities have taken on a different connotation, have undergone a transformation of meaning in times of the pandemic. All these qualities however have characterized and constituted impuls for many years. Even if the ongoing pandemic comes along with some necessary limitations, the live-experience is to remain central to impuls also in 2021. For being reduced to binary coding has once more turned out to be a limited, in many ways unsatisfactory alternative with far-reaching consequences specially in our everyday lives. It just cannot comprehensively correspond to the needs and potentials of the human being as a per se social and sensual entity, equipped with soul, senses, spirit, mind, fantasy, imaginative power, all of them functioning beyond the either-or. Shared experiences and the exchange about it, face to face communication, up-close perception, not least also the irretrievability of the "moment", the immediate presence (as proof of one's own liveliness, of one's own existence) are qualities necessary for our survival – for the individual as well as for society as a whole. The joy of finally meeting in person now in August – after already twice failed planning - is overwhelming! Our thanks go to all, who believed in impuls 2021, who put all their energy and confidence into it, it goes to all Academy participants, tutors and Festival artists, it goes to our audiences, to our sponsors, financiers, funding agencies, and it goes to our cooperation partners – first and foremost to the University of Music and Performing Arts Graz, who has hosted us and supported our endeavors from the very beginning – and, very personally, also to my fantastic, ever so supportive board members.

Stay safe, stay enthusiastic, stay alive!

Ute Pinter  
on behalf of impuls

# Vermehrt Schönes!

Wir unterstützen auch das Klangforum.  
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impuls 2021

## Ensembles

Trio Abstrakt | Black Page Orchestra | Klangforum Wien  
latenz ensemble | Quartetto Maurice | Nimikry | PPCM-Ensemble  
Ressi/Benes | Schallfeld Ensemble | Vogel/Preinfalk

## Further Festival Artists

Manuel Alcaraz Clemente | Elisa Azzarà | Alessandro Baticci  
Szilárd Benes | Mathilde Hoursiangou | Sylvia Kimiko Krutz  
Luca Lavuri | Margarethe Maierhofer-Lischka | Alfredo Ovalles  
Gerald Preinfalk | Christof Ressi | François Sarhan  
Samuel Toro Pérez | Georg Vogel | Rafat Zalech

## Conductors

Leonhard Garms | Ernst Kovacic | Lucas Vis | Bas Wiegers

## Tutors Composition

Peter Ablinger | Mark Andre | Carola Bauckholt | Franck  
Bedrossian | Pierluigi Billone | Beat Furrer | Clara Iannotta  
Klaus Lang | Giorgio Netti | Alberto Posadas | François Sarhan

## Tutor Electronics

Artemi-Maria Gioti

## Further Coaches

Manuel Alcaraz Clemente | Elisa Azzarà | Alessandro Baticci  
Szilárd Benes | Laura Bertolino | Black Page Orchestra  
Uli Fussenegger | Leonhard Garms | Klangforum Wien  
Ernst Kovacic | Margarethe Maierhofer-Lischka | Quartetto  
Maurice | Andreas Orasch | Dimitrios Polisoidis | Aline Privitera  
Georgia Privitera | Schallfeld Ensemble | Samuel Toro Pérez  
Francesco Vernerio | Lucas Vis | Georg Vogel | Bas Wiegers

## Music Communication Programs

Peter Ablinger | Mark Andre | Carola Bauckholt | Franck  
Bedrossian | Pierluigi Billone | Beat Furrer | Uli Fussenegger  
Artemi-Maria Gioti | Ole Hübner | Clara Iannotta | Alexander Kaiser  
Emre Sihan Kaleli | Matthias Kranebitter | Klaus Lang | Sonja Mutić  
Giorgio Netti | Alberto Posadas | François Sarhan  
Doris Weberberger | Bas Wiegers

## Composers of the impuls Competition

Ole Hübner | Alexander Kaiser | Emre Sihan Kaleli  
Sonja Mutić | Yiqing Zhu

## Ulysses Composers In Situ

Loïc Destremau | Mauro Hertig | Georgia Koumará | Julian Siffert

## Ulysses Journey Composers

Tuomas Kettunen | Georgia Koumará | Itziar Viloria

## Ulysses Ensembles in Residency

### Black Page Orchestra

Alessandro Baticci | Florian Fennes | Igor Gross  
Matthias Kranebitter | Alfredo Ovalles | Samuel Toro Pérez  
Fani Vovoni | Rafat Zalech

### Schallfeld Ensemble

Elisa Azzarà | Szilárd Benes | Maria Flavia Cerrato  
Manuel Alcaraz Clemente | Álvaro Collao León | Lorenzo Derinni  
Johannes Feuchter | Myriam García Fidalgo | Diego García Pliego  
Leonhard Garms | Petra Horvat | Mirko Jevtović  
Margarethe Maierhofer-Lischka | Stefan Obmann  
Francesca Piccioni | Hannes Schöggel

