



impuls festival

impuls academy

February 10th – 21st 2019 | Graz

Program

**11th international Ensemble
and Composers Academy**

**6th Festival for Contemporary Music
Concerts | Presentations**

Workshops | Discussions | Lectures

www.impuls.cc

In cooperation with the
University of Music and Performing Arts Graz



Personal thanks go to Eike Straub (Managing Vice Rector KUG) and his team.

Our thanks also go to all individuals and organisations for supporting impuls financially, but also to those, who support us with great personal engagement.

Many thanks thus go to all the cooperation partners, the funding bodies including also the EU and our sponsors, to the media and – last but not least – to our Academy participants as well as tutors, and of course to you as the interested public!



impuls is part of the



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

impuls academy

Founded by Beat Furrer and Ernst Kovacic back in 1998, impuls, the international Ensemble and Composers Academy for Contemporary Music, has by now developed into one of the internationally leading institutions in this field. With instrumental classes and ensemble playing, composition classes and multifarious special offers such as reading-sessions with Klangforum Wien, Another Stage or Music Extended, with various Calls for Score, electronic and improvisation workshops, and many other programs, the impuls Academy provides a high quality training and a holistic approach to contemporary music both in a theoretical and a practical way – to young musicians and composers from Austria, but also from all over the world. Over a period of nearly 14 days impuls hereby creates an important platform for learning and represents a valuable basis for international exchange and networking. A team of international tutors, consisting of top-musicians and, likewise, most renowned composers, hereby guarantees utmost quality in guiding the highly motivated and by themselves already highly qualified young artists on their way to become both competent and authentic ambassadors for the music of our times.

impuls competition

impuls promotes and supports young composers not only at its Academy, but also through the international impuls Composition Competition. Every second year impuls organises a competition, commissions new works for ensemble from the composers selected and invites them to work with Klangforum Wien, one of the world's leading ensembles. Five new compositions derived out of this program also for 2019, the premieres are scheduled for 15.2. at the impuls Festival. Furthermore the interested audiences may also learn more about the composers and their works at several music communication programs: On 13.2. at an open rehearsal at Klangforum Proberaum in Vienna followed by a talk with the composers, musicians and the conductor (moderation: Doris Weberberger, mica), on 15.2. at a Composers' Talk directly before the premieres (moderated by conductor Ilan Volkov) as well as on 17.2. at Composers in Dialogue, where the new works will be discussed in depth and put in context with the overall compositorial and artistic approaches of the young composers.

A vertical collage of various images. At the top, a scientist in a white lab coat and black boots is looking through a microscope. To the left is a spiky virus particle. To the right is a planet with rings. In the center, a large, stylized letter 'A' is filled with binary code (0s and 1s). At the bottom, a snail is shown with a man and a woman sitting on its shell. To the left of the snail is a tree. The background is a light gray gradient.

Haltungsübung Nr. 20

**Neugierig
bleiben.**

Eine leichte, beinahe kinderleichte Haltungsübung ist gleichzeitig eine der wichtigsten: neugierig bleiben. Wenn Sie das jeden Tag üben, machen Sie es irgendwann automatisch. Wir sprechen da aus Erfahrung.

derStandard.at

impuls festival

Already for the 6th time the impuls Festival presents contemporary music at various, quite diverse stages and venues also apart from traditional concert settings in Graz. From February 10th to 21st formats such as Music Salons within the informal framework of kunst.wirt.schaft, Late Nights at Forum Stadtpark, MinuteConcerts in Galleries, presentations of partly intermedial special projects at places such as Museum der Wahrnehmung and esc medien kunst labor, concerts in the marvellous ambient of the baroque Minoritensaal and at Kunstuniversität Graz, amongst others, await you, and so do large ensemble projects at MUMUTH and Helmut List Halle. With close to 200 works, all composed in the 20th and 21st century, and improvisations alike internationally renowned top interpreters as well as several formations of young musicians will give an intense inside view in the richness and diversity of contemporary music – amongst them: Klangforum Wien, Ensemble Nickel, Ensemble Schallfeld, zone expérimentale basel, IEMA-Ensemble and many more musicians and composers, who, coming from more than 50 nations, gather in Graz for impuls for close to 14 days. Lectures, discussions, composers' talks and many more music communication programs hereby enhance the impuls Festival program and the Academy alike. This way new music, be it classical modern or most current one, can be experienced first hand both in theory and practice, discourse and sound.

In addition to the impuls Composition Competition, the Academy and Festival impuls occasionally offers short workshops for young musicians residing in Austria and provides a stage for them through formats such as the impuls MinuteConcerts. impuls also initiates interdisciplinary projects such as Text im Klang, commissions compositions and enjoys cooperation networks to stage concerts and education programs together with other art organisations – one of them being the European network-project Ulysses impuls is part of since 2012.



For the 11th time now, impuls has been a guest at the University of Music and Performing Arts Graz, in other words for more than 20 years. This continuous presence, combined with the participants' more and more impressively growing interest – an evolving interest which can be demonstrated by a long waiting list – speaks for itself. impuls and KUG, they fit together well, complement and inspire each other.

With a big thank you to all the people involved I wish you exciting days in Graz!

Eike Straub
Managing Vice Rector



impuls wishes you a fantastic fortnight
with lots of relevant impulses

I n d i v i d u a l i t y
C o o p e r a t i o n
C o m p e t e n c e
S e a r c h
O p e n n e s s
V i s i o n
E x p r e s s i o n
I n t r o s p e c t i o n
S p e a k
L i s t e n

Ute Pinter, secretary general
on behalf of impuls

impuls team

Ute Pinter, secretary general

Aleksandra Bajde, assistant

Furthermore during the Academy and Festival 2019:

Anna Häusler | Raphael Kapeller | Werner Korn | Veronika Mayer

Clemens Rott | Vilja Ruokolainen | Christine Schörkhuber

Stefan Warum

impuls . Verein zur Vermittlung zeitgenössischer Musik

Beat Furrer, chairman / founding & artistic board member

Ernst Kovacic, founding & artistic board member

Manfred Gaulhofer, board member

Kathryn List, board member

Martin Schuppich, board member

Ensembles

Instrumental and vocal ensembles impuls 2019
Trio Abstrakt | IEMA-Ensemble 2018/19 | Klangforum Wien
Ensemble Kymatic | Ensemble Nikel | Ensemble Schallfeld
zone expérimentale basel a.o.

Conductors

Ernst Kovacic | Lars Mlekusch | Peter Rundel | Ilan Volkov a.o.

Tutors Composition

Mark Andre | Pierluigi Billone | Beat Furrer | Bernhard Gander
Clara Iannotta | Dmitri Kourliandski | Simon Löffler
Michael Maierhof | Isabel Mundry | Alberto Posadas
Jorge Sánchez-Chiong | Agata Zubel

Tutors Electronics

David Pirrò | Hanns Holger Rutz | Robin Minard

Tutors Instrumental Classes

Alessandro Baticci, flute | Saar Berger, horn, brass
Dario Calderone, double bass | Anna D'Errico, piano
Christian Dierstein, percussion | Andreas Fischer, voice, vocal
ensemble | William Forman, trumpet, brass | Eva Furrer, flute
Nicolas Hodges, piano | Ernst Kovacic, violin
Andreas Lindenbaum, cello | Clemens Merkel, violin
Lars Mlekusch, saxophone | Ernesto Molinari, clarinet
Dimitrios Polisoidis, viola | Ernest Rombout, oboe
Mats Scheidegger, guitar | Johannes Schwarz, bassoon
Krassimir Sterev, accordion | Geneviève Strosser, viola
Mike Svoboda, trombone, brass | Agata Zubel, voice

Tutors Improvisation + Yoga

Reinhold Friedl | Frank Gratkowski + Eva Furrer

Music Communication Programs

Reinhold Friedl | Joan Gómez Alemany | Frank Gratkowski
Clara Iannotta | Volkmar Klien | Martyna Kosecka
Matthias Kranebitter | Yoav Levy | Michael Maierhof
Isabel Mundry | Idin Samimi Mofakham | Astrid Schwarz
Johannes Schwarz | Doris Weberberger a.m.o.

