

DARMSTÄDTER FERIENKURSE 2018

14. — 28. Juli 2018

OPEN SPACE

Mon, Jul 16	13.00 – 14.00 OS 5	<i>FREE IMPROV – ALL WELCOME!</i> <i>Organizer: Jack Adler-McKean (et al.)</i>
		Bring your music making devices! Maximum 8 performers at any one time, first-come first-serve but be sympathetic to those waiting to play!
	14.00 – 15.00 OS Showcase	<i>Glossomanie for double bell trumpet</i> <i>Organizers: Marco Blaauw & Julien Jamet</i>
	14.15 – 15.00 OS 5	<i>geen idee</i> <i>Organizer: Yung-Tuan Ku</i>
		live electronics + percussion improv (Yung-Tuan Ku & Ted Moore)
	16.30 – 17.00 OS 5	<i>113 Composers Collective: Binary Canary</i> <i>Organizers: 113 Composers Collective</i>
		Avant-Improv for saxophone and laptop Featuring Ted Moore and Kyle Hutchins
Tue, Jul 17	13.00 – 14.00	<i>FREE IMPROV – ALL WELCOME</i> <i>Organizer: Jack Adler-McKean (et al.)</i>
	16.00 – 17.00 OS Showcase	<i>113 Composers Collective: Album Release Preview Performance</i> <i>Organizer: 113 Composers Collective</i>
		Violin duos by Michael Duffy, Sam Krahn, Tiffany M. Skidmore, and Adam Zahller
	17.00 – 18.00 OS Showcase	<i>Electronic Manipulation/Reconstruction for guitar</i> <i>Organizer: Sean Rogan</i>
		Collection of audio works and live performance exploring the manipulation and reconstruction of the guitar.
	17.00 – 18.00 OS 5	<i>TAK</i> <i>Organizer: TAK ensemble</i>
		4/5ths of TAK play small chamber pieces by Tyshawn Sorey, Kate Soper, and Ashkan Behzadi.
Wed, Jul 18	11.00 – 12.00 OS 4	<i>NO Medici – Workshop Anna Walton</i> <i>Organizer: Ine Vanoeveren</i>
		2018 is the year for change! Not from big institutions, worldly leaders or powerful foundations. No. From the people themselves. Bottom-up. Peer to peer. As Oprah Winfrey just stated in the light of the #metoo movement: "A new day is on the horizon!" This is why I want to present the 'No Medici'-project. For too long, (ambiguous) foundations have dictated the new music scene. While some of them have good intentions, others turned out to only support a certain 'category' of the new music field: mostly men, mostly white. While visiting many, highly qualified composition departments all over the world, it struck me that the presence of specialized and enthusiastic performers is often lacking. Composing becomes a more abstract phenomenon and often very talented composers miss out on opportunities, because they don't have regular collaborators by their side. Well-established ensembles, companies or orchestras commission people based on references and/or portfolio, but in order to assemble such a portfolio,

	<p>opportunities need to come up first.</p> <p>This project is: no money involved, no foundation involved, no agenda involved, no Medici's involved. Just musicians going back to the basics of our profession: creating art together.</p> <p>There will be 5 public workshops and a final concert in Open Space.</p> <p>Featuring composers are: Anna Walton, Eveline Vervliet, Tatiana Gerasimenok, Jacques Zafra and Johnathon Win.</p> <p>Panel: Viola Yip, Celeste Oram, Nigel McBride, Brian Griffeth-Loeb, Marcelo Lazcano and Jason Eckardt</p>
12.00 – 13.00 OS Showcase	<p><i>Free Improvisation – Open to All</i> Organizer: Jack Adler-McKean</p>
13.00 – 14.00 OS 5	<p><i>Oxygen and Reality</i> Organizer: Laura Cocks</p> <p>Flute + other things in pieces by Bethany Younge, Natacha Diels, Joan Arnau Pàmies, and Dmitri Kourliandski.</p> <p>PROGRAM: Dmitri Kourliandski: FL [Falsa Lectio] #2 Bethany Younge: Oxygen and Reality * Joan Arnau Pàmies: Produktionsmittel I Natacha Diels: I dance in the morning until the sun finds me missing * * European premiere</p>
14.00 – 15.00 OS 4	<p><i>Temporality of the Impossible: Sounding Gesticulation</i> Organizer: Dejana Sekulic</p> <p>Temporality of the Impossible: Sounding Gesticulation is dedicated to solo violin pieces exploring movement, physical gesture and decoupling as base for musical material and dealing with various degrees of extreme and complex in performance, that spatially and temporally test perception of hearing and listening. This Performance+Talk Session will feature pieces by Aaron Cassidy, Samuel Cedillo and Dmitri Kourliandski.</p> <p>Performance+Talk Sessions are part of "Temporality of the Impossible: contemporary violin music, aesthetics, technique and performance", a research that started out of personal curiosity and exploration of limits, and grew into a PhD research now taking place at the CeReNeM and HuCPeR, at the University of Huddersfield (UK).</p> <p>More about Temporality of the Impossible: http://temporalityoftheimpossible.com More about Dejana: http://dejanasekulic.com/ http://dejanasekulic.com/artisticportfolio.html</p>
14.00 – 15.00 OS Showcase	<p><i>Transmogrifications for Solo Contrabass</i> Organizer: Kyle Motl</p> <p>Recent music for solo contrabass by Kyle Motl and Caroline Louise Miller. Works that explore the contrabass' sonic potentials, revealing the extremities of technique, timbre, and dynamic envelope. Kyle Motl: contrabass!</p>
14.30 – 15.30 OS 5	<p><i>Music for Saxophones and Implanted Electronics – Performance and Feedback</i> Organizer: Chi Him Chik</p> <p>Three works composed with the use of Implanted Electronics with different approaches.</p> <p>Implanted electronics is a way to modify electronic sounds, by putting a speaker into the saxophone and using the body and different key openings of the instrument to manipulate the electronics sounds.</p>

