

February 17th 2025 | 20.00

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

Opening Concert | The space between us

NAMES (New Art and Music Ensemble Salzburg)

Marina Iglesias flutes | **Marco Sala** clarinets | **Špela Mastnak** percussion

Alexander Bauer clavichord | **Matthias Leboucher** piano, synthesizer

Anna Lindenbaum violin | **Leo Morello** cello | **Marco Döttlinger** live-electronics

Clara Iannotta echo from afar (ii), for six musicians, electronics (2022)

Rojin Sharafi SÀNG, for ensemble, video (2025)

Thomas Grill Blueprinting, performed environment for ensemble,

live-electronics (2025) Thomas Grill's „blueprinting for ensemble“ was realized with the support of BMKÖS' "Jahresstipendium Komposition".

Marco Döttlinger points of no return, for 7 performers, mini-synthesizers,

live-visuals (2024) The research for this piece was funded in part by the Austrian Science Fund (FWF).

Once again, the concert series "open music" contributes to the impuls Festival, taking place in Graz between February 17th and 28th in 2025, with Kunstuniversität Graz as its major cooperation partner. During the first three days of the Festival, a special focus is put on Austrian musicians, ensembles and composers. At the Opening Night three works created in 2024 (two of them will receive their world premieres shortly beforehand in the Salzburg concert cycle of NAMES), hereby represent exciting positions of the current Austrian scene working outside of narrowly defined classical circles. Together with another quite recent work by Clara Iannotta, who teaches in Vienna and also at the impuls Academy, the program bears witness of how diverse and pioneering contemporary composition can be.

Rojin Sharafi, born in Tehran in 1995, is a Vienna-based sound artist and composer of acoustic, electro-acoustic and electronic music. She has worked on various multimedia art projects and collaborated with a wide range of musicians, ensembles, filmmakers, video artists and performers. Her music crosses genre boundaries by incorporating elements from different eras and musical genres such as noise, folk, ambient, metal to classical contemporary composed music. Fusion texture, narrative layers and formalistic approaches are her musical trademarks. Rojin Sharafi is also a successful live performer.

Thomas Grill works as a composer and performer of electroacoustic music, as media artist, technologist and sound researcher. His artistic work encompasses various areas of audible and cross-media art, with a focus on loudspeaker-based music, electroacoustic improvisation, as well as installations and interventions. He researches and teaches at the University of Music and Performing Arts in Vienna.

Marco Döttlinger, Austrian composer and sound artist, studied music theory and composition as well as computer music in Salzburg, Paris and Basel with Christian Ofenbauer, Frederic Durieux and Georg Friedrich Haas, among others.

>>>

He is a member of NAMES. The main aspects of his artistic work lie in the integration of computer-aided processes in the field of contemporary (sound) art and time-based arts. >>>

Last but not least, the internationally renowned composer, professor and curator Clara Iannotta allows us to participate in the experience of radiotherapy in a musical introspection with "echo from afar (ii)". The recording of the treatment permeates the various levels of the composition, its identity, articulation and rhythm are retained, its DNA is modified – a composition that itself has the effect of acoustic radiation.

NAMES (New Art and Music Ensemble Salzburg), founded in 2014, is a Salzburg based ensemble for contemporary music, which was awarded the Ernst von Siemens Musikstiftung's Ensemble Prize in 2023. With the aim of enriching the concept of music, the nine musicians, coming from seven different European countries, attempt to unite various forms of contemporary art in their programs and concepts. They work together with a wide variety of artists from different disciplines (performance, dance, video art, literature...), hereby setting a special focus on electronic and electro-acoustic ensemble and chamber music. As one of Austria's up-and-coming ensembles, NAMES is already looking back on many international concert activities: Wien Modern, Aspekte, Dialoge Festival, Mixtur Barcelona, Druskomanija Lithuania, Limina (formerly Crossroads) Festival, Daegu Contemporary Festival, Primavera Verona, Schönberg Center Vienna, aDevantgarde Munich, KlexosLab New Music Festival Plasencia, Spain and many more. The ensemble sees itself as a collective in which all artistic and economic decisions are developed and made together. Through the combination of musically high-quality chamber music and the desire for aesthetically appealing experiences, NAMES represents an experimental laboratory for lovers of new sounds and concepts.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



Reception after the Concert with the friendly support of the City of Graz



This concert takes place in cooperation with www.openmusic.at

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MUSIC** Eine Konzertreihe
aktueller Musik
G R A Z

impuls Festival 2025 . Coming up:

18.2. | 11.00 | Theater im Palais . Bühne Open Spaces. Tracing the Architecture of Time

18.2. | 17.00 | Theater im Palais . Bühne Judith Fliedl

18.2. | 19.00 + 21.00 | MUMUTH . György-Ligeti-Saal Chaos + Lux



www.impuls.cc

February 18th 2025 | 11.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Open Spaces. Tracing the Architecture of Time

Samuel Toro Pérez e-guitar, live-electronics

Elena Rykova electronics

Micha Seidenberg live-electronics

Elena Rykova | Samuel Toro Pérez Sheltering in Time II, for e-guitar, electronics (2022-2024)

Samuel Toro Pérez Ambient Studies 5 - st/po remix, for e-guitar, live-electronics (2024)

Micha Seidenberg | Samuel Toro Pérez Melting Sands, for e-guitar, live-electronics (2024)

"Open Spaces. Tracing the Architecture of Time" is an intimate musical exploration of space in both the physical and imaginary sense. The project consists of three different works for electric guitar and electronics, each approaching the topos from a different angle.

The international collaboration between the Swiss-based composers Elena Rykova and Micha Seidenberg and the Austrian-based electric guitarist, composer and performer Samuel Toro Pérez will be presented in 2024-2025 as part of a tour with concerts in Austria and Switzerland.

In "Sheltering in Time", Elena and Samuel explore feedback as a central musical connection between the physical space and the performer moving in it. Audio material from the joint rehearsals with Samuel's and Elena's voices is included as well. Samuel's new work is conceptually inspired by selected examples of sustainable architecture in Vienna and uses field recordings and live-electronics to create spatial sound projections that listeners can immerse themselves in. Micha's "Melting Sands" works with thresholds and tipping points in imaginary and physical spaces, using unstable sound elements and electro-acoustic controllers to create a continuum of spectromorphologies that extends from the physical to the disembodied.

Samuel Toro Pérez/Open Spaces. Tracing the Architecture of Time is part of the program NASOM (New Austrian Sound of Music), supported by BMEIA.

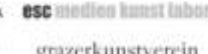
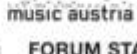
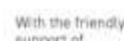
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February 18th 2025 | 17.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Judith Fliedl

Judith Fliedl violin

Bernhard Gander Bourrée bourrée (2018)

Clemens Gadenstätter from: moved by, part A (2013)

Georg Friedrich Haas de terrae fine (2001)

Rebecca Saunders Hauch (2018)

In the abstract to her doctoral thesis at the KUG on "Exploration of new concert possibilities in the context of contemporary music under the aspect of the involvement of the audience", Judith Fliedl writes: "The endless diversity of modern compositions serves as both my inspiration for musical endeavors and my research. Intrigued by its potential, which has resulted in personal growth, I am working to investigate contemporary music and bring it closer to the audience." In addition to her specialization in chamber music, the Austrian-born violinist, a multiple prizewinner at national and international competitions, has made a name for herself in recent years in the context of contemporary music as a soloist and in various formations, amongst others as a resident member of Klangforum Wien since summer 2024. She hereby also shares a great passion for interdisciplinary projects, such as the theatre production „Ganymed Bridges“, and also focuses on exploring new concert possibilities by involving audiences in the context of contemporary music. After studies with Igor Ozim and Pierre Amoyal at the Mozarteum Salzburg and further training at the Royal College of Music and Trinity College of Music in London, Judith Fliedl completed her Master's degree with Priya Mitchell. At the MDW she studied chamber music with Johannes Meissl and Stefan Mendl. As part of her postgraduate studies at Klangforum Wien, Judith was supported in the form of the residency scholarship. She received further musical impulses from Pavel Vernikov, Leonidas Kavakos, Eberhard Feltz, Stephanie Gonley, Sophie Schafleitner and Heinrich Schiff, among others. Judith Fliedl has won several prizes at national and international competitions such as: A. e V. Marcosig, Gianluca Compochiaro, Brahms Competition and Lions Competition. She plays a violin by Lorenzo Storioni from 1780, which is provided to her by a private sponsor.

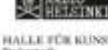
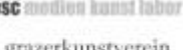
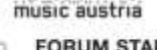
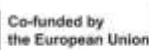
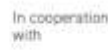
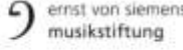
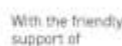
Judith Fliedl is part of the program NASOM (New Austrian Sound of Music), supported by BMEIA.

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impuls Festival 2025 . Coming up:

18.2. | 19.00 + 21.00 | MUMUTH . György-Ligeti-Saal Chaos + Lux



www.impuls.cc

February 18th 2025 | 19.00

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

Chaos + Lux I

Chaos String Quartet

Susanne Schäffer violin | **Eszter Kruchió** violin

Sara Marzadori viola | **Bas Jongen** cello

Anton Webern 5 Sätze für Streichquartett op. 5 (1909)

György Ligeti String Quartet No. 2 (1968)

Roman Haubenstock-Ramati Pluriel (1991)

Francesca Verunelli Secondo Quartetto (2015-2016)

György Kurtág Officium Breve, in memoriam Andreae Szervánszky, op. 28,
for string quartet (1988/1989)

Josef Matthias Hauer Zwölftonspiel für Streichquartett (1957)

"You still have to have chaos in you to give birth to a dancing star." (Friedrich Nietzsche)

The Chaos String Quartet's motto is to follow its very own and fundamentally sincere path, a path that seeks to overcome supposed boundaries. And so the combination of tradition and contemporary tendencies is inscribed in the string quartet's DNA, interdisciplinary performance projects and children's concerts are developed, in the case of "Free The Franz" with the Hungarian jazz saxophonist István Grensó again, Schubert is placed in a new context, and other unusual ways of programming are taken to open up unexpected rooms and bring audiences from different backgrounds on a joint path of listening. For their first appearance at impuls, the four musicians span more than a century of music history, including also a graphic score as well as a late composition by Josef Matthias Hauer, who, like the much better known composer Arnold Schönberg, developed his own version of twelve-tone composition already in the 10s of the 20th century.

Recently selected as a BBC Radio 3 New Generation Artist 2023-2025, the Chaos String Quartet is rapidly establishing itself on the international music scene. The quartet has won prizes at major international competitions such as Bad Tölz (2023), Haydn (2023), ARD (2022) and Bordeaux (2022), among others, and has already been invited to many international music festivals and renowned concert halls, including the Musikverein Vienna, Elbphilharmonie Hamburg, Wigmore Hall and Philharmonie de Paris in the 2023-2024 season. In addition to working with his mentor Johannes Meissl in Vienna as part of the ECMaster program, the quartet completed postgraduate studies at the Scuola di Musica di Fiesole with the Cuarteto Casals. It received further musical inspiration from Eberhard Feltz, Patrick Jüdt, Rainer Schmidt (Hagen Quartet), Hatto Beyerle (Alban Berg Quartet), András Keller (Keller Quartet), Oliver Wille (Kuss Quartet) and the Arditti Quartet as well as from composers such as Helmut Lachenmann.

Susanne Schäffer plays a violin by Carlo Giuseppe Testore (c. 1710), kindly on loan from the MERITO String Instruments Trust and Bas Jongen plays a cello by Hendrick Jacobs (Amsterdam, 1696), kindly loaned to him by the Dutch Musical Instruments Foundation (NMF).

Chaos String Quartet is part of the program NASOM (New Austrian Sound of Music), supported by BMEIA.
This concert is part of the Ulysses Platform, co-funded by the European Union.

