

**KLANGSPUREN
SCHWAZ**

**INTERNATIONAL
ENSEMBLE MODERN
ACADEMY IN TYROL
ARTISTS IN RESIDENCE:
MARK ANDRE
ZEENA PARKINS**

28.08. – 09.09.2019

19

KLANGSPUREN INTERNATIONAL ENSEMBLE MODERN ACADEMY 2019

The Tyrolean festival Klangspuren Schwaz has been held annually for over 25 years. This is all the more remarkable because offering contemporary music to a wide audience is not something you can take for granted in a rural area. Founded in 1993 by the Schwaz-born composer and pianist Thomas Larcher, Klangspuren Schwaz has a long, successful history that began with concerts in spaces like the tennis hall, gymnasium, or cattle auction house. Meanwhile, most of the festival takes place in the Silbersaal, which was built in Schwaz 2012, and for the first time in 2019 also in the new Haus der Musik in Innsbruck.

With annually changing festival mottos and an impressive roster of Composers in Residence, including György Kurtág, Helmut Lachenmann, Steve Reich, Wolfgang Rihm, and most recently Sofia Gubaidulina and Rebecca Saunders, Klangspuren Schwaz attracts not only a local Tyrolean audience but also many international visitors. In 2019 the motto will be Risse/Fissures, a theme chosen in response to the processes of social erosion, which seriously jeopardize world peace and are evident not only in Europe but also all over the world.

The Alsatian composer Mark Andre was a fitting choice as Composer in Residence for 2019, after all his unpretentiously quiet work presents a kind of counterworld compared to the loudly propagated and media-magnified rhetoric of populist politicians. Through their subtlety of thought in particular, Andre's religiously and spiritually inspired works – whose performance demand meticulously precise playing techniques – offer us a way out of a society that is increasingly being reduced to black-and-white perspectives and oversimplification.

In 2019 the International Ensemble Modern Academy (IEMA) at Klangspuren Schwaz is quite lucky because Mark Andre will be present during the entire master course to rehearse his works with the students under the conductor Rupert Huber. Founded sixteen years ago, the IEMA master course has since then grown into one of the main projects of both Klangspuren Schwaz and Ensemble Modern. During this course the members of the Frankfurt-based Ensemble Modern work closely with the students.

In 2019 a new improvisation class will be added: taught by American harpist and pianist Zeena Parkins as Improviser in Residence. The improvisational handling of contemporary musical material opens the door to new approaches to interpreting today's compositions. Lectures on music aesthetics and musicological topics in contemporary music will add a theoretical dimension to this course.

But the biggest change of all at IEMA master course at Klangspuren Schwaz in 2019 is its move to Innsbruck's new Haus der Musik, where, among others, the Department of Music Education of the Mozarteum in Innsbruck and the State Conservatory of Tyrol are located. Thanks to the collegiality of these two institutions, which open their rooms for rehearsals, the course now has an ideal work-space at the Haus der Musik. Yet, three of the five final concerts will take place in Schwaz, where it all began.

Reinhard Kager
Artistic Director

ZEENA PARKINS

IMPROVISER IN RESIDENCE

Nails, erasers, hair clips, and felt are things Zeena Parkins always has with her when she goes on stage with her harp because she sees her instrument as a “sound machine of limitless capacity”. Innovative preparations and unusual playing techniques are the trademarks of the American harpist, who plays both electric and acoustic instruments. Parkins seeks to overcome musical borders without doing away with them entirely, making both the melting together and emphasis of these opposites equally audible in her work. Born in Detroit in 1956, Parkins, who also has a degree in classical piano, likes to explore tension-filled realms: between improv and composition, electronic and acoustic, digital and analog.

Parkins also looks for her artistic partners in various genres. She has written film music and worked for theatre and dance productions. In the 1990s, Parkins founded her *Gangster Band*, a septet with strings, percussion, and electronics. Long active in the New York Downtown Scene, she has played with such artists as John Zorn, Jim O'Rourke, Nels Cline, Nate Wooley, or Kaffe Matthews, but has also performed in projects by Björk or Yoko Ono. Zeena Parkins has collaborated for many years with Elliott Sharp, performing repeatedly in his *Orchestra Carbon*, and Fred Frith, who brought her into his legendary trio *Skeleton Crew* with Tom Cora in the 1980s and later recruited her into his current band *Cosa Brava*.

Last but not least, there is the electronic musician Ikue Mori, with whom Parkins formed the duo *Phantom Orchard*, which was later expanded into a *Phantom Orchard Orchestra*. The wondrous sounds of this eerie garden, the opulent diversity that Parkins and Mori planted for the first time in 2004, like a lush, poison-green oasis in the middle of a then mostly grey electronic desert, completely blindsided everyone who had until then associated computer music with sober abstraction.



