

Tristan Brookes graduated from King's College London in 2007 where he studied composition, analysis and musicology. From 2007 to 2008 he studied with Jonathan Cole at the Royal College of Music. Recent projects and performances include: Threads, for amplified viola and 7 loudspeakers, performed by Robert Ames at the Bishopsgate Institute, London in June 2009; SERRA: PESSOA, for large ensemble, composed as part of the London Philharmonic Orchestra's 2010 Young Composers Project, performed at the Queen Elizabeth Hall (May 2010); Ur, for ensemble and live-relayed sounds, performed at Snape Maltings by the London Contemporary Orchestra as part of the Faster than Sound project (May 2010).

<http://soundcloud.com/tristanbrookes>

Sivan Cohen-Elias:

Sedek (2010) for ensemble

world premiere, commissioned by impuls



Sivan Cohen-Elias

Paralyzing and fertilizing. Continuous movement arriving nowhere
 Thing leads to a thing connecting nothing
 Standing movement
 Inconsistent diligence
 Continuous cessation
 persists – brakes – ends – detaches – rotates – opens –
 clings – collapses

Sivan Cohen-Elias

Ventaphone: conceptual design – Yaniv Cohen-Gal-Rom, Sivan Cohen-Elias
 Instrument construction – Yaniv Cohen-Gal-Rom

Sivan Cohen-Elias (b. 1976) is a composer born in Jerusalem, Israel. Her works have been performed and broadcast throughout Europe, United States and Israel. Cohen-Elias started her composition studies with Dr. Eitan Steinberg at age 15 (1990–1994), graduated B.ed.Mus at the Rubin Academy of Music and Dance, Jerusalem and M.Mus with high distinctions at the Buchmann-Mehta School of Music, Tel Aviv University. During these years her composition teachers were Prof. Amy Ma'ayani, Vyacheslav Ganelin and Ruben Seroussi. In 2007 she moved to Vienna for postgraduate studies with composer Prof. Chaya Czernowin at

the Universität für Musik und darstellende Kunst, Wien (2007–2008). Currently she is a PhD student at the Graduate School of Arts and Sciences, Harvard University, Cambridge, MA, United States, under the guidance of Prof. Czernowin.

In addition to her composition activities she functioned as the chairperson of the Israel Women Composers' Forum (2006–2007).

Ensembles such as Mosaik, Nikel, Windkraft, Meitar, Talea, among others, have performed her works in various festivals such as Ultraschall Festival (Berlin), Wien Modern (2008, 2009), Bang on a Can (New York), Klangspuren (Schwaz), Heidelberg Biennale, Tel Aviv Biennale, Israel music days (Jerusalem), totally-trumpet festival (Berlin), Warsaw Autumn (Warsaw).

Awards: Won the impuls competition (2009), which awarded her with a commission for a new piece to be played by Ensemble Klangforum Wien in 2011; won the Darmstadt Summer Course 2008 scholarship; got the America-Israel Cultural Foundation scholarship for her post graduate studies in Vienna (2007–2008); has been chosen and commissioned by the America Israel foundation to compose a cycle of Brass pieces for the Aviv Competition (2007); first prize winner of the Tel Aviv Music Academy composition competition 2004; various scholarships for her studies between 1997–2005.

Next pieces are going to be written for Trio Amos and Ensemble Nikel.

<http://hgnm.org/music>

Einar Torfi Einarsson:

Quanta (2010) for ensemble

world premiere, commissioned by impuls



Einar Torfi Einarsson

In this piece, for 11 musicians, difference, sound-symmetry, tactility, repetition and the nexus of unity and multiplicity is explored. Objects are unities and yet they always comprise multiple parts, as well as constitute to another multiplicity. There are two properties of objects: extensive and intensive. On the microscale there is repetition, a simultaneous repetition or a static/vertical repetition (intensity), and on the timescale there is difference being repeated (extensity). Furthermore there is a tactile approach to these objects by the means of imaginative touch-sound, the hand becoming the ear, i.e. how their surfaces are encountered, or touched, through the ear-surfaces because that is the realm of the

hand, thus not their inner-dimensions (which remain unknown as such). Depth is therefore transferred to the temporal dimension, meaning that distance becomes juxtaposition in time, a through-movement. Hierarchy of surfaces is instable from this viewpoint and even eliminated. This instability of foreground without background is the haptic encounter. Perspectives are taken but without distance, meaning that another perspective on an object gives us a different arrangement in time, a different through-movement. There is also an inversion of the perspective point; the point which is changeable becomes stationary and what is being perceived is in motion and moved through that point, in quantifiable portions. In this way the instruments become receivers of information/energy.

