

**KLANGSPUREN
SCHWAZ**

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

02.09. – 13.09.2021

KLANGSPUREN INTERNATIONAL ENSEMBLE MODERN ACADEMY 2021

As this call for applications is being written, the COVID-19 situation still looks dismal, but the new vaccines give us good reason not to give up hope. The Frankfurt-based Ensemble Modern and Klangspuren Schwaz have therefore decided to conduct the annual summer academy in 2021, albeit under somewhat restricted conditions.

Due to the pandemic, the selection of candidates in May will probably also have to be determined by the current corona situation. In addition, all participants of the International Ensemble Modern Academy (IEMA) at the Klangspuren festival are expected to comply strictly with the safety measures in force, as in the last year. The course from 2 to 13 September 2021 will again take place in the excellent facilities of the Mozarteum University's Department of Music Education and The State Conservatory of Tyrol at the Haus der Musik Innsbruck, at the end of which the program rehearsed with the expert instructors from Ensemble Modern will be presented publicly at four concerts in Schwaz and Innsbruck.

For years, one of Klangspuren's central projects, the summer course offered by the Ensemble Modern has blended seamlessly into a whole series of music education projects of 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 Mark Andre – Klangspuren attracts not only the local Tyrolean population, but also a great many international concert-goers.

What makes the IEMA '21 even more attractive is a special project that this year ventures into the sphere of musical theatre. *Tragödia – Der unsichtbare Raum* (Tragedy: The Invisible Room) by the prominent Stuttgart-based composer Adriana Hölszky is a roughly 60-minute-long, multi-genre-spanning, so-called 'instrumental musical theatre', which manages, without the use of vocals and actors, to develop dramatic components through the power of music and spatial electronics alone. In addition, like every year, participants will also rehearse contemporary chamber music – including many pieces by young female composers – with the active support of Klangspuren's Composer in Residence Adriana Hölszky, who will be present for the entire duration of the course, as well as Johannes Kalitzke, who will also be conducting the performance of *Tragödia*.

As in 2019, we will again be offering an improvisation workshop, which is open to all participants. 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 internationally distinguished as his predecessor Zeena Parkins. Despite the pandemic, in 2021 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.



