

**KLANGSPUREN
SCHWAZ**

**INTERNATIONAL
ENSEMBLE MODERN
ACADEMY IN TYROL
ARTISTS IN RESIDENCE:
ADRIANA HÖLSZKY
FRANK GRATKOWSKI**

07.09. – 18.09.2020

2020

KLANGSPUREN INTERNATIONAL ENSEMBLE MODERN ACADEMY 2020

Little time and big ambitions: Coached by members of the legendary Ensemble Modern – which incidentally is celebrating its 40th anniversary this year – young musicians from all over the world will learn the basic playing and interpretation techniques of new music during the eleven days of the International Ensemble Modern Academy (IEMA) at the festival Klangspuren Schwaz in Tyrol, Austria. At the end of the course, participants will have the opportunity to present what they have learned in public concerts. In the seventeenth edition of the Academy at Klangspuren – which in 2020 begins a little later than usual – the IEMA concerts will meander through the festival.

For years one of Klangspuren's central projects, the summer course offered by the Frankfurt-based Ensemble Modern blends seamlessly into a whole series of music education projects offered by the Tyrolean festival. With annually changing programmatic themes and a notable roster of Composers in Residence – among them György Kurtág, Helmut Lachenmann, Steve Reich, Wolfgang Rihm, Sofia Gubaidulina, Rebecca Saunders, and most recently Mark Andre – Klangspuren attracts not only the local Tyrolean population, but also a great many international concert-goers.

Two innovations since 2019 make IEMA at Klangspuren even more appealing: Through the intensive collaboration with the Department of Music Education of the Mozarteum in Innsbruck and the State Conservatory of Tyrol – which are again in 2020 making their spaces in the new Haus der Musik available to IEMA – the summer course gains an even broader public scope. In addition, for the first time Mozarteum students were official course participants last year; even students from the Tyrolean State Conservatory were allowed to sit in on rehearsals and present their own programmes at a very well attended Wandelkonzert, an event that transforms the entire Haus der Musik into a stage.

The second new addition was similarly successful: in 2019 for the first time IEMA integrated an Improviser in Residence to the course, the prominent US American harpist Zeena Parkins. Among IEMA's for the most part classically trained musicians, practically everyone took advantage of this offer, and at the end of the course performed an impressive improvisation concert before a public audience in Schwaz, the headquarters of Klangspuren.

Due to the obvious attractiveness of the improvisation course, it will be offered again in 2020. With the Berlin-based saxophonist and clarinetist Frank Gratkowski, IEMA has again recruited as its Improviser in Residence an artist who brings with him tremendous teaching experience and is as internationally distinguished as his predecessor. At his side as Composer in Residence for 2020 is Adriana Hölszky, one of the most important contemporary composers. She will also be in Tyrol for the entire duration of the course, making herself available to rehearse her exciting pieces with the participants. Thus, in 2020 IEMA at Klangspuren once again promises to shine as brightly as in the past.

Reinhard Kager
Artistic Director

FRANK GRATKOWSKI IMPROVISER IN RESIDENCE

Whether in subtle improvisations or loud rock-jazz, whether in electronic or microtonal experiments, the German clarinetist and saxophonist Frank Gratkowski is at home in different musical contexts. Even though he trained as a jazz musician at the Cologne Academy of Music and continued his studies with Charlie Mariano and Steve Lacy, among others, the Berlin-based musician has also been interested in composed contemporary music. As sources of inspiration he names Gérard Grisey and Tristan Murail, two proponents of French spectralism, as well as György Ligeti, Luciano Berio, Pierre Boulez, and Helmut Lachenmann.

While Gratkowski concentrated exclusively on free improvisation at the beginning of his career – for example as a member of Georg Graewe's Grubenklang Orchester or the ensemble Zeitkratzer or as part of a trio with Achim Kaufmann and Wilbert de Joode – his interest in new music also eventually led to collaboration with artists from a completely different music scene. At Mills College in Oakland he met the pianist and electronic musician Chris Brown and the percussionist William Winant, both well-known as interpreters of new music. Together with the two of them, Gratkowski has been playing in an experimental live electronics improvisation trio since 2006.

Born in Hamburg in 1963, Gratkowski was eventually led by his increasing interest in microtonality to start composing himself. His works are fascinating sound pieces inspired by Giacinto Scelsi or Georg Friedrich Haas and have meanwhile been recorded on CD by his saxophone quartet F[o]ur Alto. But there is also a completely different, wild rock-jazz side to Gratkowski, which he lives out in the quintet Z-Country Paradise with the raw front woman Jelena Kuljić.

Because of this enormous diversity and his years of teaching experience in Cologne, Frank Gratkowski is predestined to teach IEMA's improvisation course.