MARK ANDRE

COMPOSER IN RESIDENCE

„It's about common searching for organic, creative in-between spaces [...], about the development of fragile, instable compositional spaces in terms of a different kind of listening and experiencing energy.“ What Mark Andre said in an interview for the Salzburg Festival in 2013 cuts to the chase of his compositional work: What interests the composer with Alsatian roots, who was born in Paris in 1964, is not the superficially glamorous or virtuoso about music. Instead he tries to penetrate into the often-hidden in-between spaces of music making, the trailing off and fading away of bowed tones, the air columns of softly blown notes.

Like hardly another contemporary composer, Andre manages to create an often extremely quiet and yet highly focused music, whose tension derives from the transitions of a tone from its origination to the brief blossoming and immediate fading of the sound. As with a magnifying glass, his works shine a light into the depths of music, revealing an essential meaning in the slightest acoustic events. In this way Andre also tries to fundamentally change the way the audience listens and experiences music. In the fragile structures of his compositions the listener also becomes aware of his own transience. It is no coincidence that many of Andre's pieces are about death. Several titles make reference to this, for example *Asche* (Ashes), 2004, *zu staub* (to dust), 2005, or more cryptically, *üg* (2008), which is an abbreviation of the German word *Übergang* and refers to the crossing over to death.

Even the 2014 world premiere of *wunderzaichen* in Stuttgart – his music theatre piece about the Swabian Renaissance humanist Johannes Reuchlin who suffered from a serious heart condition – revolves around death and the hereafter. Tying into Luigi Nono's *Prometeo* (1984/85) and Helmut Lachenmann's *Mädchen mit den Schwefelhölzern* (1997) Andre has created a musical-theatrical conundrum, whose dramatic qualities are based on the immanent gestures of a „musique concrète instrumentale“. Within the cosmos of the small and extraordinary, therein lies the entire world.



INTERNATIONAL ENSEMBLE MODERN ACADEMY

The International Ensemble Modern Academy (IEMA) was founded in 2003 as Ensemble Modern's training centre, pursuing the goals of educating musicians and audiences about contemporary repertoire and identifying new forms of artistic and creative work today.

Thanks to funding from Kunststiftung NRW (Arts Foundation of North Rhine-Westphalia), GVL, German Federal Cultural Foundation, Allianz Cultural Foundation and changing partners and sponsors, the IEMA is able to offer a broad range of training projects. The education and further education formats developed with various partners have very different target groups. Through regular projects in Frankfurt's schools, intensive courses as part of the excellence programme „epoche_f“ and offers for professional musicians via international master courses, IEMA pursues its mission, passing on to coming generations the knowledge and broad range of experience Ensemble Modern has gathered over many years. Furthermore, it is the only institution to present the International Composition Seminar for composers and conductors. The main focus, however, is on the one-year Master's programme, offered in cooperation with the Frankfurt am Main Academy of Music and the Performing Arts, where instrumentalists, conductors, sound directors and composers work with members of Ensemble Modern and renowned composer and conductor personalities on 20th- and 21st-century repertoire. The results of this work are presented by the IEMA Ensemble of the current year in 30 concerts per year, performed in Germany and abroad. Thus, far more than 230 graduates have been able to take advantage of this study programme, which is unique throughout the world.

For the 16th time the International Ensemble Modern Academy, offers master classes at the annual festival Klangspuren in Tyrol. With members of the Ensemble Modern as tutors and renowned composer Mark Andre and Zeena Parkins as Artists in Residence, musicians of the next generation can be sure that these masterclasses will be very intense and constitute a real challenge.

www.internationale-em-akademie.de

PROGRAM – INSTRUMENTS

Conducting / flute – oboe – clarinet – bassoon – horn – trumpet – trombone – piano – percussion – harp – violin – viola – violoncello – double bass

Tutors of Klangspuren International Ensemble Modern Academy 2019:
Rupert Huber (conducting), Johannes Schwarz (woodwind section), TBA (brass section), TBA (piano), Rainer Römer (percussion), Jagdish Mistry (high strings), Michael M. Kasper (low strings)

For the first time, the International Ensemble Modern Academy at Klangspuren is offering an improvisation class as a new format. It is being taught by the multi-faceted artist Zeena Parkins, who will herself be playing the electric harp. Students can work on improvisations, which will be performed at the improvisation class's own public performance. All Academy participants will also play the ensemble pieces as well as some chamber music pieces at the closing concert.