@Joel Micah Miller

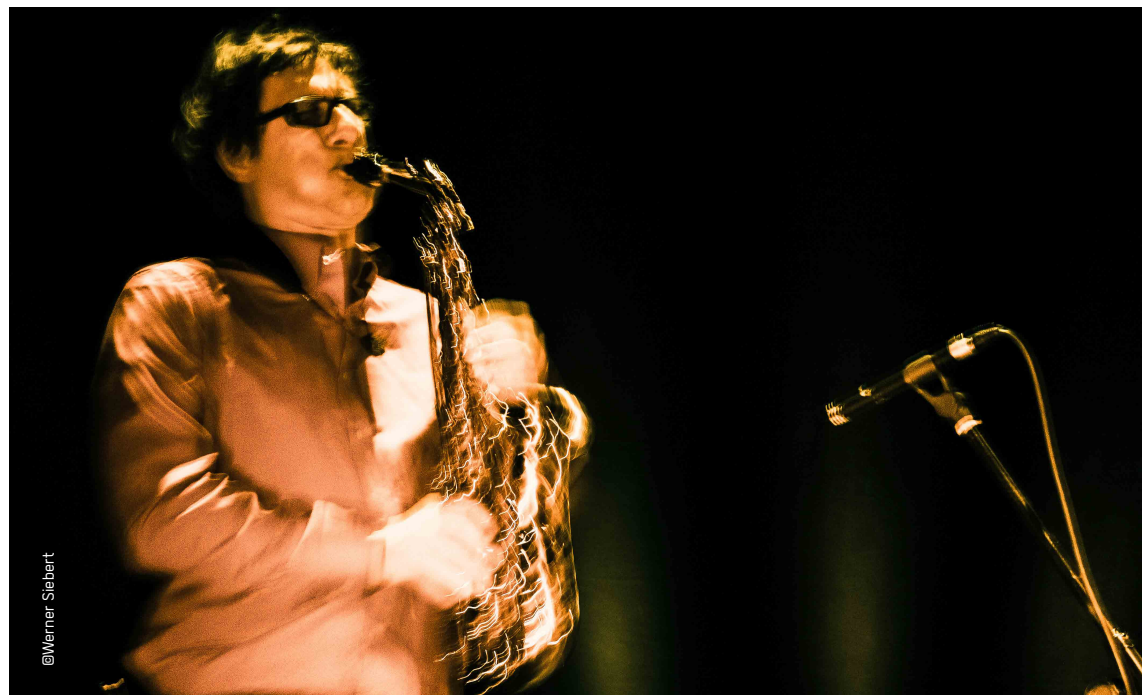
ADRIANA HÖLSZKY COMPOSER IN RESIDENCE

When one thinks of the Romanian-German composer Adriana Hölszky (*1953), 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 narrated in a grotesque Grand Guignol style, which is even 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 symbolizes the screens.

Even in Hölszky's non-stage works this sense of the spatial and three-dimensional comes out in many of her vocal works, for example in *Gemälde eines Erschlagenen* (Painting of a Man Beaten to Death), a homage to the poet Jakob Michael Reinhold Lenz, 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.

Many of Hölszky's chamber music works also possess an intrinsic theatrical aspect, perhaps most pronounced in her *Tragödie – Der unsichtbare Raum* (Tragedy: The Invisible Room), 1996/97, in which the composer transcends the genre boundaries: because the work is an 'instrumental musical theatre' without actors or singers, which nevertheless conjures up theatrical images in the audience's heads. Hölszky will be a great asset to IEMA in 2021, 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.



@Werner Siebert



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, 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 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. As partner of the Ulysses Network, the IEMA is able to offer international cooperation projects to the students.

For the 18th 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 the renowned composer Adriana Hölszky and clarinetist/saxophonist Frank Gratkowski as Artists 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

www.facebook.com/InternationaleEMAkademie

www.twitter.com/iema_frankfurt

www.instagram.com/iema_frankfurt

PROGRAMME – INSTRUMENTS

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

Instructors of the International Ensemble Modern Academy at the Klangspuren festival 2021:
Johannes Kalitzke (conducting), Johannes Schwarz (woodwind section), Uwe Dierksen (brass section), Hermann Kretzschmar (piano), Rumi Ogawa (percussion), Megumi Kasakawa (high strings), Michael Maria Kasper (low strings).

COURSE STRUCTURE

This year, the Academy's closing concert will focus on a single work of about one hour's duration: *Tragödia – Der unsichtbare Raum* by Adriana Hölszky, conducted by Johannes Kalitzke. In keeping with this, the course will have a twofold emphasis: While one group will work predominantly (but not exclusively!) on *Tragödia*, the other group will rehearse chamber music repertoire and conducted literature for smaller ensembles. Furthermore, all participants are expected to also take part in the improvisation course. ALL material covered in the courses will be performed at four public concerts! The allocation of the course participants and the assignment of works will be determined by the Ensemble Modern jury once all applications have been submitted.

The International Ensemble Modern Academy at Klangspuren 2021 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 all course participants. 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.“

SCHEDULE

- 02 Sept Day of arrival; first meeting at 5:00 p.m. in the Haus der Musik Innsbruck, Universitätsstraße 1, 6020 Innsbruck, Austria. (Compulsory attendance!)
7:00 p.m. start of the rehearsals.
- 03 Sept 11:00 a.m., Haus der Musik Innsbruck, official opening of the International Ensemble Modern Academy (IEMA) at the Klangspuren festival.
Before and after the opening chamber & ensemble music rehearsals.
7:30 p.m., Haus der Musik Innsbruck, improv talk with Frank Gratkowski (compulsory attendance).
- 04–06 Sept Chamber & ensemble music rehearsals, section rehearsals of *Tragödia*, improvisation classes, master classes, lectures and round tables at the Haus der Musik Innsbruck.