ADRIANA HÖLSZKY COMPOSER IN RESIDENCE

When one thinks of the Romanian-German composer Adriana Hölszky (*1953 in Bucharest), three things spontaneously come to mind: her penchant for bizarre stories, behind which the dark side of history lurks; her creative way of handling the human voice; and the three-dimensionality of many of her pieces. Concealed behind all these characteristics is an eminent theatrical interest.

Already in her first musical theatre piece Hölszky drew on a gruesome theme. But in her version of *Bremer Freiheit* (Bremen Freedom), 1987, the fate of the poisoner Geesche Gottfried is twisted into a grotesque. This style, which sometimes calls to mind a Grand Guignol tone, is expanded in the second stage piece by the composer: *Die Wände*, 1993-95, based on the drama *Les paravents* (The Screens) by Jean Genet. In it, she produces an effect of whispering mysteriousness through the distribution of several instrumentalists throughout the space and through the choir, which musically symbolises the screens.

Back in 1993, Hölszky interpreted Jakob Michael Reinhold Lenz's *Gemälde eines Erschlagenen* (Painting of a Man Beaten to Death) with whispers, screams, chirring, and gurgling in her eponymous vocal piece, in which the 72 singers arranged throughout the auditorium create a spiral of phonetic sounds. Twenty years later in her most recent musical theatre piece *Böse Geister* (Evil Spirits), 2013, based on Dostoevsky's *Demons*, the choir even assumes the enigmatic leading role, which rails – at times whispering secretively, at times loudly and shrilly screeching – against the current re-ascendency of authoritarian structures.

Many of Hölszky's chamber music works also possess an intrinsic theatrical aspect, which is alluded to in such titles as *Requisiten* (Props), 1984/85, or *Lemuren und Gespenster* (Lemurs and Ghosts), 2004/05. Hölszky will be a great asset to IEMA in 2020, not only because of her diverse pieces but also thanks to her many years of experience in teaching, for example at the Mozarteum in Salzburg from 2000 to 2013.





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, Crespo 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. The main focus, however, is on the one-year Master's programme, offered in cooperation with the Frankfurt University 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 20 concerts per year, performed in Germany and abroad. Thus, almost 250 graduates have been able to take advantage of this study programme, which is unique throughout the world.

For the 17th 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 Adriana Hölzky and Frank Gratkowski 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

PROGRAMME – INSTRUMENTS

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

Tutors of International Ensemble Modern Academy at the Klangspuren festival 2020: Johannes Kalitzke (conducting), Johannes Schwarz, Dietmar Wiesner (woodwind section), tba (brass section), Hermann Kretzschmar (piano), Rumi Ogawa (percussion), Megumi Kasakawa (high strings), Eva Böcker (low strings)

The International Ensemble Modern Academy at Klangspuren 2020 is again offering an improvisation class. It is being taught by the Berlin-based clarinetist and saxophonist Frank Gratkowski, who has extensive experience in different ways of improvising. This new additional offer in the curriculum is open to everyone interested in improvisation. Students can work together on basic techniques of improvising as well as on models for structuring their improvisations. The results of the rehearsals will be performed both in the improvisation class's own public concert and also in the so-called Wandelkonzert.

Frank Gratkowski – Improviser in Residence:

„The workshop focuses on instant composing, which for me is improvisation with a deep sense of form and structure. It includes listening and reaction exercises, communication, complementary thinking/playing (meta-instrument), counterpoint, motivic and structural development, transformations of textures, working with musical boundaries in order to create form and structure, musical games, and graphic scores. Together we shall develop a piece, like a wonderful, unpredictable journey in which everybody should find his/her place.“

The final programmes of the International Ensemble Modern Academy at the festival Klangspuren and the concerts will be scheduled after the application have been sighted, on the basis of the pieces mentioned below.

SCHEDULE

06 Sept	Arrival until the evening for those from abroad
07 Sept	12:00 noon, Haus der Musik, Universitätsstr. 1, 6020 Innsbruck, official opening International Ensemble Modern Academy at Klangspuren festival. Start of rehearsals (compulsory attendance!) 7:30 p.m., Improv Talk with Frank Gratkowski (compulsory attendance!)
08–11 Sept	Master-classes at Haus der Musik, lectures and round tables
11 Sept	5:00 p.m., Improvised Interventions at the shopping mall in Schwaz; 8:00 p.m., Klangspuren festival opening concert at SZentrum Schwaz, Silbersaal, Andreas-Hofer-Str. 10, 6130 Schwaz (compulsory attendance!)
12 Sept	Master-classes at Haus der Musik 4:00 p.m., Wandelkonzert at Haus der Musik, Innsbruck (compulsory attendance!)
13 Sept	Master-classes at Haus der Musik, Innsbruck 5:00 p.m., Concert and Talk with Adriana Hölszky at Museum der Völker, St. Martin 16, 6130 Schwaz (compulsory attendance!)
14–16 Sept	Master-classes at Haus der Musik, Innsbruck
16 Sept	8:00 p.m., Academy in Concert with Johannes Kalitzke at Haus der Musik, Innsbruck
17 Sept	9:30 p.m., Improvisers Concert with Frank Gratkowski at Haus der Musik, Innsbruck
18 Sept	End of IEMA and departure