Film + Visual Arts

Peter Tscherkassky | Mehraneh Atashi | Angelika Loderer
Nikola Markovic a.m.o.

Composers of the impuls Competition

Nuno Costa | Timothy McCormack | Jung-Eun Park
Chris Swithinbank | Hakan Ulus

Composers with Ulysses Commissions

Clara Iannotta | Mirela Ivičević | Simon Löffler | Julien Malaussena

Ulysses Journey Composers + Conductors

Michael Taplin | Lauri Supponen + Yalda Zamani | Musashi Baba

Ulysses Journey Musicians

Sophia Goidinger-Koch | Jonathan Heilbron | Joe Mumm
Peng-Hui Wang

Ulysses Ensembles in Residency

IEMA-Ensemble 2018/19 | Ensemble Schallfeld

impuls Participants

More than 265 musicians/composers from more than 50 nations

impuls 2019 Participants

Accordion

Jónas Ásgeirsson Iceland / Denmark
Nejc Grm Slovenia / Switzerland
Sinisa Ljubojević Bosnia and Herzegovina / Serbia / Germany

Maria Mogas Gensana Spain / Austria
Marko Trivunović Serbia
Đorđe Vasiljević Serbia

Bassoon

Carmen Mainer-Martin Spain / France
Michael Roessler Israel

Peng-Hui Wang Taiwan / Germany
Ronan Whittern Ireland / UK / Germany

Cello

Hyazintha Andrej Austria / Switzerland
Valerie Fritz Austria
Anna Grenzner Matheu Spain
Elio Herrera Venezuela / Germany

Leo Morello Italy / Austria
Lucia Pérez Spain / Austria
Andrew Power United Kingdom / Denmark
Nathan Watts USA / Germany

Clarinet

Sergi Bayarri Sancho Spain
Marcin Domagała Poland / Switzerland
Paula Häni Switzerland
Yui Matsunaga Japan
Michele Mazzini Italy
Branko Mlikota Croatia / Bosnia and Herzegovina

Laura Valeria Müller Switzerland
Noelia Rodríguez Morales Spain / Netherlands
Heather Ryall United Kingdom
Cristina Scapol Italy

Composition

Rakhat-Bi Abdysagin Kazakhstan
Asia Ahmetjanova Latvia / Switzerland
Simon Al-Odeh Germany
Alyssa Aska USA / Austria
Roberto Azaretto Argentina / USA
Martin Rane Bauck Norway
Rachel Beja Israel / Italy
Jaime Belmonte Caparrós Spain / Finland
Guy Ben-Tov Israel / Austria
Marco Benetti Italy
Pedro Berardinelli Portugal / Austria
Mattia Bonafini Italy / Germany
Dahae Boo South Korea / France
Maja Bosnić Serbia
Blair Boyd USA / United Kingdom
Deniz Çağlarcan Turkey
Simone Cardini Italy
Artun Çekem Turkey
Alicia Champlin USA / Spain
Yu-Hsin Chang Taiwan
Sae-hoon Chung South Korea
Misha Cvijovic Serbia / Germany
Loïc Destremau Denmark / France / Denmark
Francisco José Domínguez Robles Spain / Austria

Severin Dornier Germany / Austria
Pietro Dossena Italy
Simon Eastwood New Zealand
Hannah Eisendle Austria
Julia Emmery Belgium
Emre Eröz Turkey
Farzia Fallah Iran / Germany
Marco Gaietta Italy
Brian Garbet Canada
Joan Gómez Alemany Spain / Austria
Pablo Andoni Gómez Olabarría Spain
Hugo Gómez-Chao Porta Spain / Austria
Matteo Gualandì Italy
Carlos Gerardo Hernández Canales Mexico / Austria
Angel Hernández Lovera Venezuela / Austria
Seongmin Ji South Korea
Alfred Jimenez Sweden
Diego Jiménez Tamame Spain / Austria
Zhuosheng Jin China / Canada
Jaeyeon Jo South Korea / Austria
Jinwook Jung South Korea / Austria

Composition

Ehsan Khatibi Iran / Germany
Asli Kobaner Turkey
Martyna Kosecka Poland / Iran
Deok-Vin Lee South Korea / Austria
Vasiliki Legaki Greece
Jasmin Leung Australia
Yoav Levy Israel
Shuying Li China / USA
Kyung Jin Lim South Korea / Germany
Chih-Liang Lin Taiwan
Yang Liu China / United Kingdom
Martin Loridan France / United Kingdom
Callum Mallett New Zealand
Dariya Maminova Russia / Germany
Đorđe Marković Serbia
Philipp Christoph Mayer Germany
Alfonso Mendoza Covarrubias Mexico
Leonardo Mezzalira Italy
Alessandro Milia Italy
Seyed Shervin Mirzeinali Iran / Georgia
Yukari Misawa Japan
Giulia Monducci Italy / United Kingdom
Luca Morino Italy
Nicholas Moroz United Kingdom
Shan Ni China
Jieun Noh South Korea / Germany
James O'Callaghan Canada/Ireland / Canada
Isandro Ojeda-García Spain / Switzerland
Joan Jordi Oliver Arcos Spain / Switzerland
Eunkyung Park South Korea
Soyeon Park South Korea / Austria
Eduardo Partida Mexico
Ioannis Paul Greece/Germany / Germany
Tim Pauli Germany
Paolo Pecin Italy
Omar Peracha United Kingdom
Wingel Gilberto Pérez Mendoza Mexico / Germany
Nina Perović Montenegro
Lina Posėčnaitė Lithuania / Germany
Amin Rafieifar Iran / Italy
Jeremy Rapaport-Stein USA
Jakub Rataj Czech Republic
Dmitry Remezov Russia
Martin Ritter Austria
Nicolas Roulive Belgium / France
Pablo Rubino Lindner Argentina
Mauro Saleri Italy
Sinan Samanlı Turkey / Austria
Idin Samimi Mofakham Iran
Manuel Jesús Sánchez García Spain
Mathias Johannes Schmidhammer Italy / Austria
Florian Schwamborn France/Germany / France
Daniel Serrano Spain / Austria
Mateo Servián Sforza Paraguay/Italy / Italy
Elnaz Seyedi Kourayim Iran / Germany
Laura Shipsey United Kingdom
Leonardo Silva Brazil / Germany
Bekah Simms Canada
Aled Smith United Kingdom
Marta Śniady Poland / Denmark
Yang Song China / Germany
Lukas Stamm Switzerland
Márcio Steuernagel Brazil / Austria
Lauri Supponen Finland
Michael Taplin United Kingdom
Zach Thomas USA
Andreas Trenkwalder Austria
Senay Uğurlu Turkey
Nicholas Virzi Italy/USA / USA
Milica Vujadinovic Montenegro / Austria
Jon Yu USA/Taiwan / France
Tianyi Wang China / USA
Andrew Watts USA
Dakota Wayne USA / Austria
Cong Wei China / Germany
Wei Yang China / USA
Jeeyoung Yoo South Korea / Austria
Dong Zhou China / Germany
Raimonda Žiūkaitė Lithuania / Austria