- 07 Sept Chamber & ensemble music rehearsals, and improvisation classes until 6:00 p.m. at the Haus der Musik Innsbruck.
7:00 p.m., Haus der Musik Innsbruck, start of ensemble rehearsals for Adriana Hölszky's *Tragödia* with Johannes Kalitzke (*Tragödia* group).
- 08-11 Sept *Tragödia* rehearsals, chamber & ensemble music rehearsals (partially parallel), and improvisation course (all) at the Haus der Musik Innsbruck.
- 09 Sept 7:00 p.m., Schwaz, Museum der Völker, St. Martin 16, 6130 Schwaz,
Concert and talk with Adriana Hölszky.
9:00 p.m., Schwaz, venue tba, Concert of the IEMA improvisers & Frank Gratkowski.
- 10 Sept 7:30 p.m., SZentrum, Silbersaal, Andreas-Hofer-Str. 10, 6130 Schwaz,
Klangspuren festival opening concert.
- 11 Sept 4:00 p.m., Haus der Musik Innsbruck, Wandelkonzert (Proms, all).
- 12 Sept 8:00 p.m., Concert with Hölszky's *Tragödia* in the Haus der Musik Innsbruck;
(*Tragödia* group).
- 13 Sept End of the academy and departure.

INSTRUMENTAL MUSICAL THEATRE

(Programme of the Academy Concert on
12 September)

ADRIANA HÖLSZKY: *Tragödia – Der unsichtbare Raum* (1996/97), 60'
1(picc, afl, bfl)-1-1(b-cl, es-cl, bcl, cbcl)-0 / 0-1-2-1/
pf(cel)-hpd-gtr-hp-acc-2perc / 1-1-1-1

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

ADRIANA HÖLSZKY: *Hängebrücken* – string quartet for Schubert (1989-90), 16'
2 violins, viola, violoncello

EUNSUNG KIM: *re* – for string trio (2015), 7'
violin, viola, violoncello

CHAMBER & ENSEMBLE MUSIC

(Programme of the Academy Concerts on
09 & 11 September)

RÉGIS CAMPO: *Les Villes-Lumières* (1994), 6'
horn, trumpet, trombone

HANNAH HANBIEL CHOI: *Any Sign* – for bassoon and string quartet (2017), 6'
bassoon, 2 violins, viola, violoncello

KEIKO HARADA: *After the Winter...*
for clarinet, viola & piano (1996), 10'

ADRIANA HÖLSZKY: *A due* – wave study for two clarinets in E flat (1993), 6'

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

GEORGIA KOUVARA: *I dreamed a dream that wasn't mine* for ensemble (2016), 7'
flute, bass clarinet, bassoon, violin, viola,
violoncello

MYUNGHOON PARK: *jam* – for ensemble (2010-11/2013), 10'
horn, trumpet, tenor trombone, piano, percussion,
violin, viola, violoncello

NINA ŠENK: *Augenblicke* for wind quartet (2009), 9'
flute, oboe, clarinet, bassoon, horn

NINA ŠENK: *Baca II* for ensemble (2019), 9'
flute, oboe, clarinet, bassoon, horn, violin, viola,
violoncello, double bass

JOJI YUASA: *A Winter Day* – Homage to Bashō (1981), 8'
flute, clarinet, piano, harp, percussion

CALL FOR APPLICATIONS 2021

The call for applications is aimed at young musicians of all nations 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 Klangspuren '21 *Transitions*, the masterful Romanian-German composer Adriana Hölszky will rehearse a selection of remarkable contemporary compositions, among them her 'instrumental musical theatre' *Tragödie*, in collaboration with the tutors of the Ensemble Modern and the conductor Johannes Kalitzke. These works will be performed in four concerts during the festival (more details above). In addition to the regular master classes the academy offers an improvisation course with German clarinetist and saxophonist Frank Gratkowski.

HOW TO APPLY

All applicants must apply through the Klangspuren International Ensemble Modern Academy online system by 26 April 2021.

www.klangspuren.at/education/academy/application-form

APPLICATION COMPONENTS

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

The submission deadline is 26 April 2021. 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 by e-mail.