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February 18th 2025 | 21.00

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

Chaos + Lux II

ensemble LUX

Louise Chisson violin | **Thomas Wally** violin

Nora Romanoff-Schwarzberg viola | **Mara Achleitner** cello

Olga Neuwirth Akroate Hadal (1995)

Beat Furrer Streichquartett Nr. 2 (1988)

Thomas Wally 15 Miniaturen (2024)

Olga Neuwirth Settori (1999)

At this year's Festival edition impuls welcomes ensemble LUX for the first time. After their formation in 2004, the group quickly established a strong presence in the Austrian music scene and abroad. ensemble LUX, dedicated primarily to the performance and promotion of contemporary chamber music, has been praised for its "extraordinary virtuosity" (Bregenzer Festspiele). Their performances of stylistically varied compositions, a number of which were composed specifically for the ensemble, have been called "simply excellent" (Austrian Music Journal). And OperPlus enthused: "ensemble LUX abounds ... in the significant technical prowess of individual players. Together, they can create an indescribably large range of colors, and their intonation [makes even] dissonant and even cluster-like chords sound melodious. In addition, ensemble LUX has a great instinct to capture the essence of the composition."

Their contribution to the impuls Festival 2025 with its three day focus on the Austrian Music Scene, does not only hold the 2nd string quartet of one of the impuls Academy founders Beat Furrer and two further compositions by Olga Neuwirth, but also a brandnew work by LUX violinist and composer Thomas Wally, who with this work refers to a variety of compositions, from Alexander Zemlinsky and Arnold Schönberg up to Chaya Czernowin and, last but not least, Olga Neuwirth.

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

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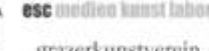
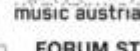
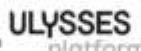
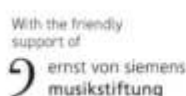
impuls Festival 2025 . Coming up:

19.2. | 11.00 | Theater im Palais . Bühne **Daniel Lercher**

19.2. | 14.00 | Theater im Palais . Bühne **Spectrum Saxophonquartett**

19.2. | 18.00 | Theater im Palais . Bühne **Kandinsky Quartett**

19.2. | 20.00 | MUMUTH . György-Ligeti-Saal **Schallfeld Ensemble**



www.impuls.cc

February 19th 2025 | 11.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Daniel Lercher

Daniel Lercher LISA 5 (2025, world premiere)

Daniel Lercher electronics, visuals

In his performance, Daniel Lercher works with the projection of a digital oscilloscope, via which so-called Lissajous figures and other visualizations of the sound layers are depicted. The geometric figures are generated from the sound by superimposing different forms of vibration on two axes (x,y). The sound comes from a laptop and ranges from simple sine tones to noise.

Daniel Lercher, born in 1983 in the Austrian countryside, is residing and working as a musician, composer and soundartist in Vienna. He is a graduate of the course for computermusic and electronic media at the Vienna Institute for composition and electroacoustics. Lercher's work focuses on electroacoustic composition/improvisation, live-electronics, phonography, installations, music for dance & film, etc. His list of activities includes numerous concerts, installations and residencies on four continents. He collaborates with numerous musicians and artists from various disciplines. His music, either solo or in collaboration, has been published on more than 20 releases.

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



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www.impuls.cc

February 19th 2025 | 14.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Spectrum Saxophonquartett

Spectrum Saxophonquartett

Florian Bauer | Daniel Dundus | Severin Neubauer | Stephanie Schoiswohl saxophones

Gerald Preinfalk La Gammonaira (2023)

Yulan Yu Mägen, for saxophone quartet (2017)

Friedrich Cerha Saxophonquartett (1995)

Olga Neuwirth Ondate, for saxophone quartet (1998)

Georg Friedrich Haas Saxophonquartett (2014)

Energetic - impulsive - dynamic! This is how the Spectrum Saxophone Quartet, formed in 2020, sees itself. All of its members received their artistic training through studies in classical and contemporary saxophone at the University of Music and Performing Arts Graz with Prof. Gerald Preinfalk, some of them also studied contemporary music with the renowned Ensemble Klangforum Wien or jazz and popular music at the University of Music and Performing Arts in Vienna. Since their studies in Graz, they have not only shared a long-standing personal friendship, but also an interest in various genres and aesthetics. The aim of their joint quartet work is to elicit the instrument's wide spectrum of rich colors and sound innovations and to perform an impressive variety of music – from classical to contemporary saxophone music, jazz, minimal music, avant-garde and experimental, tango, standards and arrangements of early music – with verve and enthusiasm. Despite its short existence, the quartet can already look back on successes and concerts in their home country and abroad, and with its current CD "en dehors" it has once again clearly focused on its musical goals. Both the CD and the concert program pay tribute to Gerald Preinfalk, their teacher and mentor, to Friedrich Cerha, a doyen of Austrian music, and with Georg Friedrich Haas and Olga Neuwirth to two more internationally highly renowned Austrian composers. Their compositions are supplemented live with "Mägen", a work by Yulan Yu, who, like the four musicians, also studied in Graz.

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

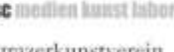
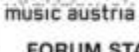
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impuls Festival 2025 . Coming up:

19.2. | 18.00 | Theater im Palais . Bühne Kandinsky Quartett

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www.impuls.cc

February 19th 2025 | 18.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Kandinsky Quartet

Kandinsky Quartet

Hannah Kandinsky violin | Israel Gutiérrez violin | Ignazio Alayza viola | Antonio Gervilla Díaz cello

Clara Iannotta A Failed Entertainment (2013)

Georg Friedrich Haas Streichquartett No. 10 (2016)

The Kandinsky Quartet, founded in 2020 and based in Vienna as students of Johannes Meissl, began a master's program with Quatuor Ébène at the University of Music and Performing Arts Munich in March 2023. Coaching sessions with renowned string quartets such as the Arditti Quartet, Kuss Quartet, Ysaÿe Quartet, Cuarteto Casals, Quatuor Mosaïques, Artis Quartet, Quatuor Diotima or the Alban Berg Quartet, as well as lessons with soloists and recognized personalities of the chamber music scene (including Nicolas Altstaedt, Bruno Giuranna, Amihai Grosz, Dirk Mommertz, Mathieu Herzog, Gabor Takacs-Nagy and Elisabeth Leonskaja, with whom the quartet regularly performs together) also contribute to its outstanding expertise for both contemporary and classical repertoire. In April 2024, the quartet won a first prize at the Gasteig Competition in Munich, and is also a winner of the Verbier Festival Anniversary Prize 2023, the Salzburg International Mozart Competition and the Boccherini Competition. Furthermore it was selected for the EU-funded MERITA project and holds the title of Artists in Residence at the concert cycle ArbeiterInnenkonzerte in Vienna – an outreach project dealing with the cultural supply in social housing projects. It has also been appointed String Quartet in Residence for the College Musica program for the 2024 season.

At its debut concert at impuls, the Kandinsky Quartet presents the 10th, penultimate string quartet by Georg Friedrich Haas, which is to be played in complete darkness – a special challenge for the musicians. Haas: "Composing for darkness is fundamentally different from traditional composing: you do not directly score the piece – you compose a process for individuals, forced to perform in isolation, having only aural contact with their partners. " It is preceded by "A Failed Entertainment" by Clara Iannotta, who teaches at the impuls Academy as does the Quatuor Diotima, for which she wrote the work. In the composition she intensively explored the topic of form and time – her "first attempt at working beyond the sound itself," as she once put it.

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

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February 19th 2025 | 20.00

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

KORPUS I

Schallfeld Ensemble

Elisa Azzarà flutes | **Péter Szűcs** clarinets | **Diego García Pliego** saxophones

Pablo Marin-Reyes trombone | **Maria Flavia Cerrato** piano

Manuel Alcaraz Clemente (solo*) percussion | **Simon Klavžar** percussion

Lorenzo Derinni violin | **Francesca Piccioni** viola | **Myriam García Fidalgo** cello

Margarethe Maierhofer-Lischka double bass

Annette Schön Müller voice

Davide Gagliardi sound design, live-electronics

Leonhard Garms conductor

Claudio Panariello To learn the obscene art of suffering pain, for flute, clarinet, saxophone, percussion, piano, violin, viola, cello, double bass, electronics (2022)

Carola Bauckholt Keil, for flute, clarinet, percussion, piano, violin, viola, cello, double bass (2000)

Christophe Bertrand Madrigal, for soprano, flute, clarinet, percussion, piano, violin, cello (2005)

--- intermission ---

Misato Mochizuki Voilages, for flute, clarinet, piano, violin, viola, cello (2000)

Alexander Khubeev don't leave the room, for performer, flute, clarinet, trombone, percussion, piano, violin, cello, electronics, live-video (2020)*

Having been connected to impuls in various ways over the years, Graz based Schallfeld Ensemble presents its first concert of the 2025 season – dedicated to „Body“ as main theme – within the impuls Festival. Starting with the experience of pain (and the confrontation with hybridity, otherness, and detachment) in Panariello's work, the program clashes into Rabelais' hyperbolic description of Quaresmeprenant's monstrous body (Bertrand) and finally arrives at Khubeev's paradoxical musical investigation of the body as a linguistic medium. Just like in former years, with Carola Bauckholt and Misato Mochizuki two renowned composers teaching at the impuls Academy are included in the program, opening up the possibility to work and exchange closely with them.

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Schallfeld is an international ensemble for contemporary music based in Graz. The group sparks the interest of its audience by its vivid virtuosity and refined chamber music sound, paired with interpretations that pay special attention to concert format, creating events that adapt to the specific venue while aiming for a new dimension of listening. The ensemble was founded in 2013 by alumni of Klangforum Wien and composition students of Kunstuniversität Graz. It currently consists of musicians from 8 nationalities and reflects the diversity and different interests of its members in its artistic direction. In the last few years, Schallfeld has been able to establish itself on international stages through exciting programming with a focus on young composers, innovative concert-stagings as well as through the quality of its collective improvisations and innovative use of live-electronics. Schallfeld sees its mission in bringing music of international young composers to Austria and acting as an ambassador for new music production abroad.

Besides its own concert cycle in Graz, Schallfeld is regularly guest in festivals in Austria and abroad, such as Wien Modern, impuls Graz, Klangspuren Schwaz, musikprotokoll Graz, Warsaw Autumn, Darmstädter Ferienkurse, Ensembles (Spain), Romaeuropa (Rome), Afekt (Estonia), Daegu International Contemporary Music Festival (South Korea). In 2016 and 2017 Schallfeld has been selected by the Ministry of Foreign/cultural Affairs as representative of NASOM (New Austrian Sound of Music), a program designed to promote young Austrian artists internationally and, since 2015, is Ulysses- Network Ensemble in Residence.

Schallfeld was Ensemble in Residence during the Darmstädter Ferienkursen (2016), impuls (2015, 2017, 2019, 2021, 2023), Klangspuren Schwaz (2023), Stanford University (2023), University of California San Diego (2020), Harvard University (2020) and has a fix collaboration with the IEM Graz since 2015.

The ensemble is also involved in pedagogical activities and collaborative theatre projects for children and adults. Schallfeld is funded by the municipality of Graz, the federal state of Styria, the Austrian federal Government and receives generous support from the University of Music and Performing Arts Graz and the iem (Institute for Electronic Music and Acoustics) Graz. Past projects by Schallfeld have also received grants by the EU (Youth in Action), Music Austria (MICA) and KulturKontakt Austria. 2022 Schallfeld Ensemble was awarded the Grand Interpretation Prize of Land Steiermark.