impuls 2019 Participants

Conductor

Musashi Baba Japan / Germany

Yalda Zamani Iran/Algeria /
Germany

Double bass

Dominique Chabot Netherlands /
Germany

Jonathan Heilbron
Germany/Australia / Australia

Zacharias Faßhauer Germany

Anton Izgagin Russia

Philipp Kienberger Austria

Flute

Rebecca Blau Germany

Audrey G. Perreault Canada /
Austria

Dario Cottica Italy

Mar Sala Romagosa Spain /
Belgium

Jaume Darbra Fa Spain /
Netherlands

Justine Ehrensperger France

Clara Saleiro Portugal / Austria

Sylvain Monchocé France

Jennifer Seubel Germany

Anat Nazarathy Israel /

Katrin Szamatulski Germany /
Switzerland

Switzerland

Cheng-Yu Wu Taiwan

Guitar

Aleksei Chichilin Russia

Zsombor Sidoo Hungary / Austria

Mauricio Galeano Uruguay /
Germany

Alex Tentor Spain

Benjamin Lavastre France

Samuel Toro Pérez

Austria/Colombia / Switzerland

Leonardo Meianti Italy

Pieter-Jan Vercammen Belgium

Christopher Moy USA / Switzerland

Harp

Rahel Schweizer Switzerland

Alina Trainé Argentina/Belgium /
France

Horn

Hsiang-Chi Lee Taiwan /
Switzerland

Stephan Osswald Switzerland

Claire Lindquist Australia /

Ona Ramos Tintó Spain / Germany

Switzerland

Gabriel Trottier Canada

Koto

Lixue Lin-Siedler China / Germany

Oboe

Ludovico Asnaghi Italy

Vicente Moronta Colangelo

Matthias Azesberger Austria

Venezuela / Switzerland

Claire Colombo Italy/France /
Austria

Pablo Romanillos Spain /
Netherlands

Gema Lara Ruano Spain

Melanie Jessica Rothman
United Kingdom /Germany

Itzel Mendez Martinez Mexico /
Netherlands

Markus Sepperer Austria

Percussion

Iriní Aravidou Greece / Germany

Wai Nok (Angela) Hui Hong Kong /
United Kingdom

Román Bayani Argentina/Italy /
Switzerland

Tomohiro Iino Japan / Switzerland

Antoine Brocherioux France

Tamara Kurkiewicz Poland

Ramón Gardella Argentina /
Germany

Mikotaj Rytowski Poland

Oded Geizhals Israel / Switzerland

Alejandro Sarriegui
Argentina/Spain / Germany

Kalle Hakosalo Finland / Denmark

Vera Seedorf Germany

impuls 2019 Participants

Piano

Mikhaïl Bouzine Russia
Marlies Debacker Belgium /
Germany
Juliette Dournaud France
Farištamo Eller Estonia
Emmanuelle Fleurot France /
Germany
Jacqueline Gemperli Switzerland
Paolo Gorini Italy / Netherlands

Luca Lavuri Italy / Austria
Fei Nie Denmark
Nataša Penezić Serbia
Martin Pérénom France / Germany
Viva Sanchez Reinoso Switzerland
Tsugumi Shirakura Japan / Austria
Ying Yu China / Germany
Martyna Zakrzewska Poland

Saxophone

Jana De Troyer Belgium /
Germany
Gemma Galeano Ballestar Spain
Pablo González Balaguer Spain /
Switzerland
Ferran Gorrea i Muñoz Spain /
Switzerland
Eguzki Irusta Salles Spain
Salim Javaid Czech Republic /
Germany

Segei Khramtcevich Russia
Kathrine Oseid Norway /
Switzerland
Yui Sakagoshi Japan / France
Kristina Serazin Slovenia /
Germany
Manuela Villiger Switzerland
Vera Wahl Switzerland

Trombone

Adrián Albaladejo Díaz Spain /
Switzerland
Joseph Mumm USA / Germany

Felix Del Tredici Canada/USA /
Canada

Trumpet

Émilie Fortin Canada
Valentin Kocsis Hungary / Austria

David Schmidt Austria
Gustaf Uebachs Germany

Viola

Kanemaki Ari Japan / Germany
Marlene Flora Geißelbrecht
Austria
Ruth Kemna Germany / Austria

Robin Kirklar France / Germany
Talvi Nurgamaa Estonia
Alina Petrova Russia
Eleftheria Togia Greece

Violin

Sophia Goidinger-Koch Austria
Jacobo Hernández Enríquez
Spain / Austria
Seamus Macnamara Australia
Léa Moullet Switzerland
Akiko Okawa Japan / Belgium

Alicja Marta Pilarczyk Poland /
Switzerland
Céline Steiner France/Germany /
Germany
Mishi Stern Australia / Germany

Voice

Einat Aronstein Israel/Germany /
Switzerland
Hannah Beutler Switzerland
Peyee Chen USA / United Kingdom
Johannes Mayer Germany
Rosie Middleton United Kingdom
Anna Molnár Hungary
Sarah Parkin Canada /
United Kingdom

Elisa Prosperi Italy
Esther-Elisabeth Rispens
Belgium
Emily Thorner USA / Germany
Elina Viluma Latvia / Austria
Jessica Wagner Canada
Pascal Zurek Germany

11.–21.2.

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

Daily lectures by **Mark Andre** | **Pierluigi Billone**
Reinhold Friedl | **Beat Furrer** | **Clara Iannotta**
Dmitri Kourliandski | **Michael Maierhof** | **Isabel Mundry**
Alberto Posadas | **Agata Zubel** and many others

as well as further **discussion panels, round tables** and
presentations, amongst others:

12.2. | 15.00: **Surviving as a Composer?**
Doris Weberberger (mica – music austria) in conversation
with composer, ensemble and festival director **Matthias**
Kranebitter

13.2. | 10.00: **New Compositions for Peter Tscherkassky's**
CinemaScope Trilogy
Discussion with **Joan Gómez Alemany** | **Clara Iannotta**
Mirela Ivčević | **Yoav Levy** | **Simon Löffler** | **Julien Malaussena**

14.2. | 18.00: **Digital soundlibrary for instruments**
Lecture and discussion with **Johannes Schwarz**

19.2. | 15.00: **Augmented Instruments**
Presentation-Workshop with **Nimikry** (Alessandro Baticci and
Rafał Zalech)

free admission | in English language

Advance reservation for external listeners in most cases necessary!

Please contact office@impuls.cc

13.–15.2. 17.00

kunst.wirt.schaft Elisabethstraße 14 | 8010 Graz

Salon | music . talk . exchange

An informal format, where tutors and Academy participants
present their instruments and current work for about an hour
and open up to a conversation with the interested public ...

free admission

13. | 16. | 17. | 18.2. 22.00

Forum Stadtpark Stadtpark 1 | 8010 Graz

13.2. Bernhard Gander DJ

16.2. Jorge Sánchez-Chiong DJ

17.2. Michael Maierhof cello | **Frank Gratkowski** saxophone

18.2. Nimikry: Alessandro Baticci augmented flute, live-
electronics | **Rafał Zalech** augmented viola, live-electronics

pay as you wish

10.2. 19.30

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

Chromatic Aberrations – Opening Concert

Ensemble Schallfeld | **Lars Mlekusch** conductor

Alessandro Baticci flute | **Szilárd Benes** clarinet
Teresa Doblinger clarinet | **Edurne Santos Arrastua** bassoon
Matej Bunderla saxophone | **David Schmidt** trumpet
Felix Del Tredici trombone | **Hui Yan Choi** horn
Ruben Mattia Santorsa guitar | **Patrick Skrilecz** piano
Manuel Alcaraz Clemente | **Matthias Lachenmayr** percussion
Lorenzo Derinni | **Jacobo Hernández Enríquez** violin
Paolo Fumagalli viola | **Myriam García Fidalgo** cello
Margarethe Maierhofer-Lischka double bass
Jorge Sánchez-Chiong (JSX) turntables, electronics
Davide Gagliardi sound, electronics