It is to be expected that at the time of the announcement of the course participants the current entry and quarantine regulations according to official and country-specific guidelines will still be valid and will therefore need to be taken into account in the decision of course participation.

A detailed timetable and the list of participants will be published at the end 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, TYROL

www.klangspuren.at/education/academy

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, Universitätsstraße 1, 6020 Innsbruck, www.haus-der-musik-innsbruck.at/

TRAVEL ARRANGEMENTS

The responsibility for arriving on time on 2 September and for arranging departure lies solely with the participant. Due to the corona pandemic IEMA participants are obliged to comply with all legal statutory regulations and requirements on their own and to inform themselves especially about travel conditions and quarantine obligations that cannot be covered by the organizers. Furthermore, all participants must observe any additional requirements and corona prevention concepts at the venues, especially at Haus der Musik Innsbruck. More information and travel tips for arrangements will be made available to accepted participants on the Klangspuren International Ensemble Modern Academy online platform.

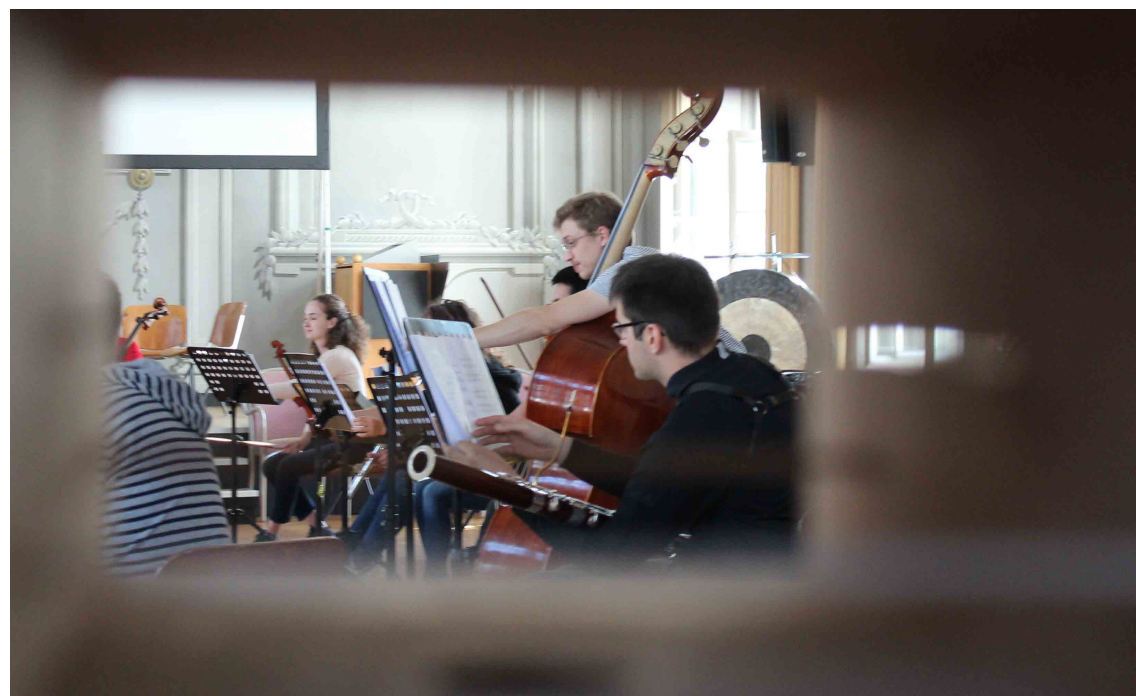
COSTS

€ 420 (including: bed & breakfast, participation fees, transfers and meals on concert days).

Should the IEMA have to be cancelled by the end of August due to the pandemic, any Academy fees already paid will be refunded to participants.

FESTIVAL CONCERTS

Academy participants receive free admission to all festival concerts, except the opening concert, if it is sold out. (In June you will find the detailed festival programme here: www.klangspuren.at).





Klangspuren Schwaz


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dazdesign.at



Internationale
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