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This concert takes place in cooperation with Schallfeld Ensemble



supported by IGNM Steiermark

impuls Festival 2025 . Coming up:

20.2. | 19.30 | MUMUTH . György-Ligeti-Saal 2x1 + 2x3 | Tutors&Concert I

21.2. | 18.30 | Theater im Palais . Bühne Music and Words | Tutors&Concert II

21.2. | 20.00 | MUMUTH . György-Ligeti-Saal Quatuor Diotima | Tutors&Concerts III



www.impuls.cc

February 20th 2025 | 19.30

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

2x1 + 2x3 . Tutors' Concert I

Nicolas Hodges piano

Rebecca Saunders To an utterance - study (2020)

Trio Sun-Weiss-Fussenegger

Sarah Maria Sun voice

Marcus Weiss saxophone

Uli Fussenegger double bass

Oscar Bianchi sconquasso (2024, world premiere)

Yair Klartag Masse amorphe et indistincte (2024, world premiere)

Nadir Vassena from: luce migrante. quasi un madrigale su una poesia di Fabio Pusterla:
1, 2, 3 (2022)

Jannick Giger Made for you (2024, world premiere)

--- intermission ---

Christian Dierstein percussion

Elnaz Seyedi Glasfluss, for solo percussion (2023)

Trio Accanto

Marcus Weiss saxophone

Nicolas Hodges piano

Christian Dierstein percussion

Misato Mochizuki Satellites (2019-2020)

Rebecca Saunders That Time (2019/2021)

After a three-day focus on the Austrian music scene, international guests, teaching at the impuls Academy, will now have their say on two evenings. Tonight twice as soloists, twice in trio constellations.

>>>

Trio Accanto has been praised for its “mastery” and “world-class interpretations” since 1994. The instrumentation of saxophone, piano and percussion is common in jazz, but was a rarity in classical music (leading to the description "a jazz trio that doesn't play jazz") until Trio Accanto reversed this situation, inspiring more than a hundred composers to write new works over the years.

Trio Sun-Weiss-Fussenegger will in turn give its debut concert at the impuls Festival 2025, hereby also premiering three commissioned compositions. In addition to composers of the younger generation, the program also includes well-established composers such as Rebecca Saunders and Nadir Vassena, who have taught at the impuls Academy in recent years, as well as Misato Mochizuki, who is joining the Academy team for the first time, and furthermore former impuls composition competition winner Oscar Bianchi.

And with Christian Dierstein and Nicolas Hodges, two of the most internationally renowned long-term interpreters of contemporary music will contribute solo pieces by two female composers, the young Iranian Elnaz Seyedi and Rebecca Saunders, who was recently awarded the Golden Lion for her life's work at the Biennale di Venezia.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



impuls Festival 2025 . Coming up:

21.2. | 18.30 | Theater im Palais . Bühne Music and Words | TutorsConcert II

21.2. | 20.00 | MUMUTH . György-Ligeti-Saal Quatuor Diotima | TutorsConcerts III

22.2. | 10.00-23.00 | throughout the City of Graz impuls MinuteConcerts



www.impuls.cc

February 21st 2025 | 18.30

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Music and Words . Tutors' Concert II

Davide Gagliardi live-electronics

Davide Gagliardi Music and Words (2025, world premiere)

Inspired by “Words and Music” by Samuel Beckett, this performance delves into the fragile boundary between language and sound, words and silence.

Blending theatre, music and technology Davide Gagliardi reinterprets Beckett’s work by enacting the delicate relationship between these two media on stage. As both characters and media they are presented not only as distinct but also as deeply intertwined forces, capable of dialogue, imitation, and tension.

Davide Gagliardi (*1988) is a composer, performer, electronic musician and sound director specialised in the interpretation of electroacoustic music. His works are the result of a continuous research applied to the development of relationships between acoustic and digital musical environments. His repertoire includes a variety of acousmatic pieces, live electronics performances for solo instruments, ensembles and musical theatre experiences. His artistic research is oriented towards the realisation of dynamic systems of mutual human-machine inter-action based on machine listening algorithms and complex feedback networks.

During his career he has collaborated with numerous artists and ensembles such as Klangforum Wien, Marco Fusi, Karin Hellqvist, Mauro Lanza, Pierluigi Billone, Ensemble Prometeo, Quartetto Maurice, Agostino di Scipio, the Black Page Orchestra, Hannes Kerschbaumer and Marko Ciciliani, participating in various festivals such as Gaudeamus Muziekweek (Netherlands), Donaueschinger-Musiktage, Darmstädter Ferienkurse (Germany), Wien Modern, Klangspuren, impuls, Elevate, Jeunesse, Signale (Austria), la Biennale di Venezia (Italy), Afekt (Estonia), Time of Music (Finland), BEASTFeAST (United Kingdom), and GLOBALE: next generation (Germany) among others.

Graduated in Computer Music at the Institute für Elektronische Musik Graz and the Conservatory of Venice, he worked as director of the Studio für elektronische Musik at the HfMDK in Frankfurt and is currently professor of Multimedia at the Conservatorio G. Verdi in Milan. Since 2016 he is the sound director of the Schallfeld Ensemble.



impuls Festival 2025 . Coming up:

21.2. | 20.00 | MUMUTH . György-Ligeti-Saal *Quatuor Diotima* | *Tutors' Concerts III*

22.2. | 10.00-23.00 | throughout the City of Graz *impuls MinuteConcerts*



www.impuls.cc

February 21st 2025 | 20.00

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

Quatuor Diotima . Tutors' Concert III

Quatuor Diotima

Yun-Peng Zhao violin

Léo Marillier violin

Franck Chevalier viola

Alexis Descharnes cello

Misato Mochizuki Brains, String Quartet No.2 (2016/2017)

Pascal Dusapin String Quartet No.5 (2004-2005)

Lisa Streich Sternenstill (2020)

Dieter Ammann Distanzenquartett, Streichquartett Nr. 2 (2009)

With Quatuor Diotima, you can look forward to another evening of moving quality and inescapable fascination. Misato Mochizuki, for example, uses some functional peculiarities of the human brain as the starting point for her 2nd string quartet “Brains”. Mochizuki: The quartet consists of the four brains of the musicians, but it is also an independent unit, a unified nerve centre. The composition is thus driven by imitation, on the basis of patterns that are constantly changing in search of identity and in their relationship to the other and to others (musicians). Like her, also Lisa Streich is teaching at the impuls Academy for the first time this year. Streich's quartet “Sternenstill”, created in 2020 at the beginning of the pandemic on Gotland, will dissolve time and space for a few moments. Streich: “I live very close to the airport. Normally, there were always lots of planes flying over my house. That suddenly stopped completely. It was a completely different silence. It gave me a completely different peace to look at, perceive and observe nature. Then I noticed that butterflies move their wings very slowly when they sit on a flower. I had never seen that before. That's actually what the piece is about.” Dieter Ammann's 2nd string quartet again is based on establishing distances and bridging them as a compositional leitmotif, and, last but not least, in Pascal Dusapin's 5th string quartet, Samuel Beckett (“Mercier et Camier”) is given a wordless voice. Quatuor Diotima will be back on stage in the last days of the impuls Festival with works by impuls Academy participants. Further compositions of the younger generation, selected at a Call for Scores set up by impuls, will be presented by Chaos String Quartet, Kandinsky Quartet and Percaso String Quartet, three rising string quartets coached by Quatuor Diotima at the impuls Academy this year.

The Quatuor Diotima is one of the most in-demand chamber ensembles in the world today; it was formed in 1996 by graduates of the Paris national conservatory (Conservatoire National Supérieur de Musique de Paris). The quartet's name evokes a double musical significance: Diotima is at once an allegory of German romanticism – Friederich

>>>

Hölderlin gives the name to the love of his life in his novel "Hyperion"- and a rallying cry for the music of our time, brandished by Luigi Nono in his composition "Fragmente-Stille, an Diotima".

The Quatuor Diotima has worked in close collaboration with several of the greatest composers of the late twentieth century, notably Pierre Boulez and Helmut Lachenmann. The quartet regularly commissions new works from the most brilliant composers of our time, including Toshio Hosokawa, Miroslav Srnka, Alberto Posadas, Mauro Lanza, Gérard Pesson, Rebecca Saunders and Tristan Murail. Reflected in the mirror of today's music, the quartet projects a new light onto the masterpieces of the 19th and 20th centuries, especially Beethoven, Schubert, the Second Viennese School (Schoenberg, Berg and Webern), as well as Janáček, Debussy, Ravel and Bartók.

In the quartet's rich discography one finds amongst others, notably, the recording of all six string quartets by Béla Bartók (Naïve, 2019) and their interpretations of the Second Viennese School (Naïve, 2016). In 2021, the quartet released three musical portraits of Gérard Pesson, Enno Poppe and Stefano Gervasoni and one of Mauricio Sotelo. On the occasion of György Ligeti's 100th birthday in 2023, the quartet is releasing an album dedicated to the composer. This album marks the new collaboration between Quatuor Diotima and the label "Pentatone" and is receiving an incredible positive response. Gramophone Magazine writes, among other things: "this new Quatuor Diotima disc should become the go-to Ligeti string quartets disc for the foreseeable future."

The Diotima Quartet was the first quartet in residence at Radio France from 2019 to 2021. The Diotima Quartet has found a new home in the Grand Est region, sharing strong cultural links with Germany and Switzerland, which resonate with the quartet's repertoire and partners in Europe. This residency allows the quartet to develop its Academy in partnership with the Cité Musicale-Metz inviting young composers and string quartets from all over the world, a chamber music series in Strasbourg as well as an educational residency at the Ecole Nationale de Lutherie in Mirecourt.

Very active in teaching and training young artists, the Diotima Quartet has recently been an Associate Artist at the Aix-en-Provence Festival Academy, an Artist in Residence at the University of Chicago and has been invited to give masterclasses at the University of California in Los Angeles, the Conservatoire National Supérieur de Musique et de Danse de Paris, the Casa del Quartetto in Reggio Emilia and York University.

Quatuor Diotima regularly performs in the world's most prestigious concert halls and concert series. The season opens with a tour in Caucasia region, followed by the anniversary concert celebrating the 50th anniversary of the Ernst von Siemens Music Foundation. The Quatuor Diotima has been invited back to the Pierre Boulez Hall in Berlin, Kings Place in London, Bozar Brussels, Liederhalle Stuttgart, Circulo Bellas Artes Madrid, Philharmonie Luxembourg, Amici della Musica Firenze and the Elbphilharmonie Hamburg. In 2024, the Philharmonie de Paris will host the world premiere of the new string quartet by Augusta Read-Thomas and the work by Marc Monnet. A major tour takes the quartet to Korea, Japan and China in spring 2024.

The Quatuor Diotima is subsidized by the French ministry of Culture and the Région Grand Est and receives support from Centre National de la Musique, Maison de la Musique Contemporaine, Institut Français, SACEM, SPEDIDAM, ADAMI, as well as private donors. The Quatuor Diotima is a member of the PROFEDIM, Futurs Composés and FEVIS professional organizations.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



impuls Festival 2025 . Coming up:

22.2. | 10.00-23.00 | throughout the City of Graz impuls MinuteConcerts



www.impuls.cc

22.2.2025, 10.00-23.00

impuls MinuteConcerts

Walk through Galleries with Music

10.00

Blazek . berber.carpets + textiles

Leonhardstraße 12, 8010 Graz

Concert + Exhibition berber.carpets + textiles

11.30

kunst.wirt.schaft

Elisabethstraße 14, 8010 Graz

Concert + Exhibition aus dem winterschlaf

13.00

HALLE FÜR KUNST Steiermark

Burgring 2, 8010 Graz

Concert + Exhibition Caroline Mesquita

14.30

Grazer Kunstverein

Palais Trauttmansdorff

Burggasse 4, 8010 Graz

Concert + Exhibition 2019

16.00

MUWA . Museum der Wahrnehmung

Friedrichgasse 41, 8010 Graz

Concert + Exhibition Esther Stocker . Geometric Sensations

17.30

HDA . Haus der Architektur

Mariahilferstraße 2, 8020 Graz

Concert + Exhibition BHP'24 UNTERWEGS

19.00

Forum Stadtpark

Stadtpark 1, 8010 Graz

Concert + Exhibition Initiative Kunstverleih . 10 Jahre LICHT/LUFT/SONNE-KUNST!