The title refers to the plural form of the smallest unit of any physical entity (quantum) involved in an interaction. Quantum is the beginning of quantization, separation, distinction and therefore difference. At this scale everything is repeated in order to be solid, and yet, if you increase the resolution of the senses everything becomes insubstantial.

Einar Torfi Einarsson

Einar Torfi Einarsson was born in Iceland in 1980. He initially studied classical guitar and composition, with Guðmundur Hafsteinsson, at Reykjavik College of Music.

In 2005 he moved to Amsterdam to continue his composition studies with Fabio Nieder at the Conservatorium van Amsterdam, where he later studied also with Richard Ayres and Willem Jeths. Einar spend also time at the Kunstuniversität in Graz studying with Beat Furrer. In 2008, Einar was selected to participate in the Ligeti Academy in Amsterdam. He has attended and recieved lectures, masterclasses and private lessons from a.o. Salvatore Sciarrino, Brian Ferneyhough, Emmanuel Nunes and Jonathan Harvey. He is currently a PhD student at the CeReNeM, University of Huddersfield, on the Jonathan Harvey Scholarship, supervised by Aaron Cassidy.

Einar Torfi has worked with several ensembles such as the Elision Ensemble, Nieuw Ensemble, Askø Ensemble, Insomnio Ensemble, Ensemble Adapter, Holland Symfonia and Caput Ensemble. His music was featured on the International Rostrum of Composers and has been performed and broadcasted in Scandinavia, Netherlands, France and Germany.

Einar has received grants from Musica Nova foundation Iceland, Composers Fund 365 and Reykjavik City for collaboration projects with various performers. During the Netherlands Music Days festival 2008 his piece Nine Tensions was awarded the Henriëtte Bosmansprijs 2008. He was nominated for the Buma Toonzetters Prize 2009, winner in the category "best ensemble piece". His orchestra piece Apertures was selected for the Young Composers Project 2009 of Holland Symfonia and premiered at the Gaudeamus Music Week 2009.

Current and future activities involve a piece for ELISION Ensemble for the Huddersfield Contemporary Music Festival and most recently a commission for Ensemble Intercontemporain, which was awarded through the Tremplin Commission Programme organised by IRCAM and Ensemble Intercontemporain.

<http://einarторfieinarsson.co.cc>

Vladimir Gorlinsky:

Beiklang III

Sun.Disc.Minotaurus (2010) for ensemble

world premiere, commissioned by impuls



Vladimir Gorlinsky

My composition is based on the two ideas:

- 1) The idea of a branching out
- 2) The idea of a musical material as a self-organizing system

The person who is moving through a labyrinth in search of an exit cannot know: whether his way goes by the only non intersecting line or his chosen trajectory consists of unlimited interconnecting passages and reiterations of the same route sections. The listener who perceives SOMETHING right here and right now finds himself in a similar situation: he is "sliding" by the One musical Time trajectory, passing by the "acoustic" labyrinth that was cherished by the composer.

While I was working on this composition I was inspired by the idea of moving through a labyrinth as a peculiar metaphor. The primary "direct" course of a motion later on is getting mixed up and broken and subsequently becomes a musical material content by itself as if moving in different trajectories all the time and stumbling on already passed sections of a road.

The necessity for synchronization of material by the conductor dissolves little by little – and so the idea of a self-organizing system in my composition starts operating. The musical tissue has been organized by a chain reaction principle – a certain sound element that was performed by one musician becomes a trigger for turning on a following element for another musician, etc. It can be presented as a conditional operator "if – then", that has been used in various programming languages, providing an implementation of a certain command but only under the condition of the validity of some logic expression. For example: *if x=... then y=..., else z=...*