Alberto Posadas Tres pinturas imaginarias, 2014

Agata Zubel The Streets of a Human City, 2011

Simon Steen-Andersen Chambered Music, 2007

Jorge Sánchez-Chiong Scans of Lucid, 2019, world premiere

Fausto Romitelli Professor Bad Trip: Lesson 1, 1998

For the opening of impuls, Ensemble Schallfeld presents a colourful snapshot of contemporary composing, celebrating interconnections between painting, visual art and music. "Chromatic aberrations" are subtle coloured flares and blurs that appear in a photograph if the lens does not focus the light precisely in one point. When we listen to music, the images appearing in our minds are also often blurry, mysterious, fluid. For this program, Schallfeld chose five composers that work with inspirations from painting and visual art. Simon Steen-Andersen is known for his precise composing in the audiovisual field. In "Chambered Music", both the sonic, performative and visual potentials of a "chamber" are explored. In "Tres pinturas imaginarias", Spanish composer Alberto Posadas tries to achieve a style transfer, transforming painterly techniques taken from Renaissance and modern painting into sonic forms. More reality-bound and with a witty sense of humour appears Agata Zubel's "The Streets of a Human City" that got praised at its premiere to be a contemporary "symphonic poem" portraying an urban landscape. Vienna-based composer-DJ-turntablist Jorge Sánchez-Chiong presents a new work called "Scans of Lucid",

Further information on the compositions and composers can be found on www.impuls.cc/festival-2019.html

admission: € **16.-** | € **11.-** (reduced)

€ **6.-** (music students with identity-card at the box-office)

Thanks to AVL Cultural Foundation for the kind support

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

using the full colour palette of his diverse musical styles ranging from free improvisation to electronic techno. The closure of the evening marks the iconic "Professor Bad Trip: Lesson 1" by Fausto Romitelli. Romitelli's music is not only a psychedelic trip across endlessly warping electronic sounds and loops, but is also deeply inspired by the composer's study of fine art.



Ensemble Schallfeld © Wolfgang Silveri

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. The ensemble is also involved in pedagogical activities and collaborative theater projects for children and adults. In 2016 and 2017 Schallfeld has been selected by the Ministry of Foreign/Cultural Affairs as representative of NASOM (New Austrian Sound of Music). Past projects by Schallfeld have also received grants by the EU (Youth in Action), Music Austria (MICA) and KulturKontakt Austria. Since 2016 Ensemble Schallfeld is also one of the Ensembles in Residency of the Ulysses-Network.

11.2. 20.00

Großer Minoritensaal Mariahilferplatz 3 | 8020 Graz

... – Solos – Duos – ...

Tutors' Concert

Saar Berger horn | **Dario Calderone** double bass
Anna D'Errico piano | **Christian Dierstein** percussion
Andreas Fischer voice | **Reinhold Friedl** piano
Eva Furrer flute | **Frank Gratkowski** saxophone
Nicolas Hodges piano | **Ernst Kovacic** violin
Andreas Lindenbaum cello | **Clemens Merkel** violin
Ernesto Molinari clarinet | **Dimitrios Polisoidis** viola
Ernest Rombout oboe | **Mats Scheidegger** guitar
Johannes Schwarz bassoon | **Krassimir Sterev** accordion
Mike Svoboda trombone | **Agata Zubel** voice

Georges Aperghis complainte, for singing saw and singing percussionist, 1987

Pierluigi Billone Due Frammenti, for voice and accordion, 2009, world premiere

Bernhard Gander moaning magotts, for soprano and bass, 2016

Frank Gratkowski | **Reinhold Friedl** Duo-Improvisation, 2019

György Kurtág from: Kafka-Fragmente, for soprano and violin, I. Nr. 6, 10, 12, 18, 19 | IV. Nr. 2, 1985–1987

Helmut Lachenmann Pression, version for trombone by Mike Svoboda, 1969/2011

Bernhard Lang D/W 25, for double bass, 2018

Ernesto Molinari Hommage à Eric Dolphy, 2019, world premiere

Marco Momi Quattro Nudi, for e-guitar, 2014

José M. Sánchez-Verdú Estudio n° 2, for piano, 2007

Salvatore Sciarrino from: Sei Capricci, for violin, Nr. 1–4, 1976

Miroslav Srnka Coronae, for horn, 2010

Rebecca Saunders shadow, study for piano solo, 2013

Lorenzo Troiani qui sono inafferrabile, for cello, 2017

Yoshiaki Onishi Envoi IV, for oboe, 2018, world premiere

o.a.

Jewels and exciting rediscoveries in solo and duo literature – with a top-class line-up – are awaiting you at the tutors' concert of the impuls Festival. All musicians teaching at the impuls Academy are specialists for the interpretation of contemporary music, internationally renowned and they use to work together closely with contemporary composers. Some composers performed will be present at the concert, contributing also premieres.

A varied program that makes divers positions of the international contemporary music life audible.

admission: € 16.- | € 11.- (reduced)

€ 6.- (music students with identity-card at the box-office)

In cooperation with open music

12.2. 20.00

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

CinemaScope Music

New Compositions for **Peter Tscherkassky's** CinemaScope Trilogy:
L'Arrivée, 1998 | Outer Space, 1999 | Dream Work, 2001

Ensemble Nickel

Yaron Deutsch electric guitar

Patrick Stadler saxophones

Brian Archinal percussion

Antoine Françoise piano

Alfred Reiter sound

Aaron Holloway Nahum technical director

Simon Løffler Dream Work, 2018, Austrian premiere

Joan Gómez Alemany L'Arrivée, 2018, world premiere

Clara Iannotta Outer Space, 2018, Austrian premiere

Julien Malaussena Outer Space, 2018, impuls commission, world premiere

Yoav Levy L'Arrivée, 2018, world premiere

Mirela Ivičević Dream Work, 2018, impuls commission, world premiere

This multistage project was initiated by impuls within the frame of the EU-Ulysses-Network involving several partners and enjoying invitations already beyond this circle. The young, but internationally emerging composers Mirela Ivičević and Julien Malaussena (impuls), Javier Elípe Gimeno and Ariadna Alsina (IRCAM), Boris Bezemer and Mikotaĵ Laskowski (Gaudeamus) as well as Clara Iannotta and Simon Løffler (IMD) are commissioned by impuls and its partners to write new compositions for experimental films of Austrian filmmaker Peter Tscherkassky – in specific for his internationally praised CinemaScope Trilogy, for which he also received multiple awards. After a kick-off meeting for all artists involved in this project in Graz back in 2017 (it included a symposium on film and music, meetings with Yaron Deutsch of Ensemble Nickel as representative of the future interpreters, and coaching by Wolfgang Mitterer and Jorge Sánchez-Chiong) impuls is now heading towards the realization of its own commissions, the premiere of further compositions contributed by participants of the impuls Academy 2017, as well as two more compositions, which were premiered already at an Ulysses-partner institution before. All composers involved will be present and also meet for a discussion of the project on 13.2., 10.00 at KUG.

admission: € 16.- | € 11.- (reduced)

€ 6.- (music students with identity-card at the box-office)

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



Peter Tscherkassky: Outer Space, 1999, film still

Nikel is a quartet consisting of saxophone, electric guitar, percussion and piano. A mix of traditional and contemporary, these instruments combine to form an alternative chamber music output, where electric and acoustic sounds are fused into a unified sonic organism built on a wide, yet discerning musical vocabulary. The continual search for new musical ideas is not based on aesthetic prejudice or dichotomies of musical genres, but on passion and devotion to making and performing great music.