10.00

Blazek . berber.carpets + textiles, Leonhardstraße 12, 8010 Graz

Concert + Exhibition berber.carpets + textiles

Matthew Shlomowitz Left, Right, Up, Down, Pogo (2013), 7 min.

Jun Nakamura flute

Alvin Lucier Silver Streetcar for the Orchestra (1988), variable duration

Noah Colosio percussion

Robert HP Platz Weißenberg, for toy piano (2010), 2 min.

Natalia Górecka toy piano

Liza Lim An Elemental Thing, for woodblock (2017), 10 min.

Noah Colosio percussion

Erik Griswold Switch (1991), 8 min.

Ling Zhang percussion

11.30

kunst.wirt.schaft Elisabethstraße 14, 8010 Graz

Concert + Exhibition aus dem winterschlaf

Fuminori Tanada Mysterious morning III (1996), 6 min.

Guangcong Chen soprano saxophone

Hiroyuki Itoh The Angel of Despair (1999), 9 min.

María Luisa Cuenca Arráez alto saxophone

Robert Morris Knot Lilacs (2006), 10 min.

Floris Van der Veken alto saxophone

Bruno Mantovani (arr. Rufino del Val) Bug (1999), 6 min.

Clara de Sousa Gonçalves alto saxophone

Fuminori Tanada Mysterious Morning III (1999), 6 min.

Martina Madini soprano saxophone

13.00

HALLE FÜR KUNST Steiermark Burgring 2, 8010 Graz

Concert + Exhibition Caroline Mesquita

Franco Donatoni Ciglio II (1993), 5 min.

Gabriele Mastrototaro flute

Sarah Beth Overcash violin

György Kurtág aus: Signs, Games and Messages: Hommage à J.S.B, version for flute and double bass, 2 min.

Gabriele Mastrototaro bass flute

Begüm Aslan double bass

Joey Tan blickblink, for string trio* (2021), 10 min.

Tirza Bluhm | Ioanna Bouladaki | Theresa Wagner | Clara Dietze Improvisation

Jaewon Shin Farben auf der Palette (2023), 7 min.

Percaso String Quartet

Tirza Bluhm violin*

Ioanna Bouladaki violin

Theresa Wagner viola

Clara Dietze cello

14.30

Grazer Kunstverein Burggasse 4, 8010 Graz

Concert + Exhibition 2019

Pietro Elia Barcellona double bass

Stefano Scodanibbio from: Sei Studi (1981 - 1983): Studio 1: Joke . Studio 6: Farewell 3 . Studio 5: On turning, 10 min.

Matthias Pintscher Now II (2015), 7 min.

Anna Maria Niemiec cello

Garth Knox Quartet for One, for viola solo (2020), 8 min.

Yu-Yun Peng viola

Ivan Fedele Thrilling Wings (2014), 7 min.

Sara Mazzarotto violin

16.00

MUWA . Museum der Wahrnehmung Friedrichgasse 41, 8010 Graz
Concert + Exhibition Esther Stocker . Geometric Sensations

George Benjamin Three Miniatures (2001), 10 min.
Leonard Melcher violin

Marco Stroppa Ay, there's the rub (2001), 10 min.
Albert Kuchinski cello

Stephen Mulligan Haiku, für Kontrabass und Stimme (2023), 5 min.
Begüm Aslan double bass, voice

Helena Tulve Valvaja (Guard) (2002), 8 min.
Patrícia Pinheiro oboe

Pierre Boulez Anthèmes 1 (1991), 9 min.
Sarah Beth Overcash violin

17.30

HDA . Haus der Architektur Mariahilferstraße 2, 8020 Graz
Concert + Exhibition BHP'24 UNTERWEGS

Felix Yaranga toy debate, for toy piano (2024), 5 min.
Anika Ariana Hernandez Vera toy piano

Doğukan Pahsa Huşu (2024), 10 min.
Mine Ece Pahsa flute

Andreas Kunstein 10 Epigrams for toy piano (1992), 10 min.
Anika Ariana Hernandez Vera toy piano

Saga Duo: Olga Siemieniczuk | Lisa Newill-Smith Improvisation
Olga Siemieniczuk | Lisa Newill-Smith voice, performer

Arda Bayram not a Dionysian dance, for double bass (2021, rev. 2025), 6 min.
Mine Ece Pahsa flute | **Doğukan Pahsa** double bass

Sarah Grace Graves Both/And (2018), 6 min.
Saga Duo: Olga Siemieniczuk | Lisa Newill-Smith soprano

19.00-23.00

Forum Stadtpark Stadtpark 1, 8010 Graz

Concert + Exhibition Initiative Kunstverleih . 10 Jahre LICHT/LUFT/SONNE-KUNST!

19.00 Forum Stadtpark . Ground Floor

Vinko Globokar ?Corporel (1985), 8 min.

Mario Porcar Rueda bodypercussion

Aaron Cassidy The Crutch of Memory (2004), 6 min.

Christoven Tan viola

François Sarhan from: Situations (2008-2010):

Situations n. 4, 4 min.

Maria Ilaiza | **Pablo Marin-Reyes** performer

Situations n. 7, 2 min.

Mario Porcar Rueda | **Mina Zakić** performer

Situations n. 18, 3 min.

Pablo Marin-Reyes | **Mina Zakić** performer

Eleanor Hovda (1940-2009) CYMBALMUSIC II – Centreflow II (1983), 8 min.

Rebecca Lloyd-Jones percussion

20.00 Forum Stadtpark . Basement

Simon Steen-Andersen Mono (Autotune Study and Nachgesang) (2014), 8 min.

Alexandre Tavares voice, keyboard

Pierre Jodlowski Collapsed (solo version, for soprano saxophone, electronics and video, 2007/ rev. 2020), 12 min.

Héctor Sobrino Bazaga soprano saxophone

20.45 Forum Stadtpark . Ground Floor

Kaija Saariaho Mirrors (1997), 5 min.

Sara Valle flute | **Iratí Goñi Leoz** cello

Franck Bedrossian La Solitude du Coureur de Fond (2000), 7 min.

Juan Moreda alto saxophone

Nina Casati I. Structures of Solitude / II. Lyrical Noise (2024), 10 min.

Nina Casati violin

Franck Bedrossian The spider as an artist (2014), 7 min.

Mina Zakić cello

21.45 Forum Stadtpark . Basement

João Miguel Braga Simões sync with touch (2024), 15 min.

João Miguel Braga Simões snare-drums, electronics

Igor C Silva In Case of Change (2020), 8 min.

João Miguel Braga Simões kalimba, electronics

22.30 Forum Stadtpark . Ground Floor

Davide Wang Studio sulla decostruzione di un'immagine (2022, rev. 2024, Austrian premiere), 6 min.

Juan Moreda tenor saxophone

Fran Barajas El olor de la guayaba #1b (2023, world premiere), 4 min.

Clara de Sousa Gonçalves soprano saxophone

Gaia Aloisi Dual (2021, Austrian premiere), 7 min.

Héctor Sobrino Bazaga alto saxophone

Marco Benetti Lucernario (2018, world premiere), 7 min.

Floris Van der Veken soprano saxophone

Çağdaş Onaran reyon (2023), 6 min.

Martina Madini soprano saxophone

Milica Modra Strains, washed away (2022), 5 min.

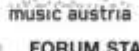
Guangcong Chen alto saxophone

The impuls MinuteConcerts are part of the
9th impuls Festival for Contemporary Music

17.-28.2.2025 | Graz

Further Festival infos can be found on

www.impuls.cc



February 23rd 2025 | 11.00

Palais Meran . Florentinersaal, Leonhardstraße 15, 8010 Graz

Piano Recital

Alexandre Tavares | Raphaëlle Proust piano
Elias Frisk Scenes for two pianists (2025, world premiere)

Natalia Górecka piano
Gaia Aloisi charmolypi (2023, Austrian premiere)
Tom Bañados Russell Etude no. 3 – Density (2024, world premiere)

Anika Ariana Hernández Vera piano
Matteo Maria Salvo Hitch hike (2023, world premiere)

Martina Copello piano
Hannah Barnes presence of the absence of the presence (2023, Austrian premiere)

Rodrigo Roces piano
Davide Wang Frammenti. (2022, Austrian premiere)

Zane Rubesa piano
Yianni Frantzeskakakis Liebeslied (2023, Austrian premiere)

Today a first recital with participants of Nicolas Hodges' piano class is scheduled, with a variety of pieces handed in at a Call for Scores and Sketches for Piano . Solo or for Four Hands, which were then worked on and finalized at the impuls Academy 2025.

The impuls Academy 2025 piano class, led by Nicolas Hodges, is encouraging the rooting of praxis in reflection, opened out to discussion with fellow pianists, and with young composers attending. The themes covered in discussion (usually at the piano) are led by participants' repertoire and individual needs. Participants are also included in a couple of Special Programs as offered at the Academy (such as Call for Scores and Sketches for Piano . Solo or for Four Hands, Trio Accanto . Call for Scores + Reading Sessions + Feedback, Call for Duos for Voice + Piano or Saxophone or Double bass) and partly also work together with the vocalists for vocal accompaniment. Thus further presentations of the piano class are to follow ...



impuls Festival 2025 . Coming up:

23.2. | 14.00 + 16.00 | IEM Cube **Speculative Sound Synthesis** (internal presentation with advance registration)

23.2. | 18.00 | Theater im Palais . Bühne **Strings . Double Bass in Dialogue**

23.2. | 20.00 | MUMUTH . György-Ligeti-Saal **Joy Time Ride**



www.impuls.cc

February 23rd 2025 | 14.00 + 16.00

IEM CUBE, Inffeldgasse 10/3, 8010 Graz

Speculative Sound Synthesis

Presentation of results of the Special Program

Speculative Sound Synthesis

coached by **David Pirrò**, **Martin Rumori** and **Leonie Strecker**

with participants of the impuls Academy 2025

Benedikt Alphart | **Ted Apel** | **Francesco Dal Ri** | **Emanuele Grossi** | **Georgios Marentakis** | **Mike McCormick** | **Nicolas Speda** | **Justyna Tobera** | **Lars Fabian Tüchel** composition, electronics

The Speculative Sound Synthesis workshop, set up at the impuls Academy 2025, is addressing sound artists, computer music composers and performers who are committed to critical, speculative approaches at the intersection of art and technology, and who are engaged in practices that question, challenge, criticize, deconstruct, recompose, reformulate, shift, dislocate, endanger or reject established standards of sound synthesis and (music) technology. The workshop is part of the artistic research project “Speculative Sound Synthesis”. The aim of the project is to rethink and recompose the relationship between technology and artistic practice in an attempt to unleash aesthetic potentials of sound synthesis that would otherwise remain unknown or hidden within the technological apparatus. In this aesthetic destabilization of analog and digital sound technologies, speculation is the primary method.

During the workshop, each participant developed their own speculative instrument. As a further step, different approaches towards opening up the instruments for receiving and sending sound and data from and to the other instruments were probed, to ultimately create an interconnected, shared agency when playing the instruments together.

Benedikt Alphart's instrument is based around a simulacrum-type “physical model” of a singing dune. Singing Dunes are a rare geophonic phenomenon, in which giant heaps of sand produce booming bass drones reaching up to 120dB in volume. The model allows him to mimic its behavior and push parameters beyond their natural range, using his custom built “Mozzarella”-controller.

Ted Apel's algorithm uses a spectral representation of sound to manipulate the phase spectrum of sound for unique time manipulations of other performers' sounds. The amplitude envelope of the resultant sound is controlled by OSC messages from other instruments.

Francesco Dal Ri's instrument is centered around three types of feedback: acoustic, signal, and data. The main software component consists of two identical pipelines, each containing a digital multitimbral synthesizer and a neural network, trained to estimate parameters for the synthesizers to emulate input sounds. Using a hardware mixer as main control interface, the behavior of the system is influenced via multiple feedbacks approaches, achieving both stable and chaotic states.