## Composition

**Rakhat-Bi Abdysyagin** Kazakhstan / Kazakhstan  
**Yuval Adler** Israel / Canada  
**Anna Arkushyna** Ukraine / Austria  
**Olivia Artner** Austria / Germany  
**Alyssa Aska** USA / Austria  
**Simon Bahr** Germany / Germany  
**Omer Barash** Israel, UK / Canada  
**Simone Baron** USA, Italy / USA  
**Raphaël Belfiore** Switzerland / Switzerland  
**Marco Benetti** Italy / Italy  
**Michele Bernabei** Italy / Italy  
**Isaac Blumfield** USA / USA  
**Griffin Brown** USA / USA  
**Dario Cebic** Croatia / Austria  
**Heng Chen** Taiwan / France  
**Mattia Clera** Italy / Italy  
**Mihai-Constantin Codrea** Romania / Austria  
**Sânziana-Cristina Dobrovicescu** Romania / Austria  
**Dilay Doğanay** Turkey / Turkey  
**Phillip Ellis Foster** USA / USA  
**Patrick Friel** UK, Ireland / UK  
**Marco Gaietta** Italy / Italy  
**Ana Grnjatović** Serbia / Serbia  
**Beltrán González** Sweden, Argentina / Germany  
**Luca Guidarini** Italy / Italy  
**Nilufar Habibian** Iran, UK / UK  
**Noëmi Haffner** Austria / Austria  
**Xue Han** China / Canada  
**Uršula Jašovec** Slovenia / Slovenia  
**Reuben Jolleyman** New Zealand / France  
**Jieun Jeong** South Korea / Germany  
**Zhuosheng Jin** China / Canada  
**Tuomas Kettunen** Finland / Finland  
**Amir Khalaf** Egypt / Egypt  
**June Young Kim** South Korea / Germany  
**Jaeduk Kim** South Korea / France  
**Polina Korobkova** Russia / Switzerland  
**Georgia Koumará** Greece / Germany  
**Kevin Leomo** UK / Scotland  
**Jonas Lie Skaarud** Norway / Norway  
**Eduardo Loría Lazcano** Mexico / Germany  
**Aron Ludwig** Germany / Austria  
**Miki Manabe** Japan / Germany  
**Pablo Abelardo Mariña Montalvo** Mexico / Austria  
**Iason Maroulis** Greece / Greece  
**Joshua Mastel** USA / USA  
**Connor McLean** USA / Denmark  
**Leonardo Mezzalana** Italy / Italy  
**Giulia Monducci** Italy / UK  
**Victor Morató** Spain / Austria  
**Myrto Maria Nizami** Greece / Greece  
**Claudio Panariello** Italy / Sweden  
**Roman Parkhomenko** Russia / Russia  
**José Luis Perdígón de Paz** Spain / Germany  
**Ivana Petrac** Croatia / Austria  
**Paolo Piaser** Italy / Italy  
**Juta Pranulytė** Lithuania / Austria  
**Hugo Reis** Portugal / Portugal  
**Shiri Riseman** Israel / Austria  
**Martin Ritter** Austria / Austria

## Composition

**Didier Rotella** France / France  
**Antonis Rouvelas** Greece / Austria  
**Valentin Schaff** Germany / Germany  
**Mathias Johannes Schmidhammer** Austria / Austria  
**Thanakarn H Schofield** Thailand / Thailand  
**Daria Scia** Italy / Italy  
**Aigerim Seilova** Kazakhstan / Germany  
**Elizabeth Shearon** Norway / Norway  
**Aled Smith** UK / UK  
**Brandon Lincoln Snyder** USA / Germany  
**Lukas Stamm** Switzerland / Switzerland  
**Márcio Steuernagel** Brazil / Austria  
**Jakob Stillmark** Germany / Germany  
**Emil Vijgen Strøbæk** Denmark, Netherlands / Denmark  
**Matteo Tundo** Italy / Italy  
**Mariana Vieira** Portugal / Portugal  
**Itziar Viloria** Spain / Spain  
**Po-Yu Wang** Taiwan / Switzerland  
**Jeeyoung Yoo** South Korea / Austria  
**Sara Zamboni** Italy / Netherlands  
**Iván Adriano Zetina Ríos** Mexico / France  
**Jerry Yue Zhuo** China / UK  
**Raimonda Žiūkaitė** Lithuania / Austria  
**Manuel Zwerger** Austria / Austria

## Performer / Other

**Miguel Filipe** percussion Portugal / France  
**Alexey Kokhanov** singer, sound artist Russia / Germany  
**Nina Maghsoodloo** piano Iran / France  
**Sarah Brabo-Durand** singer France / France  
**Cristina Arcos Cano** interdisciplinary performer Spain / Switzerland

## Trio Abstrakt

**Marlies Debacker** piano Belgium / Germany  
**Shiau-Shiuan Hung** percussion Taiwan / Germany  
**Salim Javaid** saxophone Czech Republic / Germany

## latenz ensemble

**Benjamin Coyte** cello USA / Germany  
**Fabio Da Silva** percussion Brazil / Switzerland  
**Daniil Gorokhov** trombone Russia / Switzerland  
**Paula Häni** clarinet Switzerland / Switzerland  
**Maria Munoz Lopez** violin Spain / Switzerland  
**Friederike Scheunchen** conductor Germany / Germany  
**Nora Vetter** viola Switzerland / Switzerland  
**Hannah Wirnsperger** flute Austria / Switzerland  
 NN electronics

## PPCM-Ensemble

**Elena Arbonies Jauregui** clarinet Spain / Austria  
**Gregory Chaliar** flute Switzerland / Austria  
**Judith Fliedl** violin Austria / Austria  
**Andraž Frece** accordion Slovenia / Slovenia  
**Anna Grenzner Matheu** cello Spain / Austria  
**Felix Martl** clarinet Austria / Austria  
**Léa Moullet** violin Switzerland / Austria  
**Filip Novaković** accordion Serbia / Austria  
**Ana Ostojić** piano Serbia / Austria  
**Alyona Pynzenyk** violin Ukraine / Austria  
**Jennifer Seubel** flute Germany / Germany  
**Aleksandra Skrilec** flute Slovenia / Austria  
**Milica Zakić** piano Serbia / Serbia

# 16.–27.8.

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

Daily lectures by **Peter Ablinger** | **Mark Andre** | **Carola Bauckholt** | **Franck Bedrossian** | **Pierluigi Billone** | **Beat Furrer** | **Clara Iannotta** | **Klaus Lang** | **Giorgio Netti** | **Alberto Posadas** | **François Sarhan**

as well as further **discourse programs, artist talks, workshops, readings**, ..., amongst others:

**17.8.** | 10.00: **Reading-sessions**  
with **Klangforum Wien** | **Bas Wiegers**  
**Alyssa Aska** | **Omer Barash** | **Marco Benetti** | **Jieun Jeong**  
**Jaeduk Kim** | **Daria Scia**

**17.8.** | 18.00: **Meet the Composers**  
**Ole Hübner** | **Alexander Kaiser** | **Emre Sihan Kaleli** | **Sonja Mutić**  
**Bas Wiegers** moderation