		<p>Works: Pilgrimage by Ying-Ting Lin (Influences of Chinese Folk Music and Recorded Sounds, and incorporate between Implanted electronics and tape) The Nature of Shadows by Daniel Fawcett (Fixed Media on Implanted electronics and RGB Lights) Into the SOUND by Chi Him Chik (Free improvisation on Implanted Electronics) Discussions with feedback for future development of this device would be appreciated after the performance!</p>
	15.00 – 18.00 OS 1	<p><i>Open Mic – Harp</i> Organizer: <i>Gunnhildur Einarsdottir</i></p> <p>Come to Open Mic with a composition for harp, an idea or a question and the harpists of the Harp Studio will do their best to sightread your pieces and discuss and try out your ideas. Everyone is welcome also just to listen and get inspired.</p>
	15.05 – 15.55 OS 4	<p><i>Christopher Fox : Catalogue Irraisoné</i> Organizer: <i>Elizabeth Hilliard</i></p> <p>This 12 movement work for solo voice was written as part of his installation Everything You Need to Know. I gave the first solo performance of the complete work in the standalone version in 2013 and have performed it many times since. It is a real fun work, with a mixture of many languages yet none, of speaking, singing, laughing, whispering, shouting, crying, sense nonsense and of course a MEGAPHONE.</p>
	16.00 – 17.00 OS Showcase	<p><i>113 Composers Collective: Chamber Music</i> Organizer: <i>113 Composers Collective</i></p> <p>Work by Joey Crane, Joshua Musikantow, Tiffany M. Skidmore, and Jeremy Wagner</p>
Thu, Jul 19	12.00 – 13.00 OS 5	<p><i>Performance methods in music/dance electroacoustic collaboration</i> Organizer: <i>Scott Rubin</i></p> <p>This Open Space will propose methods for interdisciplinary collaboration between music and dance with a focus on improvisation. How can we create analogue and digital relationships between movement and sound that are compelling and sustainable for performance? How can we guide the psychological mindsets of the performers to be simultaneously unified and subversive? How can these relationships be deepened and recontextualized with motion sensors and live electronics? This Open Space will feature performances and a presentation/discussion with dancers Constance Diard and Enzo Pauchet with musicians Scott Rubin and Jack Adler-Mckean.</p>
	13.00 – 14.00 OS Showcase	<p><i>Weston Olencki/Jennifer Walshe DUO; tunnels (Weston Olencki, Madison Greenstone, Carlos Cordeiro)</i> Organizer: <i>Weston Olencki</i></p> <p>Two sets of improvised music. Come for the noise, stay for the drone noise. Weston Olencki – modular synthesizer; Jennifer Walshe – voice tunnels (Madison Greenstone & Carlos Cordeiro, contrabass clarinets; Weston Olencki, modular synthesizer)</p>
	13.00 – 14.00 OS 5	<p><i>Free Improv Jam</i> Organizer: <i>Marina Kifferstein</i></p> <p>Free improv jam – all are welcome!</p>
	13.30 – 14.30	<p><i>About Japanese Oboe HICHIRIKI</i></p>