Emanuele Grossi's instrument consists of a granulator with per-grain spatialization and stretched parameter possibilities meant for working with large prerecorded field recordings, in this case adapted to record material and use parameters coming from the other musicians' instruments.

The NSFW ('Nuther SuperCollider FrameWork') is a software developed for highly dynamic and expressive control of digital synthesis and processing algorithms in performance. During the Speculative Sound Synthesis workshop **Mike McCormick** has developed a new module for the system – the NS_StripRegressor – which allows him to control many modules at once through a simple interface by using a neural network to perform regression on higher dimensional parameter data.

The instrument of **Georgios Marentakis** couples live-camera input from a mobile phone to sound synthesized and played or streamed in real-time by the device. This is done based on a series of user-adjustable mappings that shape the timbre and the dynamics of the generated sound. The intention is to explore serendipitous sonic outcomes and emphasize them through gestural performance.

Nicholas Speda receives sound from another participants' speculative synth and live-codes complex and chaotic effects for it to pass through. Whenever he evaluates code to make adjustments or additions to these effects, the input source switches to a new (random) participants' synth, making it impossible to predict the outcoming sound beforehand, thus turning every modification of the code into a speculative endeavor.

In addition to this, data from typing out his code (e.g. statistic of used keys) is sent out to other participants to further influence their speculative synths (e.g. use as envelopes).

Justyna Tobera's instrument is a sensor that reads hand gestures and processes sound, distributing it across a multichannel system. It allows for real-time interaction, where subtle movements influence the spatialization of sound. At the same time, it generates and transforms visualizations based on movement, creating a dynamic audiovisual experience.

By combining techniques from granular, concatenative, and waveset synthesis, and incorporating cutting-edge linguistics software, the speculative sound synthesis system stack named *mund*, created by **Lars Tüchel**, generates rich textures and intricate (a-)rhythmic patterns. The smallest sound elements – the grains, the waves, the phonemes – are layered and combined to reveal a voice hidden within diverse sound corpora.

The project "Speculative Sound Synthesis" is funded by the Austrian Science Fund (FWF) within the program for arts-based research (PEEK) - PEEK AR 713-G. It is hosted by the Institute for Electronic Music and Acoustics (IEM) at the University of Music and Dramatic Arts in Graz. | Benedikt Alphart and Lars Fabian Tüchel are supported by the Ulysses Platform, co-funded by the European Union.

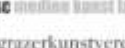
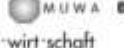
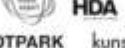
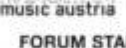
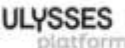
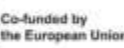
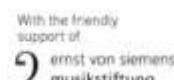
FWF Österreichischer
Wissenschaftsfonds



impuls Festival 2025 . Coming up:

23.2. | 18.00 | Theater im Palais . Bühne Strings . Double Bass in Dialogue

23.2. | 20.00 | MUMUTH . György-Ligeti-Saal Joy Time Ride



www.impuls.cc

February 23rd 2025 | 18.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Strings . Double Bass in Dialogue

Percaso String Quartet

Tirza Bluhm violin

Ioanna Bouladaki violin

Theresa Wagner viola

Clara Dietze cello

Kaija Saariaho Terra memoria (2007)

Presentation of results of the Special Program

Call for Scores . Double Bass in Dialogue

coached by **Uli Fussenegger**

Linxi Chen i into the body of a whale, transfigured into a bubble, for double bass and electronics
(2024, Austrian premiere)

Cem Tolunay Gürakar double bass

Daniele Di Virgilio Erotika (Sappho Fragmente) (2024, world premiere)

Pietro Elia Barcellona double bass

Amit Buim Shamaim Betokh HaHar / Ra'am Me'al HaShamaim, for double bass and electronics
(2024, world premiere)

Doğukan Pahsa double bass

Davide Wang Nero (2024, Austrian premiere)

Cem Tolunay Gürakar double bass

Davide Paolillo My slumber is so deep that it slips beneath the seas, for double bass and
live-electronics (2024, world premiere)

Pietro Elia Barcellona double bass

Davide Paolillo live-electronics

This program brings together brandnew compositions, conceived specifically for the Special Program Double Bass in Dialogue at the impuls Academy 2025, and a well-known and approved composition for string quartet, Kaja Saariaho's "Terra memoria", performed by Percaso String Quartet, one of the young string quartets coached by Quatuor Diotima at the impuls Academy.

The Double Bass Creation - Interpretation Studio at the impuls Academy 2025 focusses on new solo repertoire for bass solo and bass with electronics. Improvisation and the development of concepts with and without electronics are further topics of the studio. Under the guidance of Uli Fussenegger, former member of Klangforum Wien and Head of Contemporary Music at the Basel University of Music FHNW/sonic space basel since 2018, participants experiment, find new approaches to the instrument, including also advanced instrumental techniques, and develop solutions for convincing performances. Double Bass in Dialogue, a call for scores set up by impuls (with young Academy composers Caleb Abner, Amit Buium, Linxi Chen, Daniele Di Virgilio, Davide Paolillo, Chih-Yun Wang and Davide Wang having been selected for the program), again connects the young bassists with the composers on spot, to develop further works either for one or two double basses or for double bass and electronics.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



impuls Festival 2025 . Coming up:

23.2. | 20.00 | MUMUTH . György-Ligeti-Saal Joy Time Ride



www.impuls.cc

February 23rd 2025 | 20.00

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

Joy Time Ride

IEMA-Ensemble 2024/25

Gabriele Mastrototaro flute | **Patrícia Pinheiro** oboe | **Tomás-Jesús Ocaña-González** clarinet | **Peng-Hui Wang** bassoon | **Ling Zhang** percussion | **Jiyeon Hyun** piano, keyboard | **Sarah Beth Overcash** violin | **Leonard Melcher** violin | **Anna Jurriaanse** viola | **Albert Kuchinski** cello | **Begüm Aslan** double bass | **Leh-Qiao Liao** conductor | **Yannick Mayaud** conductor

Yuheng Chen poisoning in the field, among the grains, for amplified ensemble (2025, world premiere)

Matthew Shlomowitz Joy Time Ride for Ives (2009)

Chaya Czernowin Lovesong (2010)

Philippe Hurel Figures libres (2000)

Once again, IEMA, the International Ensemble Modern Academy, is part of the impuls Academy and presents itself at the impuls Festival not only with solo works and contributions in small line-ups at the impuls MinuteConcerts on February 22nd, but also with two concert programs for larger ensemble. Following tonight's program, including a premiere of this year's young IEMA-composer Yuheng Chen aside from works by impuls Academy coaches Matthew Shlomowitz and Chaya Czernowin as well as a piece by Philippe Hurel, compositions selected at a Call for Scores – set up by impuls amongst young composer participants of the Academy to be worked on on spot – are still to be presented by IEMA-Ensemble 2024/25 on February 27th.

IEMA is the Ensemble Modern's training center and offers training programs for various target groups. The focus is on the Master's program, which has been run in cooperation with the HfMDK Frankfurt since 2006 and in which each year group forms its own ensemble. The IEMA Ensemble 2024/25 performs at festivals including "into the open" in Berlin and the Wittener Tage für neue Kammermusik. It will also take part in the Lucerne Festival Academy and present eight world premieres by young composers from the Composer Seminar. Further international appearances will take the ensemble to the impuls Festival in Graz and the Gaudeamus Festival in Utrecht as part of the Ulysses Platform.

This concert is part of the Ulysses Platform, co-funded by the European Union.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



impuls Festival 2025 . Coming up:

24.2. | 16.30 + 19.00 | Brandhof 21 . Hermann-Markus-Preßl-Saal Team Composition

24.2. | 19.00 | Theater im Palais . Bühne Vocal Summit

24.2. | 22.00 | Forum Stadtpark . Keller Ignaz Schick | Late Night I



www.impuls.cc

February 24th 2025 | 16.30 + 19.00

Hermann-Markus-Preßl-Saal, Brandhofgasse 21, 8010 Graz

Team Composition

Presentation of results of the Special Program

Team Composition

coached by **Matthew Shlomowitz** and **Dimitrios Polisoidis**

with

PPCM-Ensemble

Jun Nakamura flute | **Sara Valle** flute | **Pablo Marin-Reyes** trombone | **Mario Porcar Rueda**

percussion | **Maria laiza** piano | **Maurizio De Luca** accordion | **Szymon Kałużny** violin

Aleksandra Kornowicz violin | **Mina Zakić** cello | **Irati Goñi Leoz** cello

further selected performers

Anika Ariana Hernández Vera piano | **Nina Casati** violin | **Christoven Tan** viola

selected composers

Simon Bahr | **José del Avellanal Carreño** | **Roni Glaser** | **Athanasia Kontou** | **Arianna Pittino**

Bernat Pont Anglada

16.30

Roni Glaser | **Christoven Tan** From one ear to another (2025, world premiere), 10 min.

Christoven Tan viola

Sara Valle flute

Maurizio De Luca accordion

Mina Zakić cello

Arianna Pittino | **Athanasia Kontou** Stories of vulnerability: a ritual (2025, world premiere), 12 min.

Irati Goñi Leoz cello

Aleksandra Kornowicz violin

Pablo Marin-Reyes trombone

Anika Ariana Hernández Vera piano

Nina Casati violin

Bernat Pont Anglada | **José del Avellanal Carreño** Krizo Asembleo de la Civitano Konsilio de la Libera Reglando de la Roko (2025, world premiere), 15 min.

Maria laiza piano

Jun Nakamura flute

Mario Porcar Rueda percussion

Szymon Kałużny violin

19.00

Carolyn Chen Agadio (2009), 7 min.

Matthew Shlomowitz Letter Piece 1 (2008), 4 min.

Simon Bahr Lead Sheet pieces (2025, world premiere), 10 min.

Jennifer Walshe Zusammen i, 10 min.

Performer:

**Simon Bahr | Nina Casati | Maurizio De Luca | Irati Goñi Leoz | Anika Arianna Hernández Vera
Maria Ilaiza | Athanasia Kontou | Aleksandra Kornowicz | Pablo Marin-Reyes | Jun Nakamura
Arianna Pittino | Bernat Pont Anglada | Mario Porcar Rueda | Christoven Tan | Sara Valle
Mina Zakić**

As one of the various Special Programs at the impuls Academy 2025, composer as well as performer participants were invited to sign up for "Team Composition". Works created for this project could either be co-authored (such as score-based work between multiple composers, or between a composer and performers e.g. creating their own parts) or "open works", that leave room for performers to make creative contributions beyond the remit usually ascribed to "interpretation" (examples for „open works“ include e.g. instruction scores, graphic scores, pieces with modified stave/staff notation, and pieces involving improvisation).

This project draws on Matthew Shlomowitz's experience as a composer of open scored work such as his "Letter Piece"-series, where players create their own content within guidelines. He has recently co-composed two works with composers/performers Jennifer Walshe and Mariam Rezaei respectively. In "It's Not About You: do we still need to have an 'artistic voice'", a talk he wrote that has now been published in Tempo journal, he argues that the emphasis classical music and new music places on composers developing an "artistic voice" (which in turn gives precedence to sole-authored composition), has made us slow to see the benefits of composing in other ways.

The PPCM ensemble, formed by students of the class for "Performance Practice in Contemporary Music" of Klangforum Wien at KUG, are an integrale part, performing, but also codeveloping projects at this Special Program. Dimitrios Polisoidis, coordinator of the PPCM course, in turn, assists in the realization of the "Team Composition"-project with his experience in conceptual music and improvisation projects with artists such as Peter Ablinger, Bernhard Lang and others. In addition to the PPCM ensemble, some more individual instrumental participants of the Academy joined the project.