**18.8.** | 17.30: **Clavitone**  
Presentation & workshop-talk with **Georg Vogel**

**19.8.** | 11.00: **Case study Black Page Orchestra**  
Presentation + discussion with **Matthias Kranebitter**

**26.8.** | 11.00: **Market strategies at the beginning of the career**  
Workshop-meeting with **Uli Fussenegger**

**Ticket-Condition 1** | in English language

# 16.8. 18.45

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

**Composers' Talk**  
**Ole Hübner** | **Alexander Kaiser** | **Emre Sihan Kaleli** | **Sonja Mutić**  
**Bas Wiegers** moderation

free admission with a valid ticket for the concert | in English language

# 16.8. 19.30

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

## Opening: Laureate Concert

**Klangforum Wien** | **Bas Wiegers** conductor

**Thomas Frey** flute | **Markus Deuter** oboe  
**Olivier Vivarès** clarinet | **Lorelei Dowling** bassoon  
**Gerald Preinfalk** saxophone | **Christoph Walder** horn  
**Nenad Marković** trumpet | **Mikael Rudolfsson** trombone

**Georgios Lolos** accordion | **Andraž Frece** accordion  
**Aurélie Saraf** harp | **Hsin-Huei Huang** piano  
**Florian Müller** piano | **Björn Wilker** percussion  
**Alex Lipowski** percussion | **Sophie Schafleitner** violin  
**Olivia de Prato** violin | **Dimitrios Polisoidis** viola  
**Benedikt Leitner** cello | **Leo Morello** cello  
**Paul Salomon** double bass

**Alexander Kaiser** Feed me!, for amplified ensemble and electronics, 2019/20, impuls commission, world premiere  
**Yiqing Zhu** DeepBlue, for large ensemble and electronics, 2020, impuls commission, world premiere  
**Ole Hübner** Masse und Bewegung 3 [mass and movement 3], for 12 (partly prepared) instruments and solo-conductor, 2019/20, impuls commission, world premiere  
**Sonja Mutić** Kontakt, for 12 amplified instruments and fixed media, 2019/20, impuls commission, world premiere  
**Emre Sihan Kaleli** Adjacent rooms, a part of a labyrinth, for 12 amplified instruments, 2020, impuls commission, world premiere

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, intensively at the impuls Composition Workshop. Tonight five of these newly written works will be premiered and the composers will be present for this special occasion (unfortunately except of the Chinese composer Yiqing Zhu due to COVID-19-restrictions). Anyone interested to find out more about the composers and their works has several chances to meet up with them in person – aside from some short films, that impuls sponsor AVL Cultural Foundation has published in their series "Front Row Seat": Already on August 11<sup>th</sup> a rehearsal will be opened up at the Proberaum of Klangforum Wien, followed by a discussion of composers, conductor and some of the interpreters (moderation: Doris Weberberger, 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: Bas Wiegers). A more in depth analysis of the works and discussion with the composers and Bas Wiegers is to follow on August 17<sup>th</sup> at KUG. On top of that, Klangforum Wien and Bas Wiegers will also be present at the impuls Academy and offer a full day with reading-sessions for composition participants, where, amongst others, questions on formal and aesthetic aspects, notation and instrumentation are discussed.

### Ticket-Condition 3

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



Ole Hübner © Jakob Boeckh

### **Ole Hübner**

Masse und Bewegung 3 [mass and movement 3], 2019/20  
world premiere, commissioned by impuls

The philosopher Christian Unverzagt uses the terms “mass and movement” in his same-titled study to describe socio-political processes, certainly aware of the physical double meaning of the words. According to him, social movements and subcultures are, under certain conditions, given the capability to escape a publicly determined time-space continuum and to create their own, ritually constituted time-spaces in which the collective time perception is stretched: “The Zeit-Geist is the demon that waits to ambush the system time. As soon as it finds actors for his incarnation, it appears. The system, based on the structural principle of the anonymous mass, and the Geist that is the immaterial tie of a collective correlation are incompatible with each other. [...] [The Zeit-Geist] does not become palpable as a contingency of reality because it appears only as an evanescent instant from another reality calling for shape. For the existential radicality it is the chance to become an actor and hence the fate of the system. Its incarnation is the discontinuity of the time of the movement in comparison to the time of power.” (Unverzagt, *Masse und Bewegung*, Heidelberg: Econotion 2015, p. 185, translation by O.H.) In translating this to an ensemble that constitutes a social structure by itself (and whose activity is always connected with the manipulation of time), I’m interested in ways of deducing a musical structure, a collective “breathing” of the whole sound apparatus, and eventually an overarching musical form by means of successive development, accumulation and contrast of “movements” out of individual instrumental parts – meaning musical gestures and ornaments as well as the physical movements of playing an instrument: At what point does a single interval become a motive? From what density do several variations of the same motive become



Alexander Kaiser © Benno Feichter

identifiable as a contrapuntal structure? When does the music become “architectural”, i.e. from what point on does the evolution of material become a discernible development of mutually corresponding and at the same clearly separated form units, and when does the “in, against and with each other” of the individuals and groups of the ensemble become a concrete spatial experience? (O.H.)

[www.olehuebner.de](http://www.olehuebner.de)

### **Alexander Kaiser**

Feed me!, 2019/20  
world premiere, commissioned by impuls

“Feed me!” is a piece which is strongly influenced by a hardcore / free jazz aesthetic. The starting point of the composition are 3 complex, oversaturated sound cells, which serve as the center of the work and are the cornerstones for the rest of the piece. From their explosive character, they keep evolving in different directions. From quickly stacked lines running across the ensemble, to static noise moments and quiet, almost “harmonic” passages, these various situations constantly alternate. They happen sometimes abruptly, sometimes fluently. Sometimes extremely brutal, then again somewhat more gently. Continuity is manipulated throughout with the aim of breaking the flow of the music to create a momentum of hectic uncertainty. In other words, constantly throwing things into disarray. In this sense, the relationship between the analog sound of the ensemble and the digital sound of the electronics is also worked out. The electronics behaves in relation to the ensemble like a digital, slightly schizophrenic twin, which is continuously distorted and processed. It picks up ideas from the ensemble, at times behaving almost like a counterpoint, only to break them again immediately. It’s a constant back and forth with a wide variety of instruments or groups of instruments. Glitchy, hectic,



Emre Sihan Kaleli © Thanasis Deligiannis

broken. The idea is to depict the relationship/interaction/manipulation of a digital world on one side and a material (analog) reality on the other. Where interpersonal communication, news consumption, private information are in a constant stream of oversaturation. The billions of interactions happen at such high speed that dividing lines disappear. Consciousness seems to merge with this new reality. This is because the digital world is incorporated into our material/real world. It lets people live an additional, digital life. Be it as a fictional character in a video game or as an avatar on some social media feed. It is becoming more and more difficult to find a separation, where one world ends and another begins. The question is...who's in charge? (A.K.)