OS 3	<p><i>Organizer: Yukari Misawa</i></p> <p>Hichiriki is most loud double reed instrument, but it's small. I want some composers to interest writing new pieces.</p>
14.00 – 15.00 OS Stage	<p><i>113 Composers Collective: Duo Gelland</i> <i>Organizers: 113 Composers Collective</i></p> <p>Violin duos by James Dillon and Hans-Joachim Hespos Featuring Martin and Cecilia Gelland</p>
15.00 – 17.00 OS Stage	<p><i>Define me a Salad – Definiere mir Salat – הגדר לי סלט</i> <i>Organizer: Guy Ben-Tov</i></p> <p>We will be making different salads together while debating the definition of this elusive concept. The goal is to have a shared experience in order to get a better understanding of the concept of what a Salad actually is.</p>
15.00 – 15.45 OS Showcase	<p><i>4 + 1</i> <i>Organizer: Quartetto Maurice</i></p> <p>String Quartet + Electronics, music by Fausto Romitelli, Mauro Lanza, Luca Morino</p>
15.00 – 16.00 OS 2	<p><i>we are voices</i> <i>Organizer: Liam Hockley</i></p> <p>Duo 1010 (Stephanie Bell, flute/voice/objects; and Liam Hockley, clarinet/voice/objects) perform "we are voices" for 2 singing, playing, and speaking performers (2013) by Wandelweiser composer Antoine Beuger. Part of a larger duo project exploring the work of the Wandelweiser group. (Possible post-performance discussion with the audience.)</p>
15.00 – 15.45 OS 5	<p><i>Clap Clap Clap! Audiovisual Performance</i> <i>Organizer: Andreas Eduardo Frank - Elisabeth Klinck</i></p> <p>Darmstadt Friends! Tomorrow 15:00 we do an Openspace Performance! If you want to see Elisabeth Klinck and me sweating, existentially clapping the shit out of ourselves, don't miss that performance tomorrow, Thursday 15:00 – Openspace 5 – Lichtenbergschule!! Clap Clap Clap! is a performative, audiovisual work on the act of clapping or further said applause, exploring the act itself through rough, compressed repetition. Andreas Eduardo Frank – Elisabeth Klinck</p>
15.30 – 16.30 OS 3	<p><i>mit Seinem Jüngern</i> <i>Organizer: Benjamin Anderson</i></p> <p>This will a workshop of mit Seinem Jüngern in preparation for an open space on Monday. Critique and suggestions welcomed.</p>
16.30 – 17.00 OS 4 + OS 5	<p><i>Nothing to say?</i> <i>Organizer: Isabel Mundry</i></p> <p>Sketches from the workshop of Isabel Mundry</p>
17.00 – 18.00 OS Showcase	<p><i>wiki-piano.net</i> <i>Organizer: Alexander Schubert</i></p>

		<p>“Wiki-Piano.Net” is piece for piano and the internet community. It is composed by everyone. At every time. The composition is notated as an editable Wiki internet page and is subject to constant change and fluctuation. When visiting the website wiki-piano.net everybody can see the current state of the piece and make alterations. The website allows the visitor to place media content, comments, audio and picture in the piece as well as traditional score editing. The concert performances of the piece take the current state of the website as the score. Hence no performance will ever be the same. Through the editing process of the community new versions of the piece will constantly evolve.</p> <p>In the presentation Alexander Schubert will talk about the piece and explain the ideas behind it.</p> <p>Afterwards Zubin Kanga will perform the piece.</p> <p>This will reflect the current state of the score – so edit the score before you come to see your changes!</p>
Fri, Jul 20	10.00 – 10.45 OS 2	<p><i>dialogues (silences)</i> Organizer: Liam Hockley</p> <p>Clarinetist Liam Hockley performs Wandelweiser composer Antoine Beuger’s solo work “dialogues (silences)”.</p>
	10.15 – 11.00 OS Showcase	<p><i>Personal Gravity (Dejana Sekulić) + pre-composition II [piano-material]</i> (Michiko Saiki) Organizer: Contemporary Insights: Zachary Seely</p> <p>Performance & Introduction of 2 solo works by Zachary M Seely. Dejana Sekulić, violin & voice Michiko Saiki, prepared piano & voice</p>
	11.00 – 12.00 OS 4	<p><i>NO Medici – Workshop Eveline Vervliet</i> Organizer: Ine Vanoeveren</p> <p>2018 is the year for change! Not from big institutions, worldly leaders or powerful foundations. No. From the people themselves. Bottom-up. Peer to peer. As Oprah Winfrey just stated in the light of the #metoo movement: “A new day is on the horizon!” This is why I want to present the ‘No Medici’-project. For too long, (ambiguous) foundations have dictated the new music scene. While some of them have good intentions, others turned out to only support a certain ‘category’ of the new music field: mostly men, mostly white.</p> <p>While visiting many, highly qualified composition departments all over the world, it struck me that the presence of specialized and enthusiastic performers is often lacking. Composing becomes a more abstract phenomenon and often very talented composers miss out on opportunities, because they don’t have regular collaborators by their side. Well-established ensembles, companies or orchestras commission people based on references and/or portfolio, but in order to assemble such a portfolio, opportunities need to come up first.</p> <p>This project is: no money involved, no foundation involved, no agenda involved, no Medici’s involved. Just musicians going back to the basics of our profession: creating art together.</p> <p>There will be 5 public workshops and a final concert in Open Space. Featuring composers are: Anna Walton, Eveline Vervliet, Tatiana Gerasimenok, Jacques Zafra and Johnathon Win.</p> <p>Panel: Viola Yip, Celeste Oram, Nigel McBride, Brian Griffeath-Loeb, Marcelo Lazcano and Jason Eckardt</p>
	12.30 – 13.30 OS 4	<p><i>Nina sings into your body</i> Organizer: Nina Guo</p> <p>Nina Guo will sing into your body. It’ll feel great!</p>