Founded in 2006, the ensemble is a frequent guest at many of the community's most well known festivals of contemporary music: Wien Modern, International Summer Course for New Music Darmstadt, Klangspuren Schwaz and impuls. In recent years, they have increased their international presence with appearances in South America and New Zealand, as well as continued appearances at other major festivals throughout Europe.

Current projects include a collaboration between the Ulysses-Network, film director Peter Tscherkassky, and a selection of prominent composers to create new soundtracks written for his films. 2019 will also include Nikel as soloists in a new opera by Chaya Czernowin.

In 2017 they released the self produced and distributed 10 Year retrospective recordings, "A Decade", consisting of 4 CDs of their repertoire and a DVD Documentation of the Wien Modern production of Alexander Schubert's Supramodal Parser.

Note to ghosts: don't mess with Cluster B lady.

MIRELA MIČEVIĆ

My compositional prism is sound energy – not timbre nor time; not dynamics, pitch, nor the sound space, but rather this element straddling all of these, one less palpable, less quantifiable. By setting up a range of entities embodying different stages of such energy, I focused on the direction – or absence of direction – inherent in each entity. These entities interact either in a dialectical structure of tension/release, or in a system generated by subtle

gradations of tension. With that prism I tried (without accentuating it outrageously) to make the violence depicted in "Outer Space" more unstable and untenable, in order to generate empathy for the character we see in the images.

JULIEN MALAUSSENA

If in conventional cinema it is said, that the best music is the one that is not heard, since it serves as an accompaniment and illustration of the image (which dominates in our visual culture), my approach to the work of "L'Arrivée" by Peter Tscherkassky was to confront two worlds (visual and sound) in full dialogue and equality. His experimental cinema opens the meaning of the image far away of our stereotypic visual environment. For this, I tried with sound to transmit, without illustrating, the same processes of editing and recontextualization of the film, in a work that wants to see the sounds in the same way, that the images are heard.

JOAN GÓMEZ ALEMANY

My piece is a soundtrack to the inner experience the film evoked in me rather than depicting/following directly the film itself. One is evoked by the other, but once put side by side, it is difficult for me to say, where and whether they meet, drift apart, or just abide one next to the other.

YOAV LEVY

Working on the short film "Outer Space", by Peter Tscherkassky, put the research I am doing on visual music on a new level. Even without soundtrack, this film provides a sonic experience through rhythm, noise, and dynamic of the visual. Composing a music that could add a layer of complexity to the already stand-alone work has been maybe the greatest challenge I faced within the past years. The flow of information received by the eye is so overwhelming that not surrendering to a mere audio-visual synchronization has been a constant fight that I kept losing. So I simply decided to empower it instead, integrating not only the music, but the musicians themselves to the film.

CLARA IANNOTTA

Accompanying the film "Dream Work" by Peter Tscherkassky are 4 musicians, whose gestures of touching their body at various places with nightmarish long fingers are taken directly from the film. Additionally, a 5th mechanical musician plays along in it's highly primitive form; a mirror of the movie's increasing withdrawal from its dramatic content to let us see the raw mechanics of analogue film itself.

SIMON LØFFLER

12.2. 15.00

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Surviving as a composer?

Doris Weberberger (mica) in conversation with composer, ensemble and festival director **Matthias Kranebitter**

Working as a composer not only takes place behind closed doors, but also requires a high degree of self-organization and networking in order to bring one's own pieces to performance. How do composers approach organisers and how important are (informal) networks? Doris Weberberger talks to Matthias Kranebitter, who is not only a composer himself, but also the founder and director of the Ensemble Black Page Orchestra and the Unsafe + Sounds festival. He also held the IGMN presidency (Austrian section of the ISCM) in 2018. With his diverse functions and experience, he provides practical and helpful information.

free admission | in English

impuls in cooperation with mica - music austria

13.2. 20.00

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

Into the Blue

HEMA-Ensemble 2018/19 | **Musashi Baba** conductor

Justine Ehrensperger flute | **Melanie Rothman** oboe
Sergi Bayarri Sancho clarinet | **Ronan Whittern** bassoon
Ona Ramos Tintó horn | **Emmanuelle Fleurot** piano
Martin Pérénom piano | **Vera Seedorf** percussion
Mishi Stern violin | **Robin Kirklar** viola | **Nathan Watts** cello
Dominique Chabot double bass

Witold Lutoslawski Slides, 1988

Rebecca Saunders Into the Blue, 1996

George Benjamin Octet, 1978

Bernhard Gander schlechtecharakterstücke, 2009

Francesco Filidei I funerali dell' anarchico Serantini, versione per sei esecutori, 2005-06

John Zorn Cobra, 1984

As part of the International Ensemble Modern Academy, Ensemble Modern offers various education modules, including the one-year Master's degree course in cooperation with the Frankfurt am Main University of Music and Performing Arts. Instrumentalists, conductors, sound directors and composers who have already attained a degree

work with Ensemble Modern on contemporary repertoire for one year. The results of their work are presented by the current IEMA-Ensemble in Germany and abroad.

During the impuls Festival, the IEMA-Ensemble 2018/19 presents a stylistically broad programme of compositions created during the past 40 years. Despite their great diversity, the common thread running through all these works is that they are extreme, each in its own way: Witold Lutosławski's "Slides – for 11 Soloists", composed as a present for Elliott Carter's 80th birthday, lasts only four minutes, but displays all the masterful characteristics of the late Lutosławski: a clear dramaturgy, outstanding instrumentation skills and a thought-out harmonic language. In her sextet "Into the Blue", which Rebecca Saunders dedicated to the memory of film director Derek Jarman (1942-1994), the composer uses a broad palette of instrumental sonorities, lending the piece an incredible intensity despite its highly reduced tonal material. George Benjamin's "Octet" was written in 1978, shortly after Benjamin completed his studies with Messiaen in Paris. The piece has the general character of a scherzando, occasionally pierced by lyrical moments or screeching dynamics. In contrast, "schlechtecharakterstücke" (bad character pieces) by Bernhard Gander, constitutes an extreme challenge to the listener with its constant extroversion. "I funerali dell'anarchico Serantini" by Francesco Filidei pays homage to Franco Serantini, who was beaten by police during a rally in 1972 and consequently died. According to Filidei, the only thing to be heard is the rustling of pages, waiting for them to come alive. The IEMA-Ensemble 2018/19 finishes its concert with improvisation and individualism, performing John Zorn's anarchic composition "Cobra", in which individual musicians can influence the sequence of the composition by using prearranged gestures.

In addition to this concert the IEMA-Ensemble 2018/19 offers two days with reading-sessions for young composer participants of the impuls Academy on 15.2. and 16.2., and its members are also involved individually in several other projects during the impuls Festival.

admission: € 13.- | € 9.- (reduced)

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

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

14.2. 20.00

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

Synchronicities

zone expérimentale basel | **Mike Svoboda** conductor

Vicente Moronta Colangelo oboe

Pablo González Balaguer saxophone | **Claire Lindquist** horn

Adrián Albaladejo Díaz trombone, euphonium

Antoine Brocherioux | **Oded Gezhals** percussion

Christopher Moy guitar | **Nejc Grm** accordion

Alina Traina harp | **Tsugumi Shirakura** piano

Alicja Marta Pilarczyk violin | **Einat Aronstein** voice

Rakhat-Bi Abdysagin The Space of Resonance, 2018,
Austrian premiere

Alyssa Aska Synchronicities, 2018

Misha Cvijovic Penumbra, 2017

Stylianos Dimou Sur les traces de la fissure, 2018,
Austrian premiere

Martin Loridan Hólo(s), 2018, Austrian premiere

Martin Ritter light.tear, 2018

zone expérimentale basel is an ensemble comprising students on the Masters course for contemporary music at the Hochschule für Musik FHNW in Basel, Switzerland, who have distinguished themselves both as exceptional artistic personalities as well as virtuoso instrumentalists. zone expérimentale basel 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.