Initially open to everyone interested in improvisation, the new additional offer in the curriculum will run parallel to rehearsals for a commented concert during the second half of IEMA. The groups from both courses will come together to rehearse for the joint closing concert which showcases ensemble pieces conducted by Rupert Huber.

Zeena Parkins – Improviser in Residence:
„The vocabulary is fluid, constantly replenishing itself. – Musicians of any instrument including voice and electronics are welcome in this workshop that will focus on various aspects of improvisation. We will form, shape, develop and transmit musical materials with a practice that deepens our attention, expression and listening capabilities. In particular we will look at experimental scoring in relation to improvisation as a means to generate a site for spontaneous composition, communication, sonic research and kinesthetic interventions and investigations.“

SCHEDULE

28 Aug	Arrival until 4 p.m. Official opening Klangspuren International Ensemble Modern Academy 5 p.m. at Haus der Musik, Innsbruck (Universitätsstr. 1, 6020 Innsbruck); start of rehearsals (compulsory attendance!)
29–31 Aug	Masterclasses at Haus der Musik, lectures and round tables
1 Sept	Rent a Musician – short concerts in private houses (afternoon) Promenade concert at the Franciscan Abbey in Schwaz in cooperation with “Serenadenkonzerte Schwaz” (8 p.m.)
2–6 Sept	Masterclasses at Haus der Musik, lectures and round tables
5 Sept	Pre-Opening: Gesprächskonzert (concert and talk) with Mark Andre at Museum der Völker, St. Martin 16, 6130 Schwaz (8 p.m.) Improvisers’ concert with Zeena Parkins, venue TBA (10 p.m.)
6 Sept	Klangspuren Festival opening concert at SZentrum Schwaz, Silbersaal, Andreas-Hofer-Str. 10, 6130 Schwaz, (7.30 p.m., compulsory attendance!)
7 Sept	Wandelkonzert at Haus der Musik, Innsbruck (4 p.m.)
8 Sept	Academy in Concert at Haus der Musik, Innsbruck (8 p.m.)
9 Sept	End of Academy and departure

CONDUCTED WORKS

MARK ANDRE: ni (2006), 17’
1-1-1-1 / 1-1-1-1 / 1pf-1perc / 1-0-1-1-1

MARK ANDRE: riss 2 (2014), 21’
1-1-1-1 / 1-1-1-0 / 1pf-2perc-1accdn-1hp /
1-0-1-1-1

JULIAN ANDERSON: Alhambra Fantasy (2000), 15’
1(pic)-1-1(bcl)-1(dbn) / 1-1-1-0 /
1cel-2perc-1hp / 2-1-1-1

BRUNO MADERNA: Juilliard Serenade/Tempo libero II (1970-1971), 18’
2(pic)-1(eng hn)-2(bcl)-1 / 1-1-1-1 /
2pf-1cel-2perc-1hp / 1-1-1-1

SIMON STEEN-ANDERSEN: Praesens (2001), 17’
1-0-1-0 / 1-1-1-0 / 1pf-3perc / 2-1-1-1

CHAMBER MUSIC

MARK ANDRE: asche (2004, rev. 2005), 15’
bass flute, bass clarinet, viola, violoncello, piano

MARK ANDRE: zu staub (2005), 17’
bass flute, clarinet, percussion, piano, violin, viola

MARK ANDRE: iv 8 für Streichtrio (2009/2010), 17’
violin, viola, violoncello

MARK ANDRE: iv 9 (2008-2010), 3’
flute, oboe, clarinet

MARK ANDRE: iv 13 (2014/2017), 21’
Miniaturen für Streichquartett
2 violin, viola, violoncello

MARK ANDRE: un-fini I (1995), 11’
harp solo (+ tamtam, and bass dr)

MARK APPLEBAUM: Catfish (1997), 5’
3 percussion

BARNEY CHILDS: Brass Trio (1959), 5’
horn, trumpet, trombone

THIERRY DE MEY: Musique de tables (1987), 7’
3 percussion

PASCAL DUSAPIN: Ohimé (1992), 11’
violin, viola

PASCAL DUSAPIN: Laps (1987), 9’
clarinet, double bass

SOFIA GUBAIDULINA: Quasi Hoquetus (1984-1985), 15’
viola, bassoon, piano

TAKUYA IMAHORI: Vines (2011), 7’
flute, clarinet, piano

DAVID LANG: short fall (2000), 4’
piccolo flute, piano, violin, violoncello

CONLON NANCARROW: Trio No. 1 (1942), 3’
clarinet, bassoon, piano

CONLON NANCARROW: Trio No. 2 (1991), 6’
oboe, bassoon, piano

EMMANUEL NUNES: Sonata a tre (1986), 4’
violin, viola, violoncello

MATTHIAS PINTSCHER: Janusgesicht (2001), 10’
viola, violoncello

EVIS SAMMOUTIS: 13 Epitaphs (2011), 5’
flute, oboe, clarinet, bassoon, horn

REBECCA SAUNDERS: to and fro (2010), 10’
oboe, violin

SALVATORE SCIARRINO: Quintettino n. 2 (1977), 5’
flute, oboe, clarinet, bassoon, horn