<p>13.00 – 14.30 OS 5</p>	<p><i>Contemporary art scene in Iran + Tehran Contemporary Music Festival (TCMF)</i> <i>Organizer: Martyna Kosecka (Poland) & Idin Samimi Mofakham (Iran)</i></p> <p>We are going to talk about the contemporary music scene in Iran before and after the 1979 revolution + introduce Spectro Centre for New Music as an organization for international relationships for contemporary and experimental music in Iran + introduce Tehran Contemporary Music Festival (TCMF) the only international independent music festival with focus on the contemporary and experimental music. During the whole presentation, you are going to hear or see music by: Alireza Mashayekhi, Fuzieh Majd, Arshia Samsaminia, Martyna Kosecka, Idin Samimi Mofakham.</p>
<p>13.00 – 14.00 OS 3</p>	<p><i>Notational perspectives from Finnissy onwards (including world premiere from Eric Egan)</i> <i>Organizer: Jack Adler-McKean, Amy Bryce, Nigel McBride</i></p> <p>featuring Amy Bryce (flute), Nigel McBride (composer) and Jack Adler-McKean (tuba) premiering „of her Skin“ for solo tuba from Eric Egan</p>
<p>14.00 – 15.00 OS Stage</p>	<p><i>113 Composers Collective: Alexander Richards</i> <i>Organizer: 113 Composers Collective</i></p> <p>Solo saxophone work by Ermir Bejo, Alain Fourchette, Nicolaus Huber, and Zach Thomas</p>
<p>14.00 – 15.00 OS 1</p>	<p><i>MAQA VIOLIN</i> <i>Organizer: Graeme Jennings</i></p> <p>Graeme Jennings (Violin studio lecturer) presents – Maqa Violin by Australian/Israeli composer Yitzhak Yedid (World Premiere)</p>
<p>14.15 – 15.00 OS 3</p>	<p><i>Everything you wanted to know about the serpent (but were too afraid to ask)</i> <i>Organizer: Jack Adler-McKean, Nigel McBride</i></p> <p>Including performance of sketches of a new solo piece for serpent by Nigel McBride</p>
<p>14.30 – 15.30 OS Showcase</p>	<p><i>Weston Olencki + Jenna Lyle</i> <i>Organizer: Weston Olencki</i></p> <p>Jenna Lyle presents two pieces, one solo and one with trombonist Weston Olencki. Let them stop swaying; then there would be no wind–solo version – Jenna solo (weird motor fan pipes) ,Weston plays a Bb‘ – weston plays one long note with some videos and other stuff</p>
<p>15.00 – 16.00 OS 1</p>	<p><i>Mauricio Galeano plays guitar pieces by Klaus K. Hübler and Wieland Hoban</i> <i>Organizer: Wieland Hoban</i></p> <p>The Uruguayan guitarist Mauricio Galeano will perform two pieces, „Reißwerck“ by Klaus K. Hübler and „Knokler“ by Wieland Hoban. Afterwards, there will be a discussion and demonstration of some of the parametrically polyphonic guitar techniques used by the two composers</p>
<p>16.00 – 17.00 OS Satellite (Schader Forum)</p>	<p><i>Performer=nothing?</i> <i>Organizer: Frauke Aulbert, Gwen Rouger, Heloisa Amaral</i></p> <p>Frauke Aulbert, Gwen Rouger and Heloisa Amaral discuss different aspects of the role of the performer today.</p>

