

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 Kunstiniversität 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=...*

Acoustical and motor reflexes of a performer and other collateral factors will define the operational speed of a whole system.

Vladimir Gorlinsky

**Vladimir Gorlinsky** was born in Moscow in 1984. He graduated from Moscow Conservatory (composition under the supervision of V. G. Tarnopolsky) and is presently a faculty fellow at Moscow Conservatory working towards a master degree in composition. He also had excellent opportunities to attend master-classes with Jean Geslin, Tristan Murail, Philippe Hurel, Louis Andriessen, Martijn Padding, Richard Ayres, Brice Pauset and Beat Furrer. Vladimir Gorlinsky spent a lot of time experimenting with traditional, ethnic and instruments invented by himself. In 2002 he was awarded 1<sup>st</sup> prize at the Schnittke International Competition for Young Composers, in 2007 he also won a prize at the Jurgenson International Young Composers Competition and the following year the Grand prize at the festival Pythian games in St. Petersburg. His piece Beiklang II was featured in two categories at ROSTRUM Competition and broadcasted in more than 10 countries, the piece S'Morzando was played at the festival World Music Days 2007 in Hong-Kong. His works have been broadcasted and performed in Europe, Asia and Australia by ensembles and soloists such as trumpeter Marko Blaauw (Netherlands), ensemble Ereprijs (Apeldoorn, Netherlands), Studio for New Music (Moscow, Russia), KlangNetz (Berlin, Germany) and eNsemble (St.-Petersburg, Russia). In 2007 a collective opera Boxing Pushkin had its premiere with music of Vladimir Gorlinsky in 5 cities in the Netherlands.

[www.sound-p.ru/en/gorlinsky.html](http://www.sound-p.ru/en/gorlinsky.html)

#### **Stefan Prins:**

#### **Fremdkörper #3 (mit Michael Jackson) (2010)**

for amplified ensemble and live-electronics

world premiere, commissioned by impuls

#### *Silbentrennung:*

*Fremd-kör-per, Plural: Fremd-kör-per*

#### *Bedeutungen:*

*[1] ein Teil, der nicht Bestandteil eines Ganzen ist (der normalerweise nicht dazu gehört)*

#### *Herkunft:*

*zusammengesetzt aus fremd und Körper (im Sinne von Ding)*

#### *Synonyme:*

*[1] Medizin: Corpus alienum*

#### *Beispiele:*

*[1] Bei dem Unfall sind kleine Fremdkörper in die Wunde eingedrungen, die nun chirurgisch entfernt werden müssen.*

*[1] Der Körper könnte die neue Niere als Fremdkörper betrachten und abstoßen.*

*[1] Auf dem Röntgenbild werden die metallischen Fremdkörper gut zu sehen sein.*

*„Am häufigsten dringen Fremdkörper in das Gewebe durch Wunden ein. Sind sie keimfrei, so können sie einheilen und werden vom Körper in einer bindegewebigen Schale abgekapselt. Sind sie dagegen mit körperfremden*

*Substanzen oder Keimen behaftet, so werden sie durch Eitern ausgestoßen oder müssen gar operativ entfernt werden. Dazu wird in den meisten Fällen die sogenannte Fremdkörperzange verwendet.“*

<http://de.wiktionary.org/wiki/Fremdk%C3%B6rper> – August 4<sup>th</sup> 2010

*Michael Joseph Jackson (August 29, 1958 – June 25, 2009) was an American recording artist, singer-songwriter, and philanthropist. Referred to as the King of Pop, Jackson is recognized as the most successful entertainer of all time by Guinness World Records. His contribution to music, dance and fashion, along with a much-publicized personal life, made him a global figure in popular culture for over four decades.*

[http://en.wikipedia.org/wiki/Michael\\_Jackson](http://en.wikipedia.org/wiki/Michael_Jackson) – October 31<sup>st</sup> 2010

*Starting in the mid-1980s it became clear that Jackson's appearance was changing dramatically. His skin tone became lighter, his nose and facial shape changed, and he lost weight. The lighter skin tone was initially caused by vitiligo and lupus – with which Jackson was diagnosed in 1986 – [...]. Surgeons speculated he also had a rhinoplasty, a forehead lift, cheekbone surgery, and altered his lips. Those close to the singer say that, by 1990, he had undergone around ten procedures.*

[http://en.wikipedia.org/wiki/Michael\\_Jackson%27s\\_health\\_and\\_appearance](http://en.wikipedia.org/wiki/Michael_Jackson%27s_health_and_appearance)  
– October 31<sup>st</sup> 2010

*„He had multiple surgeries,“ says Dr. Wallace Goodstein, who worked beside Jackson's surgeon in the 1990s. „He came in approximately every two months. It was about 10 to 12 surgeries in two years, while I was there.“ As for the specifics, says Goodstein, Jackson „had multiple nose jobs, cheek implants and he had a cleft put in his chin. He had eyelid surgery ... You name it he had it.“*

<http://www.listown.com/group/history-of-michael-jackson-s-plastic-surgery-5294>  
– October 31<sup>st</sup> 2010

I warmly dedicate this piece to Klangforum Wien, Beat Furrer and Ute Pinter.

Stefan Prins – November 19<sup>th</sup> 2010

**Stefan Prins** (b. 1979, Belgium) The tension between his activities as a composer and a performer/improviser (prepared piano, live-electronics) is one essential aspect of Stefan Prins's musical evolution. His interest in contemporary technology and the way it influences the "conditio humana" in today's society is another one. Through the medium of music he reflects upon technology and its relation to the human by problematizing or recontextualizing certain aspects of it. After graduating as an engineer at the age of 23, he started to study fulltime piano and composition at the Royal Flemish Conservatory in Antwerp, Belgium,