<https://kaiser-alexander.com>

### **Emre Sihan Kaleli**

Adjacent rooms, a part of a labyrinth, 2020  
world premiere, commissioned by impuls

The piece is inspired by fictions of Argentine writer Jorge Luis Borges. As almost all his writings are related to philosophical concepts, the question of time occupies a central place in Borges' work. He often uses the labyrinth as a metaphor to infinity.

Relevantly, the musical labyrinth in the piece consists of many musical scenes or "rooms" as the title suggests. Each room leads to the adjacent one in a continuous flow as the music changes its course often and abruptly, and goes in unexpected directions. In some sections of the piece, the instrumental sounds are extended with elements such as uttering syllables, producing oral noises or sounds of different objects. Moreover, the ways that the musicians perform these elements add a visual dimension to the piece. Thus, it is also appealing for the eye. (E.S.K.)

<https://emresihankaleli.com>



Sonja Mutić © Maja Medić

### **Sonja Mutić**

Kontakt, 2019/20  
world premiere, commissioned by impuls

"Kontakt" is the piece for 12 amplified instruments and fixed media, written for Klangforum Wien and commissioned by impuls for its festival. Much of my work over the past two years has been about intensity – exploring states of absolute stillness, vulnerability, self-exposure, loudness and distortion. Through all of these states I am looking to discover the essence of sounds that make us listen or absorb us. In "Kontakt", I explore how different modalities of intensity come into contact with one another. Through processes of expansion and contraction, a wall of sound transforms into liquid melting textures, concrete vertical pillars, and its negative image, a distorted trace of memory. (S.M.)

<https://www.sonjamutic.com>

### **Yiqing Zhu**

DeepBlue, 2020  
world premiere, commissioned by impuls

A "Grayscale" is one in which the value of each pixel is a single sample representing only an amount of light, such as black and white. But on the other hand, "Deep color" consists of a billion or more colors. Sometimes we can't recognize the "deep color"(true color), simply because the color is too deep(dark) for us humans. According to human perception, blue with very low lightness will be regarded as gray-black, and blue with low saturation will be regarded as gray. In this sense, "deep(dark) blue" and "deep(true) blue" have completely opposite meanings. "DeepBlue" is deeply influenced by different musical languages and elements, especially by that of Jazz, rock 'n' roll and b-box. In terms of humanity and neurostimulation of



Yiqing Zhu © Minzuo Lu

the brain, the gap between these pop music and new music is getting less and less in my "Deep" Mind.

As an Asian, the music concept "deep" in my soul is gentle and delicate, my perception of rock music is actually a cultural "misreading". However, I do hope this "misreading" can give birth to a different auditory experience, just like Debussy's "misreading" of eastern music.

In the field of computer science, "Deep Blue" was a chess-playing program developed by IBM. In my piece "DeepBlue", I used a lot of "electronical" electronic music elements by sampling concrete sound as well as generating sound waves, in order to pay tribute to the typical personality traits of the information age: madness, indifference, catharsis, depression. Warmth appears from time to time, but it's usually short-lived.

"DeepBlue" is also deeply influenced by the live-electronic music: deeply "processed", deeply "reverberated", deeply "filtered" and deeply "delayed".

Leave a deep impression, then use that "DeepBlue" to indulge it. (Y.Z.)

<http://yiqingzhu.com>



Klangforum Wien © Tina Herzl

## Klangforum Wien

A collective of risk-takers, explorers, and revolutionaries. 24 musicians from ten countries constantly explore new horizons of artistic creativity together with the most important composers of our time. Imaginative, virtuosic, and perceptive – Klangforum Wien draws from an unmistakable sound and creates spaces for experiences that challenge audiences.

The ensemble initiates extraordinary dimensions: sensual experiences with an intensity that one cannot escape. Klangforum Wien's repertoire speaks, acts, and inspires. Founded by Beat Furrer in 1985, Klangforum Wien is a contemporary music ensemble comprised of the world's finest soloists.

With more than 80 performances annually worldwide, the 24-member ensemble can be seen throughout Europe, North America, South America, and Asia. At the beginning of the 2018/2019 concert season, Bas Wiegers became Klangforum Wien's Principal Guest Conductor. The position's predecessor, Sylvain Cambreling, will remain with the ensemble as Principal Conductor emeritus. Klangforum Wien has its own annual concert series at the Wiener Konzerthaus. Every year, the ensemble commissions composers and gives numerous world and territorial premieres. Honorary members of Klangforum Wien are Friedrich Cerha, Sylvain Cambreling, and Beat Furrer.

<https://klangforum.at>

Klangforum Wien is kindly supported by ERSTE BANK





Bas Wiegiers © Marco Borggreve

## Bas Wiegiers

Following his musical education in Amsterdam and Freiburg, Bas Wiegiers started a successful career as a violinist with an emphasis on early music. In 2009 he was awarded a conducting scholarship from the Kersjes Foundation, and later worked as an assistant to Mariss Jansons and Susanna Mälkki at the Royal Concertgebouw Orchestra, which convinced him to completely concentrate on conducting. Bas Wiegiers has distinguished himself with his charisma, openness and undogmatic approach at the helm of leading European orchestras and soloist ensembles. The conductor approaches his work with tremendous thoughtfulness and draws on his extensive experience as a violinist and a wide-ranging knowledge of repertoire, ranging from baroque to contemporary music.

