

INTERNATIONAL ENSEMBLE MODERN ACADEMY

UNSUK CHIN – COMPOSER IN RESIDENCE
10.09. – 21.09.2012



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KLANGSPUREN SCHWAZ TIROL FESTIVAL OF CONTEMPORARY MUSIC

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www.klangspuren.at

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INTERNATIONAL ENSEMBLE MODERN ACADEMY – CALL FOR APPLICATIONS 2012

In 2012, the International Ensemble Modern Academy (IEMA) will take place for the ninth time within the framework of the festival KLANGSPUREN Schwaz Tirol and remains one of the most successful projects of the festival.

The participation of such outstanding figures as György Kurtág, Helmut Lachenmann, Steve Reich, Benedict Mason, Wolfgang Rihm, Martin Matalon, Johannes Maria Staud, Heinz Holliger and – in 2011 – George Benjamin as composers-in-residence guarantees the complex and firsthand mediation of key works of contemporary music.

Together with the Ensemble Modern teachers, conductor Bradley Lubman and composer UnsuK Chin, this year's composer-in-residence, a range of pieces (see programme p. 10) will be rehearsed during the master class and performed in two concerts at the festival. The call for applications is specifically targeted toward young musicians who are fully aware of the unique challenges presented by the music of the 20th and 21st century and are in the final stages of their training.

This brochure contains all information on programme, requirements and application procedure, the application period ends on 30 April 2012.

KLANGSPUREN Schwaz Tirol
International Ensemble Modern Academy

TRANSART FESTIVAL is funded by ernst von siemens music foundation



Internationale
Ensemble
Modern
Akademie



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ART MENTOR
FOUNDATION LUCERNE

ABOUT INTERNATIONAL ENSEMBLE MODERN ACADEMY

Vibrant learning, experimentation and discourse. It was with this objectives in mind that the International Ensemble Modern Academy was founded in 2003 as the logical extension of everything the Ensemble Modern (EM) stands for: the highest quality, the joy of performing, interdisciplinary art projects and internationality. For more than thirty years the EM has discussed and analysed many artists and their works and has gained a deep understanding and extensive knowledge of music from the beginnings of the 20th century onwards: a "memory of modern music".

Thanks to the funding from the German Federal Cultural Foundation, the Kunststiftung NRW (Arts Foundation of North Rhine-Westphalia), the Kulturfonds Frankfurt RheinMain, and the Allianz Cultural Foundation, the IEMA is able to offer a variety of training programmes designed to promote artistic discourse between highly qualified young musicians and renowned personalities from the arts world.

For the ninth time the International Ensemble Modern Academy offers master classes at the annual festival KLANGSPUREN in Austria. With members of the Ensemble Modern as tutors and renowned composers as "composers-in-residence", musicians of the next generation can be sure that these master classes will be very intense and constitute a real challenge.

www.internationale-em-akademie.de





ABOUT FESTIVAL KLANGSPUREN SCHWAZ TIROL

New, or current music speaks to us in a direct, moving, even unsettling way. For a festival dedicated to this kind of music, therefore, it is less than fitting to ascribe to a trite concept that is little more than a series of loosely strung together concerts. Contemporary music is about positions, philosophies of life, and the anticipation of future musical languages.

Founded in 1993, the KLANGSPUREN Schwaz Tirol Festival has uncompromisingly dedicated itself to this credo and sees itself as a platform for the open exchange of ideas, the impartment of knowledge, and excellence in the contemporary music scene.

Here composers encounter and inspire an open-minded audience that is unencumbered by ideological preconceptions, young musicians meet and collaborate with experienced masters, concert formats are redefined, and visually and acoustically unusual locations forge the unmistakable atmosphere. The KLANGSPUREN Festival stands for the music of our day – it is a festival that dares to confront audiences with the “unheard of.”

Peter Paul Kainrath, Artistic Director of KLANGSPUREN Schwaz Tirol
www.klangspuren.at

UNSUK CHIN – COMPOSER IN RESIDENCE

GEORGE BENJAMIN ON UNSUK CHIN

„After a wonderful visit to Schwaz in September 2011, I am so happy to learn that my colleague and friend UnsuK Chin will follow as next year’s invited composer. Her music revels in instrumental virtuosity and exuberance; it is always a rewarding challenge to perform and I am certain that IEMA 2012 will be a valuable and enjoyable experience for everyone involved.“

Ever since I first encountered UnsuK Chin – through her magical *Akrostichon-Wortspiel* – I have continued to follow her output with huge interest and pleasure. I have also had the joy of conducting several of her works (including the world premiere of her scintillating *Cantatrix Sopranica* in 2005) and have watched with delight as her voice has become ever more distinctive and her international success ever greater.