The presentation is an In-Situ project of the Ulysses Platform, co-funded by the European Union.



impuls Festival 2025 . Coming up:

24.2. | 19.00 | Theater im Palais . Bühne Vocal Summit

24.2. | 22.00 | Forum Stadtpark . Keller Ignaz Schick | Late Night I



www.impuls.cc

February 24th 2025 | 19.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Vocal Summit

With participants of the impuls Academy 2025
coached by **Sarah Maria Sun**

Carola Bauckholt Vollmond, unter null (2004), 6 min.
Olga Siemieniczuk voice | **Pedro Costa** piano

Gaia Aloisi Et pretiosa et casta [FLOCS] (2023, world premiere), 5 min.
Camille Primeau voice solo

Tianyi Wang Song of Experience, for voice and piano resonance (2019, Austrian premiere), 9 min.
Raphaëlle Proust voice | **Tianyi Wang** live-electronics

Sarah-Grace Graves Both/And (2018), 6 min.
Saga Duo*: **Lisa Newill-Smith** voice | **Olga Siemieniczuk** voice

Gaia Aloisi Inuit Songs (2021, Austrian premiere), 6 min.
Johanna Zachhuber voice | **Zane Rubesa** piano

Laila Arafah from: Confabulations with an A.I. Bot: Nr. I, II, IV (2024, Austrian premiere), 9 min.
Camille Primeau voice | **Pedro Costa** piano

Georges Aperghis Recitations No. 1 (1978), 4 min.
Johanna Zachhuber voice solo

Bernhard Lang from: Songbook III: Gleichnis (2013), 4 min.
Johanna Zachhuber voice | **Pedro Costa** piano

Francesco Filidei from: Proesie: Variazioni sull'Aria della Forforetta (2020), 5 min.
Olga Siemieniczuk voice solo

Nathaniel Haering Medical Text p.57 (2017, Austrian premiere), 7 min.
Lisa Newill-Smith voice | **Nathaniel Haering** electronics

Saga Duo Improvisation, 4 min.
Saga Duo*: **Lisa Newill-Smith** voice | **Olga Siemieniczuk** voice

Tonight's Vocal Summit is a presentation of joint forces not only of the vocal participants and partly also musicians of the impuls Academy 2025, but also of young impuls Academy composers selected by a Call for Scores (Gaia Aloisi, Laila Arafah, Nathaniel Haering, Tianyi Wang), with their pieces being worked on as part of the impuls vocal program. Most of them will hereby see their Austrian and even world premieres!

After vocal ensemble coaching with Cantando Admont at the impuls Academy back in 2023, the impuls Academy 2025 is concentrating on individual singers, coached by Sarah Maria Sun, one of the foremost and most extraordinary performers in the contemporary music scene. Her repertoire currently spans around 2000 compositions from the 16th to the 21st century, including 400 world premieres. Looking back also at a career as the first soprano of the Neue Vocalsolisten Stuttgart from 2007-2014, a vocal chamber ensemble, that has been one of the world's leading pioneers of contemporary music for decades, Sarah Maria Sun has not only regularly performed as a soloist, but also shows her tremendous adaptability and skills on the music-theater stage, amongst others at opera houses in Zurich, Berlin, Dresden, Munich, Strasbourg, Luxembourg, or the Opéra Bastille and the Opéra Comique in Paris.

>>> Further program infos/texts can be found on the respective Festival page on www.impuls.cc.



impuls Festival 2025 . Coming up:

24.2. | 22.00 | Forum Stadtpark . Keller Ignaz Schick | Late Night I

25.2. | 14.00 | Palais Meran . Foyer . Meeting Point Instant Composing

25.2. | 18.45 + 19.30 | Helmut List Halle ComposersTalk + Laureate Concert



www.impuls.cc

February 24th 2025 | 22.00

Forum Stadtpark . Keller, Stadtpark 1, 8010 Graz

Late Night I

Ignaz Schick turntables

Ignaz Schick is a Berlin based sound artist, composer, concept and visual artist. He performs as an instrumentalist on turntables, objects, live-electronics, alto/baritone saxophone and flutes. In his youth he studied the saxophone and performed in free jazz and avant rock bands. At the same time he was getting obsessed with multitrack tape machines, record players and effect boxes and he started experimenting with many different instruments and sound making devices. After college he briefly studied at the Academy of Fine Arts in Munich and worked for several years as an assistant for contemporary composer Josef Anton Riedl. Since 1995 he lives & works in Berlin where he became an active and integral force of the so-called "Berlin Nouvelle Vague" and the blossoming "experimental" music scene. He has been also prolific as curator (Festival für Andere Musik, Erase & Reset, Time Shifts, TITO, Echtzeitmusiktage 2010, Flux Festival 2018, Fuchsfest 2021, REFLUX Festival of contemporary electroacoustic Music 2022, ...) and runs the experimental music label Zarek.

At the impuls Academy, Ignaz Schick is conducting a Workshop on Experimental Turntablism, diving both into the history of turntablism and exploring some basic techniques with participants, who will join him for a rotating Late Night.



impuls Festival 2025 . Coming up:

25.2. | 14.00 | Palais Meran . Foyer . Meeting Point Instant Composing

25.2. | 18.45 + 19.30 | Helmut List Halle ComposersTalk + Laureate Concert



www.impuls.cc

February 25th 2025 | 14.00

Meeting point KUG . Palais Meran . Foyer , Leonhardstraße 15, 8010 Graz

>>> it is necessary to be in time, as the program will then lead you to different venues

Instant Composing

Presentation of results of the Special Program

Instant Composing

coached by **Carola Bauckholt**

with participants of the impuls Academy 2025

Palais Meran . Foyer

MinJoon Choi

Finbar Hosie

Bernat Pont Anglada

Leonhardstraße 31

Dilay Doğanay

Daniel Toledo Guillén

Anian Wiedner

Leonhardstraße 40

Aurélie Ferrière

Lisa Newill-Smith

Lauren Siess

Leechgasse 5

Jaewon Shin

Olga Siemieniczuk

Yilin Yang

Hofgasse 15 / Doppelwendeltreppe

Eva Aguilar

Jiaying He

Julia Marczuk-Macidłowska

Stadtpark / Rondell

Kamran Badrnia
Patrycja Kołodziejska
Jieun Lee
Arianna Pittino
Anton Schukaŭ

Tram Maiffredygasse>Reiterkaserne

Izumi Maekawa
Camille Primeau
Vasily Ratmansky

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 various sites, followed by collective realization and reflection of site-specific short "instant" compositions.



impuls Festival 2025 . Coming up:

25.2. | 18.45 + 19.30 | Helmut List Halle Composers' Talk + Laureate Concert



www.impuls.cc

February 25th 2025 | 18.45 + 19.30

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

Composers' talk + Laureate Concert

18.45 Composers' Talk

Damián Gorandi | Jieun Jeong | Piyawat Louilarppasert | Njabulo Phungula | Kelley Sheehan
Vimbayi Kaziboni moderation

19.30 Laureate Concert

Klangforum Wien

Wendy Vo Cong Tri flutes | **Markus Deuter** oboe | **Hugo Queiros** clarinets | **Lorelei Dowling** bassoon, contraforte | **Gerald Preinfalk** saxophones | **Christoph Walder** horn | **Anders Nyqvist** trumpet | **Mikael Rudolfsson** trombone | **Alex Lipowski** percussion | **Björn Wilker** percussion | **Krassimir Sterev** accordion
Tina Žerdin harp | **Johannes Piirto** piano | **Judith Fliedl** violin | **Annette Bik** violin | **Paul Beckett** viola
Benedikt Leitner cello | **Evan Hulbert** double bass | **Vimbayi Kaziboni** conductor

Damian Gorandi Digital Suicide (2024, impuls commission, world premiere)

Kelley Sheehan strainer (2024, impuls commission, world premiere)

Njabulo Phungula ochre song (2024, impuls commission, world premiere)

--- intermission---

Jieun Jeong volatile (2024, impuls commission, world premiere)

Piyawat Louilarppasert Parasite (2024, impuls commission, world premiere)

Every second year impuls opens a call for its international Composition Competition, commissions new works for ensemble from the composers selected and invites them to work intensively with Klangforum Wien, one of the world's leading ensembles, at the impuls Composition Workshop. Hereby impuls contributes to the careers of young and internationally rising composers. Tonight another five commissioned works by composers from Argentina, South Korea, Thailand, South Africa and the USA will be premiered at the impuls Festival, and of course the composers are on sight for this very special occasion.

Thanks to AVL Cultural Foundation for the kind support of the composition commissions and publishing Composer Portraits on tonight's composers. Klangforum Wien is kindly supported by ERSTE BANK.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



www.impuls.cc

February 26th 2025 | 17.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

3x4 . String Quartets

Quatuor Diotima

Yun-Peng Zhao violin | **Léo Marillier** violin | **Franck Chevalier** viola | **Alexis Descharmes** cello
Egemen Kurt Loquela Codex (2021, Austrian premiere)

Chaos String Quartet

Eszter Kruchió violin | **Susanne Schäffer** violin | **Sara Marzadori** viola | **Bas Jongen** cello
Finbar Hosie Fiddlesticks (2022, rev. 2024, world premiere)

Quatuor Diotima

Anton Schukaŭ the lips of granite . вусны з граніты (2024, world premiere)
Siho Kim Schatten und Licht (2021, Austrian premiere)

Kandinsky Quartet

Hannah Kandinsky violin | **Israel Gutiérrez Vildósola** violin | **Ignazio Alayza** viola | **Antonio Gervilla Díaz** cello
Mikel Iturregi Mamá está equivocada y los libros mienten (2022/2023, world premiere)

Quatuor Diotima

Davide Wang Quartetto n.2: dell'inizio e della fine (2022 rev.2024, Austrian premiere)

Aside from several instrumental classes for individual musicians and offers for young ensembles and chamber music formations, the impuls Academy 2025 for the first time was specifically inviting young string quartets to join and work with Quatuor Diotima, one of the most in-demand string quartets in the world today. On top, a Call for Scores has been set up by impuls, to interconnect young composer Academy participants with both Quatuor Diotima for feedback, readings and partly also more intense rehearsals, and to get them work together also with the young string quartets on spot. With Chaos String Quartet, Kandinsky Quartet as well as Percaso String Quartet three young and coming formations are involved in this program this year. Tonight two of them bring in the harvest of their work together with their coach, Quatuor Diotima. This concert is part of the Ulysses Platform, co-funded by the European Union.



impuls Festival 2025 . Coming up:

26.2. | 19.30 | MUMUTH . György-Ligeti-Saal Trios . Quartets . Quintets ...

26.2. | 22.00 | Forum Stadtpark . Keller Jodlowski | Preinfalk | Sheehan . Late Night II



www.impuls.cc

February 26th 2025 | 19.30

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

Trios . Quartets . Quintets ...