At the impuls Festival the current ensemble presents itself with works, that have been contributed by composition participants of this year’s Academy submitted at a Call for Scores impuls set up beforehand. Several premieres and most current works are scheduled already for a concert in Basel, before the ensemble finally joins impuls as one of the three Ensembles in Residency at impuls in 2019.

admission: € 13.- | € 9.- (reduced)

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

15.2. 18.30 | 19.30

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

18.30 Composers' Talk

with **Nuno Costa** | **Timothy McCormack** | **Jung-Eun Park**
Chris Swithinbank | **Hakan Ulus** | **Ilan Volkov** moderation

19.30 Laureate Concert

Klangforum Wien | **Ilan Volkov** conductor

Thomas Frey flute | **Markus Deuter** oboe, english horn
Berhard Zachhuber clarinet | **Olivier Vivarès** clarinet
Lorelei Dowling bassoon | **Gerald Preinfalk** saxophone
Andrej Kasijan horn | **Anders Nyqvist** trumpet
Mikel Rudolfsson trombone | **Florian Müller** piano
Alex Lipowski percussion | **Georgios Lolas** accordion
Aurélie Saraf harp | **Sophie Schafleitner** violin
Gunde Jäch-Micko violin | **Geneviève Strosser** viola
Benedikt Leitner cello | **Evan Runyon** double bass

Timothy McCormack Sediment, 2018,
impuls commission, world premiere

Nuno Costa Lillar-D, 2018,
impuls commission, world premiere

Jung-Eun Park Stained-echo, 2018,
impuls commission, world premiere

Chris Swithinbank this line comes from the past, 2018,
impuls commission, world premiere

Hakan Ulus Tā Hā, 2018,
impuls commission, world premiere

impuls promotes and supports young composers not only at its Academy, but also through the international impuls Composition Competition. Every second year impuls opens a call for its competition, commissions new works for ensemble from the composers selected and invites them to work with Klangforum Wien, one of the world's leading ensembles, intensively at the impuls Composition Workshop. Tonight five of these newly written works will be premiered and of course all five composers will be present at this special event. Everyone interested to find out more about the composers and their works has several possibilities to meet up with them aside from the concert itself: Already on 13.2. a rehearsal is opened up at the Proberaum of Klangforum Wien followed by a discussion with the composers, conductor and also some of the interpreters (moderation: Doris Weberberger, mica)

18.30: free admission | in English language

19.30: admission: € 16.- | € 11.- (reduced)

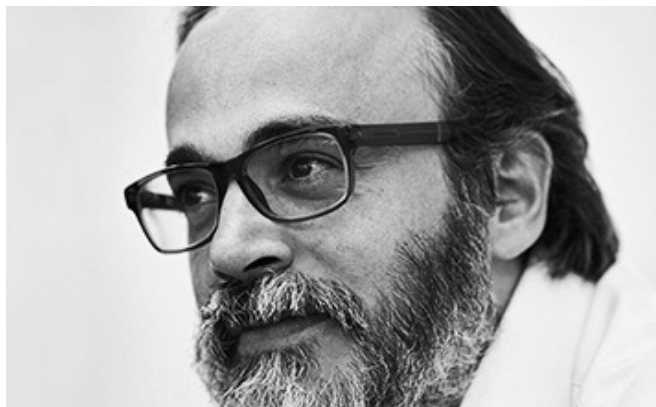
€ 6.- (music students with identity-card at the box-office)

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



and just before tonight's concert you get the chance to come to know the composers at a half hour Composers' Talk (moderated by Ilan Volkov). And whoever takes an interest in a more in depth analysis of the works is welcome to join again a presentation and discussion with the composers and Ilan Volkov on 17.2., 10.00 at KUG, Florentinersaal.

On top of that Klangforum Wien and Ilan Volkov offer a full day with reading-sessions for young composer participants of the impuls Academy on 16.2., where, amongst others, questions on formal and esthetic aspects, notation and instrumentation are discussed.



Ilan Volkov © James Mollison

Ilan Volkov

Born in Israel in September 1976, Ilan Volkov began his conducting career at the age of nineteen. Following studies at London's Royal Academy of Music, he secured positions as Principal Conductor of the London Philharmonic Youth Orchestra and Assistant Conductor of the Boston Symphony. In 2003 he was appointed Principal Conductor of the BBC Scottish Symphony Orchestra and subsequently became its Principal Guest Conductor in 2009. Between 2011 and 2014 he held the post of Music Director and Principal Conductor of the Iceland Symphony Orchestra. Volkov's arrival coincided with the opening of Harpa, Reykjavík's visually striking new concert hall. During his tenure in Iceland, he created the Tectonics Festival, which features programmes of classical modern music combined with other new music genres such as improvisation, electronics and rock. Since then, Tectonics has expanded around the world with residencies in cities including Glasgow, Adelaide, Oslo, New York and Tel Aviv.



Nuno Costa © Sheila Sanfeliz

Nuno Costa

Lillar-D, 2018

world premiere, commissioned by impuls

I believe that the reflection on the specific world that surrounds me is the path that brings me to the sound universe in which I dwell; I am not talking about the world of constant socio-economic/political changes or frenzied, almost violent, social interactions that penetrate our inner being nearly every day, in a moment that is virtually choiceless (despite its [un]questionable importance); instead, first and foremost, I am talking about another world, a world where Time insists on whispering to me that it does not exist by itself, despite the fact that, nevertheless, life stands firmly as a frantic, but also (conflictingly) static constant, and therefore, in my view, nearly, or actually, infinite (this, indeed, is a challenging space).

I realise that, for now, my musical reality is wandering in this universe. A reality of experiences that range from the simplest daily interactions to many different socio-cultural conditions where I realise I fit into, and beyond, to an imaginary world that makes me want to see what, perhaps, I am still unable to hear. The lines/steps I want to implode, the shapes I wish to merge, the volumes, colours and modulations, that perhaps only a musician can translate, are still (will be?), maybe, far from the possibilities within my reach; but here I/we go, along an ongoing path of discovery and self-denial.

NUNO COSTA, 2018



Timothy McCormack © Manu Theobald

Timothy McCormack

Sediment, 2018

world premiere, commissioned by impuls

In *Sediment*, sound material has become so impacted upon itself that all gestural energy has stopped, leaving a static, hazy residue that oozes slowly over time. The title references sedimentary rock, which is made of geologically distinct material that has fused together after being subject to processes of compression and constriction over the persistent weight of time. There is something foundational to the idea of sediment: drill into the earth and you will find this layer of striated rock beneath its crust, enveloping the core. In another sense, *Sediment* is a shy confessional; at once a disclosure and obfuscation of the things we carry for so long, they settle within us and become a part of who we are.

TIMOTHY MCCORMACK, 2018

www.timothy-mccormack.com

Jung-Eun Park

Stained-echo, 2018

world premiere, commissioned by impuls

In music, elements sometimes make an appearance, which are not connected to any previous occurrence – as if out of nowhere; and others that derive from a – possibly stereotypical – sequence of incidences such as, for instance, beat and reverberation in modern music.

Music without any kind of elementary connection is impossible for us to imagine, owing to our education and habits. What we hear inevitably raises certain expectations. Both in tonal and atonal music, the aim was always to play with familiar patterns and to either expand or to destroy them.