In his homeland of the Netherlands, Bas Wiegiers has worked with ensembles including the Netherlands Philharmonic Orchestra, Rotterdam Philharmonic and, together with Peter Eötvös, the Royal Concertgebouw Orchestra. Additionally, he has made guest appearances amongst others with the WDR Symphony Orchestra, Estonian National Symphony Orchestra, Athens State Orchestra, Britten Sinfonia, Ensemble Modern, Neue Vokalsolisten Stuttgart and at festivals such as November Music, Holland Festival, Huddersfield Contemporary Music Festival and Aldeburgh Festival. In September 2018, Bas Wiegiers was appointed the first guest conductor of Klangforum Wien. He is a treasured musical partner for composers such as Louis Andriessen, Georges Aperghis, Georg Friedrich Haas, Pierluigi Billone, Helmut Lachenmann and Rebecca Saunders and is also active as opera conductor for both classical and contemporary repertoire (Mozart's *Così fan tutte*, Britten's *Noye's Fludde*, Kyriakides' *An Ocean of Rain*, Poulenc's *Les Mamelles de Tirésias*, Georg Friedrich Haas' *Koma* a.o.).

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

**17.8. 11.00**

**MUMUTH . Proberaum** Lichtenfelsgasse 14 | 8010 Graz

## Alfredo Ovalles

**Alfredo Ovalles** piano

**Gérard Pésson** *Vexierbilder II*, 2003

**Matthias Kranebitter** *3 nihilistische Etüden über eine Liebe der Musikindustrie*, 2013

**Bernhard Lang** *Intermezzo II*, 2015

**Margareta Ferek-Petrić** *I repeat myself when under stress*, 2018

The constant evolution and artistic openness of Alfredo Ovalles as a musician make it difficult to categorize him. Born in Caracas, Venezuela, the pianist has explored many different musical worlds. This short program conveys an idea of Alfredo Ovalles' artistic openness and his pianistic excellence.

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

### **Ticket-Condition 1**

Alfredo Ovalles is part of the program NASOM (New Austrian Sound of Music), supported by BMEIA

**17.8. 15.00–18.00**

**MUMUTH . Proberaum** Lichtenfelsgasse 14 | 8010 Graz

## Nimikry

**Alessandro Baticci** amplified flutes, live electronics

**Rafat Zalech** digitalized viola, live electronics

**Nimikry** *Dichotomy II*, 2021, installative performance for digitalized viola, amplified flutes and live electronics

Nimikry is a composer-performer duo working with self-designed augmented instruments. Its music combines technological innovation and sonic research on the highest level. The duo developed digital mapping systems as well as new amplification methods for its acoustic instruments and uses these technologies for new artistic solutions.

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

### **Ticket-Condition 1**

Nimikry is part of the program NASOM (New Austrian Sound of Music), supported by BMEIA

17.8. 20.00

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

## Schallfeld Ensemble

**Manuel Alcaraz Clemente** solo percussion  
**Elisa Azzarà** flute | **Szilárd Benes** clarinet  
**Stefan Obmann** trombone | **Álvaro Collao León** saxophone  
**Diego García Pliego** saxophone | **María Flavia Cerrato** piano  
**Hannes Schögggl** percussion | **Lorenzo Derinni** violin  
**Francesca Piccioni** viola | **Myriam García Fidalgo** cello  
**Margarethe Maierhofer-Lischka** double bass  
**Leonhard Garms** conductor

**Pierluigi Billone** MAAT ME, for solo percussion and ensemble  
(commissioned by Schallfeld Ensemble, funded by Ernst von Siemens Musikstiftung), 2020, Austrian premiere

**Alberto Posadas** Nebmaat, 2003

**Frank Bedrossian** It, 2004, rev. 2007



Pierluigi Billone

impuls welcomes Schallfeld Ensemble, founded back in 2013 by alumni of Klangforum Wien and composition students of Kunstuniversität Graz, as ensemble in residency and junior tutor at its Academy. Through several calls for score and special program-offers, Schallfeld is hereby in close exchange with impuls Academy participants, sharing its expertise, developing new repertoire, and presenting itself as highly refined ensemble and interpreter for contemporary literature. With this program, Schallfeld Ensemble not only gives the Austrian premiere of a composition commissioned from Pierluigi Billone, but also presents two more works by internationally renowned composers tutoring at impuls.

<https://schallfeldensemble.com>

### Ticket-Condition 3

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

18.8. 11.00

MUMUTH . Proberaum Lichtenfelsgasse 14 | 8010 Graz

## Ressi/Benes

**Szilárd Benes** clarinets  
**Christof Ressi** sound, video, programming

**Ressi/Benes** game\_over  
**Ressi/Benes** terrain study

Christof Ressi and Szilárd Benes pursue the confrontation of extraordinary psychological states through music and media art. The instrumental sound of the clarinet dynamically interacts with electronics, video and body movement, and allows the audience to enter a manifold artistic vision of a landscape of the human soul.

<http://christofressi.com/projects/ressi-benes>

### Ticket-Condition 1

Ressi/Benes is part of the program NASOM (New Austrian Sound of Music), supported by BMEIA

18.8. 16.30

MUMUTH . Proberaum Lichtenfelsgasse 14 | 8010 Graz

## Georg Vogel | Gerald Preinfalk

**Georg Vogel** 31-tone clavitone, piano  
**Gerald Preinfalk** saxophone

Gerald Preinfalk succeeds in many different worlds. As a highly virtuosic member of Klangforum Wien and professor at KUG, he is dedicated to classical and new music, composes himself, but is also a highly eloquent improviser and jazz musician. Like Preinfalk, exemplary pianist Georg Vogel, also sets new standards, not only in terms of instrumental technology with his self-built microtonal M-Claviton.