JOHANNES MARIA STAUD: Für Bálint András Varga (2007), 6’
piano, violin, violoncello

SÁNDOR VERESS: Memento (1983), 8’
viola, double bass

VITO ŽURAJ: Quiet, Please (2014), 3’
horn, trumpet, trombone

CALL FOR APPLICATIONS 2019

The call for applications is aimed at young musicians from all over the world who are close to finishing their studies and who are interested in taking on the special challenges of twentieth- and twenty-first-century music.

In accordance with the main theme of the festival 2019 Risse/Fissures the masterful Alsatian composer Mark Andre will rehearse a selection of remarkable contemporary compositions in collaboration with the tutors of Ensemble Modern and the conductor Rupert Huber. These works will be performed during the Festival (more details below). In addition to the regular masterclasses, the academy offers for the first time a facultative improvisation-course with e-harpist Zeena Parkins. Please indicate on the application form if you are interested in participating in improvisation.

HOW TO APPLY

All applicants must apply through the Klangspuren International Ensemble Modern Academy online system by April 15, 2019.

<https://www.klangspuren.at/internationalensemble-modernacademy/online-application-system/>

APPLICATION COMPONENTS

- > Complete application form
- > Detailed curriculum vitae with photo
- > Short biography with 500 characters
- > List of contemporary music works already performed
- > Audio file (conductors: video file) featuring your work: contemporary music is desirable but not necessary (max. three uploads - other media cannot be accepted)
- > List of compositions played in the audio files (video files)

The submission deadline is April 15, 2019. Only completed applications will be accepted. We look forward to your applications!

SUCCESSFUL APPLICATIONS

Acceptance will be announced at the end of May; all applicants will be informed via e-mail.

A detailed timetable and the list of participants will be published by the middle of June.

All participants will be provided access to the Klangspuren International Ensemble Modern Academy online platform, where further information and scores will be made available for download.

MORE INFORMATION

KLANGSPUREN SCHWAZ

www.klangspuren.at/internationalensemble-modernacademy/
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INTERNATIONAL ENSEMBLE MODERN ACADEMY Frankfurt/Main

www.internationale-em-akademie.de, akademie@ensemble-modern.com

WHEN – WHERE – COSTS

ACCOMMODATION

Hotel Karwendel, Höttinger Au 84a, 6020 Innsbruck, www.karwendel.biz

REHEARSAL VENUE

Haus der Musik, Universitätsstr. 1, 6020 Innsbruck, www.haus-der-musik-innsbruck.at

TRAVEL ARRANGEMENTS

The responsibility for arriving in time on August 28 and for arranging departure lies solely with the participant. More information and travel tips for arrangements will be made available to accepted participants on the Klangspuren International Ensemble Modern Academy online platform.

COSTS

€ 400 (includes: bed & breakfast, participation fees, transfers and meals on concert days)

FESTIVAL CONCERTS

Academy participants receive free admission to all festival concerts. Each participant is entitled to two free tickets. (Find the detailed festival program here: www.klangspuren.at).

Since the fall of 2018, Innsbruck has gained another major cultural center: the new Haus der Musik is not only home to the Tiroler Symphonieorchester and the Innsbruck Festival of Early Music, it also houses several other musical institutions, including the Department of Music Education of the Mozarteum University, the State Conservatory of Tyrol and the Department of Music Studies of the University of Innsbruck. Reason enough for Klangspuren Schwaz to position the 16th edition of the International Ensemble Modern Academy in these spaces in order to allow on-site exchange with the other institutions, actively engage their students, and encourage a dialogue with them and Innsbruck residents. The exceptional acoustics of the halls offer ideal conditions for various talk formats, a Wandelkonzert, and the Academy's final concert.



Internationale
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INNS'
BRUCK
AND ITS HOLIDAY VILLAGES



HAUS DER MUSIK
INNSBRUCK



mdv
museum
der
völker

Schwarzer
Sommerkonzerte





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