UnsuK has one of the most imaginative inner ears in music today; her works conjure up dream worlds, often bubbling with humour, sometimes surreal and always captivating. Her sense of sonority is absolutely remarkable, and the vivid spontaneity of her music is rooted in an exceptional instinct for atmosphere and dramatic timing. But beyond luminosity and vitality her music also has steel, and it is the mixture of allure and craft which is behind the high reputation her work enjoys all over the world.

I admire her independence as an artist as much as I treasure her strength as a person and her exceptional loyalty as a friend. Beyond an ever-growing catalogue of works, UnsuK is also active – and generous – as an impresario, serving a central role in contact between South Korea and contemporary music from across the world. Precise and incorruptible in her taste, UnsuK is an important figure in the landscape of contemporary music today, and I salute her with admiration as well as deep affection.

George Benjamin

By courtesy of Stefan Drees and George Benjamin, taken from: Stefan Drees (ed.): *Im Spiegel der Zeit. Die Komponistin UnsuK Chin*. Schott 2011.



PROGRAMME – INSTRUMENTS

The following positions are covered in the repertoire:

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

The final programme of the master class and the concerts will be scheduled after the applications have been sighted, on the basis of the following pieces:

CONDUCTED WORKS

Víctor Adán *Objetos* (2006)

Flute (picc), clarinet, piano, percussion, violin, viola, cello, double bass

Unsuik Chin *Akrostichon-Wortspiel* (1991, rev.1993)

Seven scenes from fairy-tales for soprano and ensemble

Soprano // flute (picc, alto-fl), oboe, clarinet (bcl), piano, 2 percussionists, harp, violin, viola, double bass, mandolin

Unsuik Chin *Fantaisie mécanique* (1994, rev.1997)

Trumpet, trombone, piano, 2 percussionists

Unsuik Chin *Double Concerto* (2002)

For piano, percussion and ensemble

Piano*, percussion* // 2 flutes, oboe, clarinet, contra bassoon, 2 horns, trumpet, trombone, tuba, percussion, harp, 2 violins, 2 violas, 2 cellos, double bass

* It is aspired that participants of the academy will perform both solo parts.

Hans Werner Henze *Quattro Fantasie* (1958)

Clarinet, bassoon, horn, 2 violins, viola, cello, double bass

York Höller *Fluchtpunkte* (2006)

Flute, oboe (ehn), clarinet (bcl), piano, percussion

Bruce Knockles *Bass contra Bass* (2006)

Flute (alto-fl, bass-fl), oboe (ehn), 2 clarinets (bcl, cbcl, cl in B), 2 bassoons (bn, cbn), trombone, viola, cello, double bass

Damon Lee *Blue Note* (2005)

Flute, oboe, clarinet (bcl), bassoon, horn, trumpet, trombone, double bass

Rebecca Saunders *Into the Blue* (1996)

Clarinet, bassoon, piano, percussion, cello, double bass

Johannes Schöllhorn *Spur* (2006)

für Józef Koffler

Clarinet, bassoon, horn, 2 violins, viola, cello, double bass

Manfred Stahnke *Frankfurt Musicbox* (2003)

Piano, 2 percussionists, violin, viola, cello

Karlheinz Stockhausen *Kreuzspiel* (1951)

Oboe, bass clarinet, piano, 3 percussionists

Anton Webern *Symphonie op. 21* (1928)

2 clarinets (cl, bcl), 2 horns, harp, 2 violins, viola, cello

Iannis Xenakis *Plektó* (1993)

Flute, clarinet, percussion, piano, violin, cello

Isang Yun *Kammersinfonie II „Den Opfern der Freiheit“* (1989)

Flute (picc), oboe, 2 clarinets, bassoon, 2 horns, trumpet, trombone, piano, 2 percussionists, harp, strings

Isang Yun *Distanzen* (1988)

For wind quintet and string quintet

Flute, oboe, clarinet, bassoon, horn, 2 violins, viola, violoncello, double bass

CHAMBER MUSIC

Unsuik Chin *Allegro ma non troppo* (1994/1998)