[www.georgvogel.net](http://www.georgvogel.net)  
<https://geraldpreinfalk.com>

### Ticket-Condition 1

18.8. 20.00

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

## Black Page Orchestra

**Alessandro Baticci** flutes | **Florian Fennes** saxophones  
**Samuel Toro Pérez** e-guitar | **Alfredo Ovalles** piano/keyboard  
**Igor Gross** percussion | **Fani Vovoni** violin | **Rafat Zalech** viola  
**Matthias Kranebitter** electronics

**Peter Ablinger** from: Black Series: Mondrian-Serie, 2013

**Sarah Nemtsov** White Eyes Erased, 2014/15

**Alexander Kaiser** Mechanical Dogs, 2019

**Matthias Kranebitter** Combative Music and Its Algorithmic  
Demystification, 2020, Austrian premiere

**Stefan Prins** Fremdkörper # 2, 2010

**Mirela Ivičević** The F SonG (dominosa VII), 2014



Matthias Kranebitter

In 2021 impuls welcomes not only Schallfeld Ensemble as ensemble in residency and junior tutor at its Academy, but also Black Page Orchestra, which was founded back in 2014 in Vienna as ensemble for radical and uncompromising music of current times. Several special programs and calls for impuls Academy participants have been developed both with their individual musicians as well as the entire formation. In this context workshops, readings, rehearsals, presentations and two concerts will be realized at the impuls Festival. In this first concert, Black Page Orchestra will present repertoire pieces as well as an Austrian premiere by its founding member Matthias Kranebitter.

[www.blackpageorchestra.org](http://www.blackpageorchestra.org)

### Ticket-Condition 3

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

19.8. 20.00

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

## Quartetto Maurice

**Georgia Privitera** violin | **Laura Bertolino** violin  
**Francesco Vernero** viola | **Aline Privitera** cello

**Marco Stroppa** Un segno nello spazio, 1996

**Beat Furrer** Streichquartett Nr. 1, 1984

**Clara Iannotta** You crawl over seas of granite, for amplified,  
detuned string quartet, 2019-2020



Beat Furrer © Dimitri Papageorgiou

Since its formation, a constant and tireless research on sound has been the trait that has best distinguished the Quartetto Maurice. After an in-depth investigation of the traditional classical repertoire, which has guaranteed a meticulous approach to the score and an extreme attention to the performance's details, the quartet showed the need to place the music of the 20<sup>th</sup> and 21<sup>st</sup> centuries at the very heart of its repertoire, exploring a great variety of contemporary languages. Invited to impuls as Academy tutor and Festival artist for the first time, Quartetto Maurice presents itself with the 1<sup>st</sup> string quartet of impuls co-founder Beat Furrer, as well as quartets by further tutors Marco Stroppa and Clara Iannotta.

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

### Ticket-Condition 3

**20.8. 20.00**

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

## Saiten-Tasten

21 inside-piano-studies for the “other” piano, 2017–2020

**Mathilde Hoursiangou** piano | **Luca Lavuri** piano  
**Sylvia Kimiko Krutz** piano

Works and premieres by **Jérôme Combier** | **Reinhard Fuchs**  
**Beat Furrer** | **Elisabeth Harnik** | **Michael Jarrell**  
**Katharina Klement** | **Bernhard Lang** | **Klaus Lang**  
**Marco Momi** | **Gérard Pesson** | **Simeon Pironkoff**  
**Gerald Resch** | **Rebecca Saunders** | **Charlotte Seither**  
**Alexander Stankovski** | **Johannes Maria Staud**  
**Wolfgang Suppan** | **Daniela Terranova** | **Germán Toro Pérez**  
**Jaime Wolfson** | **Johanna Wozny**

At the beginning of the 20<sup>th</sup> century, pianists and composers (amongst them Henry Cowell, who is considered to be the forefather of these revolutionary innovations) began to look and listen beyond the “keyboard edge” of the piano by exploring its boundaries – hereby always in search of new instrumental possibilities to fulfill their sonic ideas. They ventured directly into the strings of the instrument. An amazingly enriching journey of discovery began.

“Saiten-Tasten” presents a collection of 21 new inside-piano-studies for the “other” piano, written between 2017 and 2020. In their miniatures developed for the project, composers from eleven different countries explore a wide variety of playing techniques inside the piano, opening up magical sound worlds of playing directly on the strings.

### Ticket-Condition 3

in cooperation with open music

**21.8. 19.30**

**KUG . Florentinersaal** Leonhardstraße 15 | 8010 Graz

## On (Bass-)Clarinet

**Szilárd Benes** (bass-)clarinet

Call for score-pieces by impuls participants 2021 a.o., revealing different playing techniques, sound worlds, aesthetics and the mastery of the Hungarian clarinetist Szilárd Benes, who, as thoroughbred musician, is not only active in the fields of contemporary music, but also in cross-over- and intermedia-projects up to a Klezmer band.

### Ticket-Condition 1

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

**22.8. 20.00**

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

## ConceptMusic | PPCM-Ensemble

Special coached by **Peter Ablinger** | **Dimitrios Polissoidis**

**Jennifer Seubel** flute | **Aleksandra Skritec** flute  
**Gregory Chalier** flute | **Elena Arbonies Jauregui** clarinet  
**Milica Zakić** piano | **Andraž Frece** accordion  
**Filip Novaković** accordion | **Alyona Pynzenyk** violin  
**Judith Fliedl** violin | **Anna Grenzner Matheu** cello

Works by **Yuval Adler** | **Raphaël Belfiore** | **Valentin Schaff**  
as well as by **Peter Ablinger** | **Benedict Mason**  
**Pauline Oliveros** | **James Tenney**



Peter Ablinger © Siegrid Ablinger

With Peter Ablinger one of the most profiled composers is tutoring at the impuls Academy 2021. His artistic work is diverse. It includes installations, texts, conceptual, performative, visual and situational works – and hereby and beyond of course music, including a lot of music on music. It involves research and statements. It questions common topoi, conventions, role attributions, aiming at fundamental questions: what is hearing, what is sound, what is music, what is time and space, what is the here and now?

The concert not only includes milestones of pieces by Peter Ablinger and composers related to the topic of conceptual composition, but also conceptual works handed in by impuls Academy participants. Instrumentalists from PPCM (Performance Practice in Contemporary Music, a master's respectively a postgraduate course at KUG, supervised by Klangforum Wien as professor) are hereby actively participating in the development and realization of the pieces.