CONDUCTED WORKS

CAROLA BAUCKHOLT: Schlammflocke (2010), ca. 20'
1(picc)-1(ehn)-1(bcl)-1 / 1-1-1-1 / 1pf-2perc / 2-1-1-1

ZEYNEP GEDIZLIOĞLU: Kesik (2010), 9'
1-1-1-1 / 1-1-1-0 / 1perc / 1-1-1-1

ADRIANA HÖLSZKY: Requisiten (1984-85), 11'
1(picc,af1)-0-1-0 / 0-0-1-0 / 1pf-2perc / 1-1-1-0

OLGA NEUWIRTH: locus...doublure...solus for solo piano and ensemble (2001), 25'
2(1picc)-1-3(1ebcl,1bcl)-1(dbn) / 1-1(picc.tp)-1-1 / 1samp-1solo pf-2perc / 2-1-1-1

KAROLA OBERMÜLLER: helical (2005-06), 12'
1-1-2-1 / 1-1-1(ten.b.tb)-0 / 1pf-1perc / 2-1-1-1

CHAMBER MUSIC

FRIEDRICH GOLDMANN: Linie/Splitter 1 (1996), 13'
1-0-1-0 / 0-0-0-0 / 1pf-1perc / 1-1-1-0

ADRIANA HÖLSZKY: Snowbirds (like a bird II). Hommage à György Kurtág (2006), 5'
violin, piano

ADRIANA HÖLSZKY: Klangwaben – signals for violin solo (1993), 6'

ADRIANA HÖLSZKY: A due – Wave Study for two clarinets in E flat (1993), 6'

ADRIANA HÖLSZKY: Hängebrücken. Streichquartett an Schubert (1989-90), 16'
2 violins, viola, violoncello

TOM JOHNSON: Eight Patterns for eight instruments (1979), 16'
8 musicians

MAURICIO KAGEL: 10 Märsche, um den Sieg zu verfehlen (1978-79), 18'
2-2-3-2 / 2-1-1-0 / 3perc / 0-0-1-1

Klangwaben
Signale für Violine solo
Adriana Hölszky 1993

REHEARSAL 1
2. Solo Violin

REHEARSAL 2
Solo Violin

REHEARSAL 3
Solo Violin

GYÖRGY KURTÁG: Hommage à R. Sch. op. 15d (1990), 10'
clarinet, piano, viola

HELGA ARIAS PARRA: Clash! (2013), 10'
flute, clarinet, horn, trumpet, tenor trombone, viola, violoncello

WOLFGANG RIHM: Fremde Szene 1 (1982), 10'
violin, violoncello, piano

UROŠ ROJKO: Septetto Fluidio (2002-03, rev. 2004), 14'
flute, oboe, clarinet, bassoon, horn, piano, double bass

KAZIMIERZ SEROCKI: Swinging Music (1970), 7'
clarinet, trombone, piano, double bass

EDGARD VARÈSE: Octandre (1923), 7'
1(picc)-1-1(picc cl)-1 / 1-1-1-0 / 0-0-0-1

CALL FOR APPLICATIONS 2020

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 2020, *Transitions*, the masterful Romanian-German composer Adriana Hölszky will rehearse a selection of remarkable contemporary compositions in collaboration with the tutors of the Ensemble Modern and the conductor Johannes Kalitzke. These works will be performed during the festival (more details above). In addition to the classical master classes, the academy offers an improvisation-course with clarinetist and saxophonist Frank Gratkowski.

HOW TO APPLY

All applicants must apply through the Klangspuren International Ensemble Modern Academy online system by 13 April 2020.

<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 deadline for submission is 13 April 2020. Only fully completed applications will be accepted. We look forward to your applications!

SUCCESSFUL APPLICATIONS

Acceptance will be announced by mid-May; all applicants will be informed by e-mail. A detailed timetable and the list of participants will be published at the beginning of June. All participants will be provided access to the International Ensemble Modern Academy online platform at the festival Klangspuren, where further information and scores will be made available for download.

MORE INFORMATION

KLANGSPUREN SCHWAZ, TYROL

www.klangspuren.at/internationalensemble-modernacademy
academy@klangspuren.at, t +43 5242 73582

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 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 International Ensemble Modern Academy online platform of the Klangspuren webpage.

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. (In June you will find the detailed festival programme here: www.klangspuren.at).



internationale
Ensemble
Modern
Akademie

ernst von siemens
musikstiftung



stadt@schwaz

INNS'
BRUCK



HAUS DER MUSIK
INNSBRUCK



mdv
museum der
violen





Klangspuren Schwaz

Franz-Ullreich-Straße 8a, 6130 Schwaz, Austria

t +43 5242 73582, academy@klangspuren.at, www.klangspuren.at