Percussion, tape

Unsuik Chin *Etudes for Piano, 1–6* (1999, rev. 2003)

Piano

Sukhi Kang *Metamorphosen* (1974)

Flute, 2 violins, viola, cello

Ernst Krenek *Alpbach Quintett, op. 180* (1962)

Flute, oboe, clarinet (B), bassoon, horn (F), percussion

Vladimir Tarnopolski *O Pärt – Op Art* (1992)

Clarinet, violin, viola, cello, piano

Jukka Tiensuu *Plus II* (1992)

Clarinet, cello

Sandór Veress *Sonatine* (1931)

Oboe, clarinet, bassoon

WHEN – WHERE – COSTS

SCHEDULE

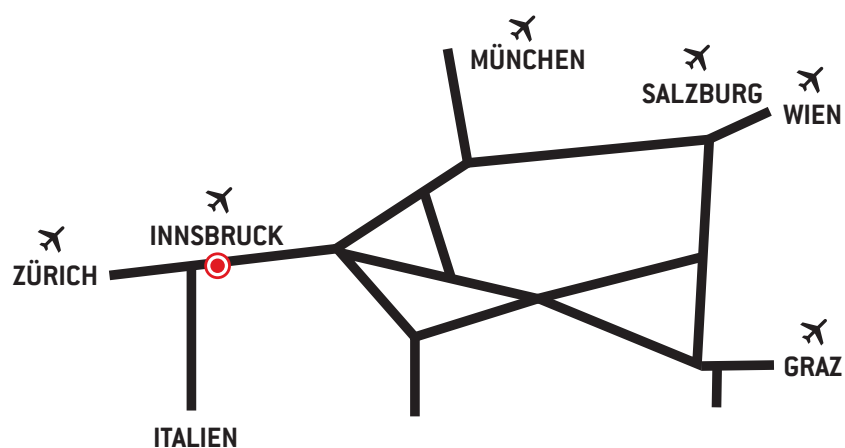
- MON 10 Sept.** Arrival until 4 p.m.
5 p.m. welcome meeting, first rehearsals (attendance compulsory!)
- THU 13 Sept.** Visit of the opening concert festival KLANGSPUREN Schwaz
- TUE 18 Sept.** Public Workshop Concert IEMA 2012
- THU 20 Sept.** Final concert IEMA 2012
- FRI 21 Sept.** Departure

VENUE

Haus Marillac, Sennstraße 3, 6020 Innsbruck / AUSTRIA

TRAVEL

Participants are exclusively responsible for arriving in time for the master class and for arranging their departure. More information and tips for arranging your travel will be made available to accepted participants on the IEMA online platform.



COSTS

€ 220,- for catering expenses (including accommodation and full board), as well as expenses for individual arrival and departure to/from the venue have to be covered individually.

SCORES

The organisers will provide scores and sheet music.

CONCERTS

For academy participants' admission is free to all concerts of the festival KLANGSPUREN Schwaz Tirol. For the concerts of the academy they receive two free tickets each. (For the detailed festival programme: www.klangspuren.at)

REQUIREMENTS – APPLICATION PROCEDURE

DOCUMENTS TO BE SUBMITTED BY 30 APRIL 2012

- Legibly completed application form
- Detailed CV with picture
- List of contemporary music already performed
- CD (Conductors: DVD) featuring your work: contemporary music is desirable but not necessary. Other media cannot be accepted, don't forget to label the CD/DVD!
- List of the pieces on the enclosed CD / DVD

to the address of:

Festival KLANGSPUREN Schwaz
Klangspurengasse 1/Ecke Franz-Ullreich-Str. 8a
6130 Schwaz
AUSTRIA

Only complete applications will be accepted, application documents will not be returned.