### Ticket-Condition 2

**23.8. 11.00**

**KUG . Florentinersaal** Leonhardstraße 15 | 8010 Graz

## On Instruments and Voices

**Elisa Azzarà** flutes, voice  
**Margarethe Maierhofer-Lischka** double bass, voice

Miniatures and works by **Yuval Adler** | **Marco Benetti** | **Xue Han Jieun Jeong** | **Leonardo Mezzalira**

How can we compose for instruments, while integrating the voices of the instrumentalists as part of the sonority? This question, posed by flutist Elisa Azzarà and double bass player Margarethe Maierhofer-Lischka, both musicians of Schallfeld Ensemble, was the starting point for a collaboration with impuls Academy composers, exploring together ways of "extended instrumental composing" and discovering possibilities of the voice as an expansion of their instruments, looking for ways of combination, fusion or differentiation in their sonic potential.

**Ticket-Condition 1**  
co-funded by the Creative Europe Programme of the European Union

**23.8. 20.00**

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

## Quartetto Maurice

**Georgia Privitera** violin | **Laura Bertolino** violin  
**Francesco Vernerio** viola | **Aline Privitera** cello



Quartetto Maurice

**Alyssa Aska** Klangwesens, 2020, world premiere  
**Beltrán Gonzáles** and when you open your eyes, it'll still be there, 2020, Austrian premiere  
**Amir Khalaf** Rhombos, study for motion and resonance, 2021, Austrian premiere  
**Antonis Rouvelas** Interstigmata, short version, 2008-09, Austrian premiere  
**Kevin Leomo** at the still point, 2021, world premiere  
**Mattia Ciera** In una e Lei, 2018, world premiere

At the impuls Academy, Quartetto Maurice works with young impuls participants in the course of readings, feedback rounds and intense rehearsals. For their second concert the quartet hereby also prepares a total of six world and Austrian premieres of works by young uprising composers, who were selected in the course of a call for score.

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

**Ticket-Condition 3**

**24.8. 16.00 | 18.00**

**CUBE @ IEM** Inffeldgasse 10, 3rd floor | 8010 Graz

## Machine Learning

Special coached by **Artemi-Maria Gioti**

Works by **Simon Bahr** | **Luca Guidarini** | **Eduardo Loría Lazcano**  
**Miki Manabe** | **Claudio Panariello** | **Paolo Piaser**  
**Antonis Rouvelas** | **Brandon Lincoln Snyder** | **Mariana Vieira**

The presentation will feature compositions and performances by impuls Academy participants 2021, with special focus on using machine learning algorithms (including supervised and unsupervised learning algorithms) and applying them in music-related tasks (be it to recognize different timbres, control a synthesis engine using live video or find patterns in large sound databases).

**Ticket-Condition 1**

**24.8. 18.30**

**KUG . Florentinersaal** Leonhardstraße 15 | 8010 Graz

## On E-Guitar

**Samuel Toro Pérez** e-guitar

Works by **Iván Adriano Zetina Ríos** | **Itziar Vitoria**

(E-)Guitarist and performer Samuel Toro Pérez is known for his special interest in transdisciplinary projects as realized with the collective "andother stage". Academy participants were therefore asked to hand in scores also beyond full notation, but rather with open form or conceptual/performative/multimedia approaches.

<https://samueltoroperez.com>

### Ticket-Condition 1

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

**24.8. 20.00**

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

## latenz ensemble

**Hannah Wirnsperger** flute | **Paula Häni** clarinet  
**Daniil Gorokhov** bass trombone  
**Fábio Da Silva Santos** percussion | **Maria Munoz Lopez** violin  
**Nora Vetter** viola | **Benjamin Coyte** cello | NN electronics  
**Friederike Scheunchen** conductor

**Kaj Duncan David** Computer Music, 2014/16  
**Asia Ahmetjanova** Tradition me, 2020, Austrian premiere  
**Tuomas Kettunen** Freeze!, 2019, rev. 2021, Austrian premiere  
**Uršula Jašovec** Asha: No!, 2015/2021, world premiere **a.o.**



latenz ensemble © Erwin Fonseca

At its impuls debut concert, the up-and-coming latenz ensemble, specializing in new, experimental music in the interplay of acoustic and electronic sounds and performative elements, performs pieces by up-and-coming young composers, partly selected through a call for score amongst the impuls Academy participants 2021.

<https://latenzensemble.com>

### Ticket-Condition 2

**25.8. 15.30 | 17.00 | 18.30**

**Forum Stadtpark** Stadtpark 1 | 8010 Graz

## Performative Music

**Body as instrument – instrument as body**

Special coached by **François Sarhan**

With **Cristina Arcos Cano** | **Olivia Artner** | **Simone Baron Sarah Brabo-Durand** | **Dmitry Efremov** | **Miguel Filipe Alexey Kokhanov** | **Nina Maghsoodloo** | **Shiri Riseman Elisabeth Shearon** | **Raimonda Žiūkaitė**



François Sarhan

The French composer, director and visual artist François Sarhan is especially noted for creating his own music-theatre and multimedia works, in which he himself often performs. With "Performative Music" he picks up on a most current topic in contemporary music, reaching out for new frontiers of the traditional understanding of composition and questioning also the traditional role of musicians as mere mediator of purely audible sounds and the self-imposed limitations of their instruments. The final presentation delivers the results of this laboratory for experimentation, that enforced collaboration and teamwork of composers, musicians, performers, sound and multimedia artists, being enriched by their different backgrounds.

free admission | limited number of seats | reservation for one of the dates required under [office@impuls.cc](mailto:office@impuls.cc) also due to Corona-precautions.