Özkan Umutcan Bapbacı names stay on the wall (2024, world premiere)

Marcus Weiss baritone saxophone | **Rodrigo Roces** piano | **Christian Dierstein** percussion

Netty Simons Design Groups I (1967)

Rebecca Lloyd-Jones percussion

Frej Wedlund Crumblings (2018, Austrian premiere)

Floris van der Veken soprano saxophone | **Clara de Sousa Gonçalves** alto saxophone

Alexander Prill tenor saxophone | **Martina Madini** baritone saxophone

Chih-Yun Wang Poupées: Tableaux vivants (2024, Austrian premiere)

Floris van der Veken soprano saxophone | **Clara de Sousa Gonçalves** alto saxophone

Alexander Prill tenor saxophone | **Martina Madini** baritone saxophone

Frej Wedlund Isolated strands of reflection (2017, Austrian premiere)

Héctor Sobrino Bazaga soprano saxophone | **Zane Rubesa** piano | **Noah Colosio** percussion

Peter Ablinger from: Voices and Piano: Morton Feldman, for piano and playback (since 1998)

Raphaëlle Proust piano

--- intermission ---

Gaia Aloisi from: en corps, matière: 1. della terra (2022/23)

Héctor Sobrino Bazaga soprano saxophone | **Guangcong Chen** alto saxophone

María Luisa Cuenca Arráez tenor saxophone | **Juan Alonso Moreda** baritone saxophone

Dror Binder from: Augen zu, Mund auf!: 1 and 2 (2022)

Héctor Sobrino Bazaga soprano saxophone | **Guangcong Chen** alto saxophone

María Luisa Cuenca Arráez tenor saxophone | **Juan Alonso Moreda** baritone saxophone

Sungtae Paek from: Toccata Impromptu (2024, world premiere): 2** and 1*

* **Martina Madini** soprano saxophone | **Antonio Gaggiano** percussion | **Martina Copello** piano

** **Clara de Sousa Gonçalves** alto saxophone | **Rita Sousa e Castro Couto Soares** percussion

Alexandre Tavares piano

Marco Momi Almost close, for piano and transducers (2015)

Alexandre Tavares piano

Francesco Filidei I Funerali dell'Anarchico Serantini (2006)

Rebecca Lloyd-Jones | **Rita Sousa e Castro Couto Soares** | **João Miguel Braga Simões** | **SeongYeon Kong** |

Noah Colosio | **Yi-Chen Tsai** percussion

Works by young composers, participating in the impuls Academy this year, are in the center of attention tonight. The compositions, partly also sketches, have already been selected in advance through various Calls for Scores, such as for the Trio Accanto line-up, coached by Christian Dierstein, Nicolas Hodges and Marcus Weiss, and for saxophone trio, quartet and quintet, coached by Marcus Weiss. At the Academy they have undergone discussions and feedback rounds, and in an intensive exchange with the young musicians on spot and of course the active support of the impuls coaching team, part of them are now ready to be presented. The program is completed by further works for piano and percussion solo as well as by a piece by impuls tutor Francesco Filidei for six performing percussionists, coached by Nicolas Hodges respectively Christian Dierstein, and of course composer Francesco Filidei.

SeongYeon Kong and Antonio Gaggiano are supported by the Ulysses Platform, co-funded by the European Union.



impuls Festival 2025 . Coming up:

26.2. | 22.00 | Forum Stadtpark . Keller Late Night II
27.2. | 14.00 + 16.30 | Reiterkaserne . Performancesaal Fluxes
27.2. | 14.00 + 16.30 | esc medien kunst labor Digital Dialogues
27.2. | 18.00 | Theater im Palais . Bühne Track3 + 1
27.2. | 20.00 | MUMUTH . György-Ligeti-Saal IEMA-Ensemble 2024/25



www.impuls.cc

February 26th 2025 | 22.00

Forum Stadtpark . Keller, Stadtpark 1, 8010 Graz

Late Night II

Kelley Sheehan modular synthesizer, video
Structured Improvisation

Gerald Preinfalk tenor saxophone
Rotem Eylam REM. like this like that vs this that (2024, Austrian premiere)

Pierre Jodlowski electronics
Gerald Preinfalk alto saxophone, bass clarinet
impuls Date / free improvisation

At a second Late Night impuls welcomes composers and musicians, active at impuls in various ways: Yesterday evening Kelley Sheehan's "strainer", commissioned by impuls from her as one of the selected composers of the impuls Composition Competition, was premiered by Klangforum Wien, tonight she performs herself, integrating also visual elements as part of her artistic work. Gerald Preinfalk again was performing yesterday with Klangforum Wien as one of its longtime members, tonight he contributes an Austrian premiere of one of the young impuls Academy composers, Rotem Eylam. Last but not least, composer and performer Pierre Jodlowski, coaching at impuls for the first time this year, was supposed to meet Austrian bassist Manu Mayr, who is also involved in this year's double bass program. However, due to illness, Manu Mayr shorthandedly had to cancel his participation and Gerald Preinfalk is now to perform in duo with Pierre Jodlowski.



impuls Festival 2025 . Coming up:

27.2. | 14.00 + 16.30 | Reiterkaserne . Performancesaal **Fluxes**

27.2. | 14.00 + 16.30 | esc medien kunst labor **Digital Dialogues**

27.2. | 18.00 | Theater im Palais . Bühne **Track3 + 1+2**

27.2. | 20.00 | MUMUTH . György-Ligeti-Saal **IEMA-Ensemble 2024/25**



www.impuls.cc

February 27th 2025 | 14.00 + 16.30

esc medien kunst labor, Bürgergasse 5, 8010 Graz

Digital Dialogues

Presentation of results of the Special Program

Digital Dialogues

coached by **Davide Gagliardi**

with participants of the impuls Academy 2025

Tom Bañados Russell | Jieun Lee | Zouning Liao | Emanuele Savagnone composition, electronics

Zouning (Anne) Liao Thirsty Pulse, Touched — for a potted plant, light and capacitive touch sensors (2024/2025, world premiere), 6 Min.

The inspiration for this piece comes from the fact that plants produce a subtle clicking sound when they are thirsty, a phenomenon known as cavitation. By incorporating light and capacitive touch sensors, the work explores the potential of transforming a plant into a musical instrument. This exploration invites the listener to experience the plant not just as a passive organism, but as a responsive and expressive instrument which is capable of creating sound, offering a new perspective on the symbiosis between living beings and technology.

Jieun Lee Aura (2024/2025, world premiere), 7 Min.

Accumulated experiences are deconstructed and restructured according to an individual's cognitive framework, influencing one another.

Emanuele Savagnone the message is (2024/2025, world premiere), 7 Min.

Initially animated by the beauty and nostalgia of cassette tapes, "the message is..." speculates on a far world that tries to make contact with a message on the nature of the universe.

Tom Bañados Russell .lifeline (2024/2025, world premiere), 6 Min.

Vitamin C++, taken with water. Twice daily until blood vessels are fully copper.

>>>

.lifeline is yet another piece-thing about Cyborgs, who need wifi as much as water to survive, active instagram accounts to be considered human and synthetic vitamins to be considered happy. But to keep things apolitical I also recite a poem about how nothing means anything until autumn colours and light at dusk to keep people distracted. Surely that will work!

In today's digital landscape, the ability to share data seamlessly across devices opens new horizons for creative expression. Digital sound, at its core, is data: waveforms encoded and manipulated within digital environments. This fundamental understanding invites artists to explore the intrinsic relationship between sound and data, blurring the lines between musical composition and digital information processing.

Musicians can interpret the interconnected nature of networked data as a metaphor for building relationships between sound, gesture and technology, facilitating reciprocal interaction between the performer and a digital instrument. Whether through real-time sound analysis exchange between performer and electronic instruments, interactive performance environments driven by networked objects (sensors, lights, video), or algorithmic improvisation, participants were invited to work on pieces that foster dynamic and responsive interactions between human expression and digital systems. This paradigm offered insight into creating new musical relationships, where digital and acoustic elements coexist and influence each other, akin to an expression of augmented reality where digital instruments maybe be driven by real-time data inputs and partially autonomous in decision-making.



impuls Festival 2025 . Coming up:

27.2. | 14.00 + 16.30 | Reiterkaserne . Performancesaal Fluxes

27.2. | 18.00 | Theater im Palais . Bühne Track3 + 1

27.2. | 20.00 | MUMUTH . György-Ligeti-Saal IEMA-Ensemble 2024/25



www.impuls.cc

February 27th 2025 | 14.00 + 16.30

Reiterkaserne . Performancesaal, Leonhardstraße 82-84, 8010 Graz

FLUXES

PPCM-Ensemble

Pablo Marin-Reyes trombone | **Maurizio De Luca** accordion | **Szymon Kałużny** violin
Mina Zakić cello | **Benedikt Alphart** electronics

Simon Steen-Andersen Study for String instrument #3, for cello, video (2011)

Luis Torres Peyotl, for accordion, live-electronics (2023)

Pierre Jodlowski In & Out, for violin, cello, video, electronics (2004)

Rocío Cano Valiño Antanaklasi IV, for violin, electronics (2021)

Pierre Jodlowski Outer Space, for trombone, electronics, video, lights (2018)

This project aims to explore the exciting possibilities that multimedia and live electronics bring to contemporary music composition and performance. The selected pieces will feature works by renowned composers and impuls coaches Pierre Jodlowski and Simon Steen-Andersen, as well as showcase innovative music from students who are actively engaged in electronic music. The program offers a unique opportunity to engage with the evolving relationship between technology and music, expanding the creative potential for both composers and performers.

Benedikt Alphart is supported by the Ulysses Platform, co-funded by the European Union.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



impuls Festival 2025 . Coming up:

27.2. | 14.00 + 16.30 | esc medien kunst labor Digital Dialogues

27.2. | 18.00 | Theater im Palais . Bühne Track3 + 1

27.2. | 20.00 | MUMUTH . György-Ligeti-Saal IEMA-Ensemble 2024/25



www.impuls.cc

February 27th 2025 | 18.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Track3 + 1 + 2

Track3

Taavi Orro clarinet

Shan-Chi Hsu piano

Elijah Spies viola

Michele Selvaggi and their carcasses scattered over the sod (2025, world premiere)

Shiwei Liu Dérive (2025, world premiere)

Giuseppe Franza To peek inside, we unwisely let some light in (2025, world premiere)

Mei-Fang Lin Liasion: I.le lien | II Postlude: l'instant donné (2018)

Márton Illés Scene polidimensionali X "Vonalterek" (2005)

Izumi Maekawa 《runaway II (2018, Austrian premiere)

Nina Casati violin | **Giovanna Sevi** violin

Luciano Berio Sequenza VIII (1976)

Sara Mazzarotto violin

Linda Leimane Bodies. Undulations (2021, Austrian premiere)

Zane Rubesa piano

Bill Hopkins Pendant (1968-69/rev. 1973, Austrian premiere)

Léo Marillier violin

Franck Bedrossian Pour les corps électriques, for prepared piano (2018)

Maria laiza piano

Track3 is a newly formed clarinet-violin-piano trio dedicated to performing works from the 20th and 21st centuries, whereby its members are interested in programming an eclectic range of works, in both, traditional and experimental form. Taking part in the impuls Academy in 2025, Track3 will not only work on already existing pieces, such as by Hungarian composer, pianist and conductor Márton Illés and Taiwanese composer Mei-Fang Lin, but also collaborates closely with young composers on spot, hereby being also actively involved in the creative process. Composition coach Clara Iannotta hereby gives support for the development of a selection of drafts or unfinished sketches by Giuseppe Franza, Michele Selvaggi and Shiwei Liu, handed in at a Call set up by impuls. Aside from the instruments offered (clarinet/bass clarinet, violin, and piano) also performative/theatrical elements can play a central role. >>>

On top PPCM-pianist Maria Iazia will perform a piece by impuls coach Franck Bedrossian and she is joined by Zane Rubesa, a pianist of Nicolas Hodge's piano class at impuls. Furthermore violinists Nina Casati, Giovanna Sevi and Sara Mazzarotto, coached by Ernst Kovacic as well as the violinists of Quatuor Diotima, will join, and so will Diotima's second violinist Léo Marillier.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



impuls Festival 2025 . Coming up:

27.2. | 20.00 | MUMUTH . György-Ligeti-Saal IEMA-Ensemble 2024/25

28.2. | 16.00 + 18.15 | MUMUTH . Proberaum Intermedia Collaboration

28.2. | 18.00 | Theater im Palais Solos . Duos . Trios

28.2. | 18.30 | Brandhof 21 . Aula zone expérimentale basel

28.2. | 19.45 | MUMUTH . György-Ligeti-Saal Grande Finale | PPCM-Ensemble



www.impuls.cc

February 27th 2025 | 20.00

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

IEMA-Ensemble 2024/25

IEMA-Ensemble 2024/25

Gabriele Mastrototaro flute | **Patrícia Pinheiro** oboe | **Tomás-Jesús Ocaña-González** clarinet

Ling Zhang percussion | **Jiyeon Hyun** piano | **Sarah Beth Overcash** violin | **Leonard Melcher** violin

Albert Kuchinski cello | **Begüm Aslan** double bass

Leh-Qiao Liao conductor | **Yannick Mayaud** conductor

Jacopo Caneva a wall around me - imperceptible glimmer (2024, world premiere)

Ege Sayar Dip (2023, Austrian premiere)

Ishay Brokshtain 11 Days of evolution (2023-2024, Austrian premiere)

Chih-Yun Wang After Imagining Dancing in the Moonlight (2021, rev. 2024, Austrian premiere)

Mikel Iturregi Isila bezain ilun (2024)

Rotem Eylam She'eriot; leftovers (2024, world premiere)

Once again, IEMA, the International Ensemble Modern Academy, is part of the impuls Academy and presents itself at the impuls Festival. After appearances of this season's IEMA-Ensemble 2024/25 musicians with solo works and contributions in small line-ups as part of the impuls Minute Concerts on February 22nd, and an evening concert in a larger ensemble line-up the following day, tonight's program holds compositions selected at a call for scores, set up by impuls amongst young composer participants of the Academy, which were worked on and finalized in intense exchange with the authors at impuls on spot.