When I first arrived in Germany in 2012, I visited various churches and for the first time encountered old stained



Jung-Eun Park

glass windows, glass paintings that captivated me. These windows consist of a great number of small pieces in different colours which, taken together, form figures and large images – so there is obviously a connection between the individual pieces. This also means that these fragments are dependent upon each other. This is something that I have transposed into my music – however in my piece I would like to mix some independent particles and materials into the overall image and into the form as a whole, such as unexpected phrases, the sudden arrest of a development, or unnatural processes such as an echo that belongs to a previously heard sound, but which appears in connection with a present one; etc. Just like in a church window, the small pieces that make up the whole have different characteristics. In any case, I hope that by assembling such small details to form a whole, unexpected moments will come to pass, thus affording the listener some new insights.

JUNG-EUN PARK, 2018

<http://jung-eun-park.github.io>

Chris Swithinbank

this line comes from the past, 2018

world premiere, commissioned by impuls

Somehow, by writing music, I am trying to figure out what people can do. Perhaps that seems a bit vague, but I mean, that I am interested in writing music, that tells us something about what it means, when a specific group of people are on stage. What can they do? What must they do? Why do they want to do that? What does it mean, that they are doing it together? Why would you want to watch them?

The composer Carolyn Chen sometimes uses the term "music for people" to describe her work that is not "music for piano" or "music for string quartet." Composer and mrudangam artist Rajna Swaminathan also asks us to think



Chris Swithinbank

of sound art as "an offering of resonance or vibration, in the context of a community, that might find something familiar, of aesthetic value, or socially cohesive, in the gestures and sonorities presented." We might be tempted to think of music as some kind of universal vibration, that we can all soak in, but instead music relies on a community, the people it is for.

Community sounds like a friendly word, warm, welcoming – tea and cake. But, of course, people don't get to be part of every community. A community can also be a wall or a locked door. Or a room that was never made to be comfortable for you. Music can rely on locking a door.

Can we do something to unlock a door? I don't know. What are we doing? Are we a machine? Are we a team? Are we changing the room? Are we a battalion? Are we an orchestra? Are we kind? Do we care? Can we hear what is on the other side of the wall? I'm not sure I can yet.

CHRIS SWITHINBANK, 2018

<http://chrisswithinbank.net>

Hakan Ulus

Tā Hā, 2018

world premiere, commissioned by impuls

Tā Hā (طه) is the first verse of the 20th sura of the Qur'an. It comprises two letters from the Arabic alphabet, whose exegesis in the Qur'anic context Islamic scholarship has not been able fully to clarify. They are regarded as "severed letters" (ḥurūf muqatta'a), or – emphasising their metaphysical power – as mysterious or mystical letters. 29 of the 114 suras of the Qur'an start with different combinations of letters. Their function – apart from their structural role of opening the sura (fawātiḥ as-suwar) is rooted in their acoustic-aesthetic qualities. Reciting these introductory letters is powerful, it reveals an aesthetic experience which



Hakan Ulus © Anna Utkina

is aware of its metaphysical power. The Qur'an is considered to be imbued with an aesthetic power that can be made acoustically accessible by recitation. Its emphasis is in particular on the sensual; it focusses the perception of the participants – this kind of recitation is beholden to the idea of humanitas.

Reciting from the Qur'an, with its highly developed set of rules (Tajweed), is one of the most exacting genres in Arabic art music. The Tajweed specifies parameters such as pronunciation, duration, breathing, ornamentation and the positioning of caesuras in great detail.

In my work *Tā Hā* for large ensemble, the sura is based on a recitation by Sheikh Shuraim – a proponent of the Murattal style, which is characterised by a swift and densely knit performance style. The recitation is my inspiration and point of departure. I have analysed the sura, consisting of 135 verses, in relation to its musical-energetic and aesthetic potential and have incorporated my findings into the work. This transcultural approach, this hybridisation, is relevant for my whole oeuvre.

HAKAN ULUS, 2018



Klangforum Wien © Lukas Beck

Klangforum Wien

Klangforum Wien is a soloist ensemble for contemporary music founded in 1985 by Beat Furrer. A worldwide concert activity with over 80 performances per season takes the 24-member ensemble deriving from ten different countries through Europe, the USA and Japan. The ensemble has premiered roughly 500 new pieces by composers from three continents, giving a voice to the notes for the first time, and looks back on a discography of over 70 CDs, a series of honours and prizes and around 2000 appearances in the premier concert houses, opera venues and renowned festivals as well as youthful and idealistic initiatives. Over the years, strong artistic and affectionate links have developed with outstanding composers, conductors, soloists, directors and dedicated programmers. These have been influential in forming Klangforum's profile, just as the ensemble has played an important part in forming and supporting the shape of their endeavours. During the last few years, individual members and the ensemble as a whole have made increasing efforts to pass on special techniques and forms of musical expression to a new generation of instrumentalists and composers. And from 2009, owing to a teaching assignment at the University of Performing Arts Graz, Klangforum Wien as a whole could style itself "professor". Starting with the concert season 2018/2019 Bas Wiegers takes over the position of principal guest conductor from Sylvain Cambreling, who remains associated with the ensemble as principal guest conductor emeritus. The Klangforum Wien organises its own subscription series at the Wiener Konzerthaus. Every year the ensemble commissions composers with numerous original and first performances. Honorary members of Klangforum Wien are Friedrich Cerha, Sylvain Cambreling and Beat Furrer.

Klangforum Wien is kindly supported by ERSTE BANK

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16.2. 10.00–23.00

... throughout the City of Graz

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Instrumentalists of the impuls Academy 2019

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Elisabethstraße 14 | 8010 Graz

Concert + Exhibition: Erinnerungen an ...

www.kunstwirtschaft.at

13.00 Künstlerhaus – Halle für Kunst & Medien

Burgring 2 | 8010 Graz

Concert + Exhibition: Hate Speech | www.km-k.at

14.30 Grazer Kunstverein

Burggasse 4 | 8010 Graz

Concert + Exhibition: Mehraneh Atashi: Flotsam,

Jetsam, Lagan, and Derelict; Angelika Loderer:

Poems to Gadgets | www.grazerkunstverein.org

16.00 Haus der Architektur

Mariahilferstraße 2 | 8020 Graz

Concert + Exhibition: Collegium Artisticum –

Neue Architektur aus Bosnien und Herzegowina

www.HDA-Graz.at

17.30 Kulturzentrum bei den Minoriten

Mariahilferplatz 3/1 | 8020 Graz

Concert + Exhibition: Nikola Markovic: Schweine,

Gesten, Feuer in die Kunst! | www.kultum.at

19.00 < rotor > Zentrum für zeitgenössische Kunst

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Stadtpark 1 | 8010 Graz

Concert + Finale | <http://forumstadtpark.at>

free admission

impuls in cooperation with several galleries and art institutions in Graz

17.2. 10.00–23.00

KUG . MUMUTH Lichtenfelsgasse 14 | 8010 Graz

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

KUG . Aula Brandhofgasse 21 | 8010 Graz

Forum Stadtpark Stadtpark 1 | 8010 Graz

MUWA Friedrichgasse 41 | 8010 Graz

A Day on Campus and in the City

A day on campus at KUG, Forum Stadtpark, MUWA and various other locations in the city: Take a look behind the scene of the impuls Academy and get in touch with young performers and composers from more than 50 nations during this thirteen-hour-event with multifarious concerts, presentations, performances, installations ... and various discourse programs; amongst others:

Composers in Dialogue

with **Nuno Costa** | **Timothy McCormack** | **Jung-Eun Park**
Chris Swithinbank | **Hakan Ulus** | **Ilan Volkov** moderation

Radiokulturcafé on Sunday with **Simon Løffler** on the
impuls special Music Extended

Lecture by **Alfredo Posadas**

Improvisation and PromenadeConcerts

coached by Frank Gratkowski and Reinhold Friedl

Voices

coached by Agata Zubel and Andreas Fischer

On Keys

coached by Nicolas Hodges

Piano ++

coached by Anna D'Errico

Anemone Actiniaria (David Pirrò and Hanns Holger Rutz,
live-electronics) play **Robin Minard** Das Buch der Räume,
electroacoustic composition, 2004

Late Night

Michael Maierhof cello + **Frank Gratkowski** saxophone

A detailed program will be published shortly before the event on
www.impuls.cc/festival-2019.html

free admission

18.2. 18.00

MUMUTH . Proberaum Lichtenfelsgasse 14 | 8010 Graz

Composers meet Accordionists +

Workshop-Presentation with composers, accordionists and other musicians of the impuls Academy coached by Krassimir Sterev and Bernhard Gander

free admission

18.2. 19.30

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

New instruments – Can composers still ask for new instruments?