**25.8. 17.00**

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

## Trio Abstrakt

**Salim Javaid** saxophone | **Martlies Debacker** piano  
**Shiau-Shiuan Hung** percussion

Call for score-pieces by impuls Academy participants

**Ticket-Condition 2**

**25.8. 20.00**

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

## Trio Abstrakt

**Salim Javaid** saxophone | **Martlies Debacker** piano  
**Shiau-Shiuan Hung** percussion

**Pierluigi Billone** 2 Alberi, for saxophone & percussion, 2017, Austrian premiere

**Mark Andre** durch, for saxophone, percussion & piano, 2004-2005

**Peter Ablinger** REGENSTÜCK from: Instruments &, for soprano saxophone, piano, percussion, water, membrane, 2006



Trio Abstrakt © Rebecca ter Braak

Trio Abstrakt is a Cologne-based “working band” for contemporary music and has worked on music by composers such as Georges Aperghis, Mark Andre, Hans Thomalla, Orm Finnendahl, Toshio Hosokawa, Brice Pauset, Carola Bauckholt, Johannes Schöllhorn and Elnaz Seyed. The trio also works with electric instruments, objects, video, voice and body as well as with electronics. Since the musicians are keen explorers of their instruments and avid improvisers, dedicated pieces for the trio often make use of their unique personal sound palette. In 2021, Trio Abstrakt will return to the impuls Academy and will also be part of

the impuls Festival with two concert programs featuring works by renowned impuls tutors as well as young up-and-coming Academy participants selected via a call for score.

<https://trioabstrakt.com>

**Ticket-Condition 2**

**26.8. 20.00**

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

## Schallfeld Ensemble

**Elisa Azzarà** flute | **Szilárd Benes** | **Johannes Feuchter** clarinet  
**Petra Horvat** saxophone | **Maria Flavia Cerrato** piano  
**Manuel Alcaraz Clemente** percussion | **Mirko Jevtović** accordion  
**Lorenzo Derinni** violin | **Francesca Piccioni** viola  
**Myriam García Fidalgo** cello  
**Margarethe Maierhofer-Lischka** double bass  
**Leonhard Garms** conductor

**Dilay Doğanay** Mnemic, 2020, world premiere

**José Luis Perdigón** ill use I, 2020, world premiere

**Reuben Jelleyman** Klein Fountain, 2020, Austrian premiere

**Giorgio Netti** due lune più in là, 2000/2001

**Clara Iannotta** d'après, 2012



Schallfeld Ensemble © Wolfgang Silveri

In its second concert Schallfeld Ensemble premieres most current compositions by young impuls Academy composers, written for a call for score set up by impuls, and supplements them with two more works by impuls composition tutors.

<https://schallfeldensemble.com>

**Ticket-Condition 3**

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

# 27.8.

time and venue to be announced

## Instant Composing

Special coached by **Carola Bauckholt**

**Yuval Adler | Elena Arbonies Jauregui | Christina Arcos Cano  
Anna Arkushyna | Simon Bahr | Omer Barash | Simone Baron  
Raphaël Belfiore | Sarah Brabo-Durand | Miguel Filipe  
Ana Gnjatović | Beltrán González | Anna Grenzner  
Tuomas Kettunen | June Young Kim | Alexey Kokhanov  
Eduardo Loría Lazcano | Nina Maghsoodloo | Connor McLean  
Leonardo Mezzalira | Víctor Morató | Léa Moullet  
Myrto Nizami | Ana Ostojić | Alyona Pynzenyk  
Jennifer Seubel | Elisabeth Shearon | Emil Vijgen Strøbæk  
Itziar Viloria | Manuel Zwerger**



Carola Bauckholt © Regine Körner

Carola Bauckholt's imaginative further development of "New Music Theatre" – founded by her teacher Mauricio Kagel – occupies a very special aesthetic position in contemporary music. The boundaries between visual arts, musical theatre and concert music are often dissolving, the everyday and the incidental are brought into focus, comic elements, the bizarre and unexpected as well as noisy sounds from the environment and nature are not excluded, perception and understanding are questioned. During her workshop at impuls, musical, intermedial and music-theatrical ideas will be developed for open-air sites, followed by collective realization and reflection of site-specific short "instant" compositions.

Reservation conditions, venues and program will be published only shortly before the date.

# 27.8. 20.00

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

## Black Page Orchestra + François Sarhan

**Alessandro Baticci** flutes | **Florian Fennes** saxophones  
**Samuel Toro Pérez** e-guitar | **Alfredo Ovalles** piano/keyboard  
**Igor Gross** percussion | **Fani Vovoni** violin | **Rafat Zalech** viola  
**Matthias Kranebitter** electronics | **François Sarhan** speaker

**Rakhat-Bi Abdysagin** Graz-i-A, 2020, world premiere  
**Beltrán González** Dynamic Effects of Diverse Argentine  
Macroeconomic Variables in the Period 1989-2002, 2021, world  
premiere  
**Antonis Rouvelas** Of that which already began, 2018, 2<sup>nd</sup>  
version, 2021, world premiere  
**François Sarhan** Log Book 2020, selection, world premiere



Black Page Orchestra © Igor Ripak

The impuls Festival ends with four world premieres, three of them deriving from a call for score amongst impuls Academy participants. As final highlight Black Page Orchestra is to premiere parts of François Sarhan's current project "Log Book", featuring the composer and impuls tutor also as speaker and performer.

[www.blackpageorchestra.org](http://www.blackpageorchestra.org)

### Ticket-Condition 3

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

## Tickets

Due to Corona, ticket reservation is asked for and the regulations in force in August will have to be respected. Please contact [office@impuls.cc](mailto:office@impuls.cc) for any further information and your reservation requests.

### **Ticket-Condition 1**

limited number of seats | for impuls participants only  
free admission

### **Ticket-Condition 2**

admission: € 13.- / € 9.- (reduced)  
€ 5.- (music students with identity-card)  
limited number of seats | reservation required under  
[office@impuls.cc](mailto:office@impuls.cc) also due to Corona-precautions

### **Ticket-Condition 3**

admission: € 16.- / € 11.- (reduced)  
€ 6.- (music students with identity-card)  
limited number of seats | reservation required under  
[office@impuls.cc](mailto:office@impuls.cc) also due to Corona-precautions

**[office@impuls.cc](mailto:office@impuls.cc)**

## Locations

**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  
**KUG . Harrachgasse** Harrachgasse 21 | 8010 Graz  
**KUG . IEM** Inffeldgasse 10 | 8010 Graz

**Forum Stadtpark** Stadtpark 1 | 8010 Graz

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

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Program subject to change (without notice)