This concert is part of the Ulysses Platform, co-funded by the European Union.

>>> Further program infos can be found on the respective Festival page on www.impuls.cc.



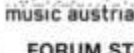
impuls Festival 2025 . Coming up:

28.2. | 16.00 + 18.15 | MUMUTH . Proberaum **Intermedia Collaboration**

28.2. | 18.00 | Theater im Palais . Bühne **Solos . Duos . Trios ...**

28.2. | 18.30 | Brandhof 21 . Aula **zone expérimentale basel**

28.2. | 19.45 | MUMUTH . György-Ligeti-Saal **Grande Finale**



www.impuls.cc

February 28th 2025 | 16.00 + 18.15

MUMUTH . Proberaum, Lichtenfelsgasse 14, 8010 Graz

Intermedia Collaboration

Presentation of results of the Special Program

Intermedia Collaboration - percussion, electronics, video, gestures, performance
coached by **Pierre Jodlowski** and **Christian Dierstein**

With participants of the impuls Academy 2025

Laila Arafah | Özkan Umutcan Bapbacı | Davide Pentassuglia | Tara Jovana Valkonen

Barbara Zach composition/video/electronics

João Miguel Braga Simões | Noah Colosio | Antonio Gaggiano | SeongYeon Kong

Rebecca Lloyd-Jones | Rita Sousa e Castro Couto Soares | Yi-chen Tsai

percussion/performance/co-collaboration

Xylaria polymorpha (2025, world premiere)

Barbara Zach

Antonio Gaggiano

Deeds of Libra Goddess, No. 5 (2025, world premiere)

Tara Jovana Valkonen

Rita Sousa e Castro Couto Soares

SeongYeon Kong

Yi-chen Tsai

Bats with baby faces in the violet light (2025, world premiere)

Davide Pentassuglia

Noah Colosio

Antonio Gaggiano

Rebecca Lloyd-Jones

Temporal motion for 3 percussionists, electronics and video projection (2025, world premiere)

Özkan Umutcan Bapbacı

Rita Sousa e Castro Couto Soares

João Miguel Braga Simões

SeongYeon Kong

>>>

BY-PRODUCT (2025, world premiere)

Laila Arafah

Rebecca Lloyd-Jones

SeongYeon Kong

Noah Colosio

João Miguel Braga Simões

Rita Sousa e Castro Couto Soares

On invitation of the impuls Academy 2025 Pierre Jodlowski and Christian Dierstein are working together on a Special Program for the first time, coaching young composers and percussionists, selected through a call, and supporting them with the development of collaborative projects on spot. Not only classical percussion instruments hereby play a central role, but also the inclusion of objects, body, surfaces and video and electroacoustic elements. The final presentation promises exciting projects!

With Pierre Jodlowski a renowned composer and interdisciplinary artist is tutoring at impuls, whose artistic work is diverse as much as it is concise, impressive and exciting. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor. His work unfolds today in many areas: films, interactive installations, staging. He is defining his music as an "active process" on the physical level (musical gestures, energy and space) and on the psychological level (relation to memory and visual dimension of sound). In parallel to his compositions, he also performs on various scenes (experimental, jazz, electronic), solo or with other artists.

Christian Dierstein in turn has established himself among the most interesting performers in the contemporary music of our time, not only as the percussionist of ensemble recherche and Trio Accanto but also as solo performer. He has focused also on music theatre and free improvisation, teaches at Hochschule für Musik in Basel, and gives masterclasses all around the world.

The presentation is an In-Situ project of the Ulysses Platform, co-funded by the European Union.

SeongYeon Kong and Antonio Gaggiano are supported by the Ulysses Platform, co-funded by the European Union.



impuls Festival 2025 . Coming up:

28.2. | 18.00 | Theater im Palais . Bühne Solos . Duos . Trios

28.2. | 18.30 | Brandhof 21 . Aula zone expérimentale basel

28.2. | 19.45 | MUMUTH . György-Ligeti-Saal Grande Finale | PPCM-Ensemble



www.impuls.cc

February 28th 2025 | 18.00

TiP . Theater im Palais, Leonhardstraße 19, 8010 Graz

Solos . Duos . Trios ...

Michele Selvaggi While their blood ran down the bark like resin, for tenor saxophone and 4 Feedback Sheets (2024, world premiere)

Alexander Prill saxophone | **Michele Selvaggi** electronics

Changjin Ha Sandfly on a sleepy wooden doll (2024)

Héctor Sobrino Bazaga soprano saxophone

Gunagcong Chen alto saxophone

Marina Madini alto saxophone

María Luisa Cuenca Arráez tenor saxophone

Juan Alonso Moreda bariton saxophone

Marcus Weiss conductor

Emil Nilsson Possible movement (2024, Austrian premiere)

Christoven Tan viola | **Pedro do Carmo** cello

Luca Staffiere Waitamminet (2024, world premiere)

Juan Alonso Moreda tenor saxophone

Changjin Ha Two Ice Stars, Blue Echo Slide: Croquis de Courbe II (2024, world premiere of the version for violin duet)

Sara Mazzarotto violin | **Giovanna Sevi** violin

Gaia Aloisi from: Wallada (2022): III. el hexágono | IV. de Júpiter estás enamorado (2022)

Lisa Newill-Smith soprano

María Luisa Cuenca Arráez alto and tenor saxophone

Georges Aperghis Strasbourg Instantanés I & II (2007)

Martina Copello piano

Galina Ustvolskaya Sonata no. 6 (1988)
Anika Ariana Hernández Vera piano

Katherine Norman Fuga Interna (begin), for piano and playback (2011)
Natalia Górecka piano

Rebecca Saunders Shadow (2013)
Rodrigo Rocés piano

The impuls Academy does not only offer coaching for musicians and composers, but also strives to connect them through various Calls for Scores, such as „Viola Combined“, „Violin Duets“ or „Calls for Saxophone“, coached by Dimitrios Polisoidis, Ernst Kovacic respectively Marcus Weiss. A variety of pieces, many of them being Austrian or even world premieres, and a variety of instrumentations show the results of intense work and exchange at the impuls Academy. Some more results of Nicolas Hodges' piano class add up to tonight's program.



impuls Festival 2025 . Coming up:

28.2. | 18.15 | MUMUTH . Proberaum Intermedia Collaboration

28.2. | 18.30 | Brandhof 21 . Aula zone expérimentale basel

28.2. | 19.45 | MUMUTH . György-Ligeti-Saal Grande Finale | PPCM-Ensemble



www.impuls.cc

February 28th 2025 | 18.30

Brandhof 21 . Aula, Brandhofgasse 21, 8010 Graz

zone expérimentale basel

zone expérimentale basel

Alena Verin-Galitskaya voice

Raphaëlle Proust piano**

Alexandre Tavares piano***

Yi-Chen Tsai percussion

Ioanna Bouladaki violin

Yu-Yun Peng viola

Pietro Elia Barcellona double bass

Daniele Di Virgilio conductor*

Laila Arafah Confabulations with an A.I. Bot, for soprano, violin, viola and doublebass (2024, Austrian premiere)

I Can music be pleasing?

II What do you think art is?

III Is it ok to copy other people's art without crediting it?

Love Carbin Åter, Nära, for viola and two pianists (2024, Austrian premiere) ** | ***

Changjin Ha Croquis de Courbe I: If you gaze long enough into that red flower on the street... , for soprano, violin, viola, double bass and piano (2024, world premiere) ***

Floriana Provenzano What we'll always have is something we lost in the snow, for soprano, viola and percussion (2024, world premiere of new version)

Haodong Wang Shallow Wounds, for prepared violin, prepared double bass, piano and percussion (2024, world premiere) ***

Daniele Di Virgilio Oikonomia, for soprano, violin, double bass, piano and percussion (2024, world premiere)* | **

With zone expérimentale basel, an ensemble comprising students of the Masters course for contemporary music at the Hochschule für Musik FHNW in Basel/sonic space, Switzerland will be present at the impuls Academy and Festival in 2025 anew. zone expérimentale comprises a group of students who have distinguished themselves both as exceptional artistic personalities as well as virtuoso instrumentalists. zone expérimentale is not a classical ensemble: it rather creates a framework for discovery, both for the players themselves and the audience. The focus therefore is on the discovery of different possibilities for musical expression in contemporary music, but also on the works of the 'parents' of today's music. Chamber music programmes are therefore alternated with installations or improvisational work. The ensemble's programmes deal with a wide range of subjects and span from solo works to pieces for a large ensemble of up to 16 players. Aside from working with various coaches at the Academy in various constellations, a Call for Scores was set up by impuls, to interconnect the ensemble with young composer participants of the impuls Academy. Laila Arafah, Love Carbin, Daniele Di Virgilio, Changjin Ha, Floriana Provenzano and Haodong Wang are amongst the selected composers, who contributed brandnew pieces for the ensemble, to be worked on intensively at impuls. At least part of them will now see their world or Austrian premieres tonight.



impuls Festival 2025 . Coming up:
28.2. | 19.45 | MUMUTH . György-Ligeti-Saal Grande Finale



www.impuls.cc

February 28th 2025 | 19.45

MUMUTH . György-Ligeti-Saal, Lichtenfelsgasse 14, 8010 Graz

Grande Finale

PPCM-Ensemble

Jun Nakamura flute | **Sara Valle** flute, piccolo, bass flute | **Dácil Guerra Guzmán** clarinet, bass clarinet | **Juan Alonso Moreda** saxophone | **Pablo Marin-Reyes** trombone | **Mario Porcar Rueda** percussion | **Maria laiza** piano | **Maurizio De Luca** accordion | **Szymon Kałużny** violin
Aleksandra Kornowicz violin, viola | **Irti Goñi Leoz** cello | **Mina Zakić** cello | **Cem Tolunay**
Gürakar double bass | **Benedikt Alphart** electronics
Francesco Di Giorgio conductor

Annesley Black Scrap (2018-2019)

Mark Andre Asche (2004)

Clemens Gadenstätter Sextett . und die fortsetzung - meine abmagerung - glasgewölbe (1993)

Franck Bedrossian It (2004)

Since 2009, Klangforum Wien has held a collective professorship at the University of Music and Performing Arts Graz (KUG) and is dedicated to passing on forms of artistic expression and playing techniques to a new generation of musicians in the specialized master's programme "Performance Practice in Contemporary Music" (PPCM). PPCM students have been involved in impuls activities for many years now. Likewise former participants of the impuls Academy often return to Graz for PPCM studies. The exchange is fruitful, the commitment and quality impressive.

For the Grande Finale of this year's impuls Festival and Academy, and following performances at the impuls MinuteConcerts on 22.2, the presentation of the Special Program Team Composition on 24.2 and Fluxes on 27.2., PPCM students present works by composers Annesley Black, Franck Bedrossian and Clemens Gadenstätter, who teach at the University of Music and Performing Arts Graz and partly also at impuls, as well as a work of Mark Andre. A kind of home game with international appeal!

Benedikt Alphart is supported by the Ulysses Platform, co-funded by the European Union.

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