Round Table with **Volkmar Klien | Ernst Kovacic
Isabel Mundry | Michael Maierhof
Astrid Schwarz** moderation

Ernst Krenek ordered one of the first modular synthesizer systems for home use, customized for the composer by Donald Buchla, in 1967. The “audible atoms” – as Krenek called the sinusoidal tones – along with saw waves, rectangular waves, modulation and filter revealed a new dimension of sound synthesis. Also many other composers before him – such as Mozart (basset-clarinet) or Wagner (Wagnertuba) – were in close contact with instrument makers.

But what’s the situation for composers today? How close is the communication between instrument makers and composers? What effect does digital sound production and computer music have on contemporary compositions?

These and other questions will be discussed by composers and performers at this Round Table.

free admission | in English language

impuls in cooperation with Ernst Krenek Institut

19.2. 10.00

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

Modular synthesizer of Donald Buchla

Volkmar Klien will introduce the mechanics of Ernst Krenek’s Buchla-Synthesizer in a Workshop-Presentation and demonstrate the possibilities, how to include it in hybrid digital-analogue systems.

free admission | in English language

impuls in cooperation with Ernst Krenek Institut

19.2. 17.00–00.00

20.2. 14.00–00.00

KUG . Aula Brandhofgasse 21 | 8010 Graz

KUG . MUMUTH Proberaum Lichtenfelsgasse 14 | 8010 Graz

esc medien kunst labor Bürgergasse 5 | 8010 Graz

Forum Stadtpark Stadtpark 1 | 8010 Graz

MUWA Friedrichgasse 41 | 8010 Graz

MarathonConcerts I & II

Instrumentalists and Ensembles of the impuls Academy 2019

Ernst Kovacic | Lars Mlekusch | Peter Rundel

Yalda Zamani conductor

Improvisations and works of the 20th and 21st century, amongst others from composer participants of the impuls Academy as well as Anthony Braxton, Beat Furrer, Bernhard Gander, Frank Gratkowski, Toshio Hosokawa, Bruno Mantovani, Rebecca Saunders, Arnold Schönberg, Simon Steen-Andersen, Karlheinz Stockhausen and many others

as well as presentations of

Micro-music lab

coached by Dmitri Kourliandski and Mats Scheidegger

Voice_Noise_Toys

coached by Andreas Fischer and Agata Zubel

Viola Combined

coached by Geneviève Strosser and Dimitrios Polisoidis

Commedia dell'ascolto

coached by Dmitri Kourliandski

Extended Percussion Composition

coached by Michael Maierhof and Christian Dierstein

Music Extended coached by Simon Løffler

ALMAT. Algorithms that Matter coached by David Pirrò, Hanns Holger Rutz and Robin Minard

Another Stage coached by Jorge Sánchez-Chiong

A detailed program will be published shortly before the event on www.impuls.cc/festival-2019.html

KUG: admission / per day: € **13.-** / € **9.-** (reduced)
€ **6.-** (music students with identity-card at the box-office)
other special programs free admission

21.2. 18.45

MUMUTH . Foyer 1st Floor Lichtenfelsg. 14 | 8010 Graz

MUMUTH Lounge: Conducting & Contemporary

Ulla Pilz talks with **Peter Rundel** and **Ernst Kovacic** about the special challenges of conducting Contemporary Music

free admission – A program of KUG Kunstvermittlung

21.2. 19.30

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

Grande Finale

Ensembles of the impuls Academy 2019

Ernst Kovacic | Lars Mlekusch | Peter Rundel conductor

Salvatore Sciarrino ... da un Divertimento, 1968–1970

Luca Francesconi A fuoco, 1995

Francesco Filidei Ballata Nr. 2, 2011

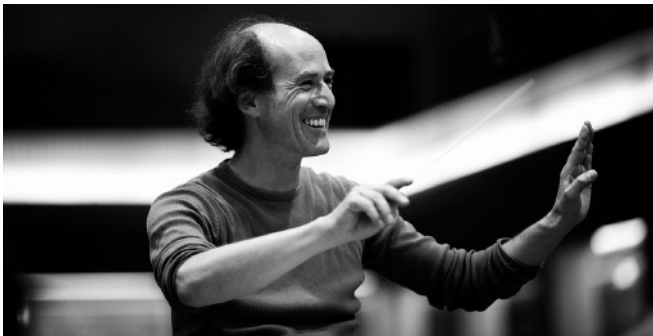
Agata Zubel Aphorisms on Milosz, 2011

Simon Steen-Andersen On an Off and To and Fro, 2008

Bernhard Gander Beine und Strümpfe, 2007

Jorge Sánchez-Chiong Final Girl 2009, 2009

Musicians from more than 50 nations, who come together for the impuls Academy to build new ensembles on spot and profit from the coaching not only by the renowned instrumental tutors, but also from working with the composers present, use all their energy, love, competence and forces, to turn the impuls finale into a Grande Finale. Classics of New Music as well as compositions from the last decade that have turned into classics themselves already, hereby once more give an idea, how enriching contemporary music can be for our present!



<https://en.karstenwitt.com/peter-rundel>

Peter Rundel © Astrid Ackermann

admission: € 16.- | € 11.- (reduced)

€ 6.- (music students with identity-card at the box-office)

Tickets

Zentralkartenbüro Graz

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

box-office on location opens 30 minutes before concert

For reservations and informations also on official remnant places as participant of the Academy and individual packages as external listener during the Academy and Festival please contact us:

office@impuls.cc

Locations

KUG Brandhofgasse 21 | 8010 Graz

KUG . Aula Brandhofgasse 21 | 8010 Graz

KUG . MUMUTH Lichtenfelsgasse 14 | 8010 Graz

KUG . MUMUTH Proberaum Lichtenfelsgasse 14 | 8010 Graz

KUG . MUMUTH György-Ligeti-Saal Lichtenfelsgasse 14 | 8010 Graz

KUG . Palais Meran Leonhardstraße 15 | 8010 Graz

KUG . Florentinersaal Leonhardstraße 15 | 8010 Graz

KUG . Reiterkaserne Leonhardstraße 82-84 | 8010 Graz

gebhart blazek Leonhardstraße 12 | 8010 Graz

esc medien kunst labor Bürgergasse 5 | 8010 Graz

Forum Stadtpark Stadtpark 1 | 8010 Graz

Haus der Architektur Mariahilferstraße 2 | 8020 Graz

Kulturzentrum bei den Minoriten Mariahilferplatz 3/1 | 8020 Graz

Künstlerhaus – Halle für Kunst & Medien Burgring 2 | 8010 Graz

Grazer Kunstverein Burggasse 4 | 8010 Graz

kunst.wirt.schaft Elisabethstraße 14 | 8010 Graz

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

Großer Minoritensaal Mariahilferplatz 3 | 8020 Graz

MUWA . Museum der Wahrnehmung Friedrichgasse 41 | 8010 Graz

< rotor > Zentrum für zeitgenössische Kunst

Volksgartenstraße 6a | 8020 Graz

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Program subject to change (without notice)