Deadline: 30 April 2012 (date of postmark)

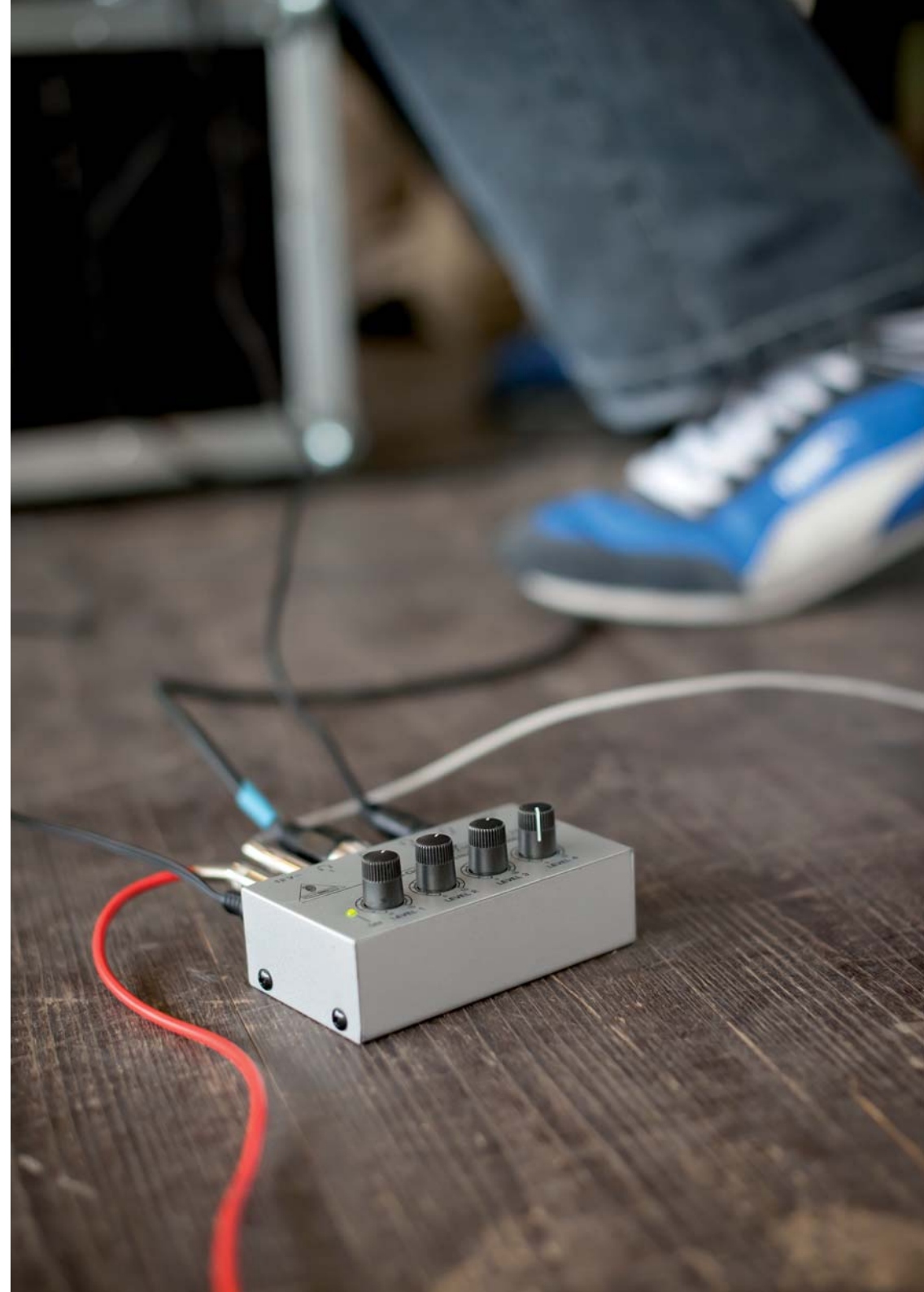
ANNOUNCEMENT OF ACCEPTANCE

Acceptance will be announced by end of May; all applicants will be informed via email. A detailed timetable and the cast list will be published at the beginning of July. All students accepted are provided access to the IEMA online platform, where further information and scores will be available.

MORE INFORMATION

KLANGSPUREN Schwaz Tirol:
www.klangspuren.at, academy@klangspuren.at, t +43 5242 73582

International Ensemble Modern Academy:
www.internationale-em-akademie.de, akademie@ensemble-modern.com



APPLICATION FORM

Please fill in in block letters . Deadline for applications: 30 April 2012 (date of postmark)

Main Instrument

Last name

First name

Date and place of birth

Sex female male

Nationality

Home address

Current address

E-Mail

Phone/Mobile

Principal teacher

What are your expectations for the master class?

How did you find out about the IEMA?

I hereby confirm the correctness and authenticity of the submitted information and documents and express my agreement with the conditions of participation.

Place / Date / Signature