		While Gwen and Frauke focus on the artistry of musical performance and argue for a greater consideration for the performer's voice in musical creation, Heloisa Amaral discusses the role of the performer from an infrastructural viewpoint, discussing hierarchies, organization models and the sharing of responsibilities between the different actors of the musical field (performers, composers, organizers, funders etcetc.).
	16.00 – 17.00 OS Showcase	<i>Free Improv Jam</i> <i>Organizer: Marina Kifferstein</i> Free improv jam – all are welcome!
	16.10 – 16.40 OS Satellite (Schader Forum)	<i>proyecto ensamble, cómo se cura? (proyecto ensamble, how do you health it? – how is it cured?)</i> <i>Organizer: Pablo Behm</i> Short exposition about the Argentinean group settled in Cordoba. Some questions about the ways of producing, curating and controlling aesthetic decisions.
	17.00 – 19.00 OS Showcase	<i>ASMR Roleplay Playground and Workshop</i> <i>Organizer: Dakota Wayne</i> A workshop session for anyone interested in ASMR soundmaking practices. The focus will be on exploring the possibilities of ASMR aesthetic in combination with amplification and various everyday objects. For the purposes of learning and aural pleasure!
	17.00 – 19.00 OS 5	<i>Weston Olencki / Lester St. Louis / Nicola L. Hein / Dré Hočevar</i> <i>Organizer: Weston Olencki</i> Weston Olencki – trombone, Lester St. Louis – cello, Nicola L. Hein – guitar Dré Hočevar – drums
Sat, Jul 21	09.30 – 10.30 OS 4	<i>Morning Reviews</i> <i>Organizer: Heloisa Amaral</i> Seen interesting productions during the course? Anything special in them that you would like to discuss? Come to the morning reviews. For topic suggestions write to Heloisa at feedback@internationales-musikinstitut.de
	10.00 – 11.00 OS Showcase	<i>Free Improv Jam</i> <i>Organizer: Marina Kifferstein</i> Free improv jam – all are welcome!
	10.30 – 12.00 OS 3	<i>To be –or not to be– published</i> <i>Organizer: Maxime Barthélemy (Maison ONA)</i> Open discussion about scores and publishers. You are a performer, composer, engraver, publisher or score user ? Come share your experience. How you work, what you expect, who you choose, where you use and why you need scores. To be developed : • Score(s) • Writing • Media • Technology • Major / independent publishers or self-publication

	<ul style="list-style-type: none"> • Social and economical dynamic around scores <p>Organizer : Maxime Barthélemy Co-Director at Maison ONA (éditions)</p> <p>New music scores, including : Raphaël Cendo, Luc Ferrari, Pierre Henry, Ramon Lazkano, Bernard Parmegiani, Gérard Pesson, Pierre Schaeffer etc.</p> <p>www.maison-ona.com</p>
11.00 – 12.00 OS Showcase	<p><i>Nina Guo/Weston Olencki duo; Nicola Hein/Lester St. Louis/Weston Olencki/Nina Guo</i> <i>Organizer: Weston Olencki</i></p> <p>two sets of improvised music!</p>
12.00 – 13.00 OS 5	<p><i>Docu_Presence</i> <i>Organizer: Solomiya Moroz & Dejana Sekulic</i></p> <p>We will present a piece for violin, live electronics and video Artefacts of Presence composed for project Docu_Presence using archival material from Canadian Ukrainian folk archive.</p>
13.00 – 14.00 OS 4	<p><i>Calmo, Dolcissimo, Lontano</i> <i>Organizer: Ruben Mattia Santorsa</i></p> <p>Guitarist Ruben Mattia Santorsa performs a short, solo recital with four miniature for classical guitar pieces by G. Kurtág, C. Milliken, N. Harlafti (WP), S. Sciarrino. A short discussion session with the audience will follow. This performance is supported in part by a grant from the Harry N. and Ruth F. Wyatt Fund for the Assistance of Student Composers.</p>
13.00 – 14.00 OS Showcase	<p><i>“Entre-deux”, new Théâtre Musical for Harp</i> <i>Organizer: Mathilde Bernard</i></p> <p>Presentation of a solo théâtre musical show with Mathilde Bernard as a performer and composer. With texts, music and movements with the harp. A new and personal way to play the harp.</p>
13.30 – 16.00 OS 5	<p><i>Adorno – Zwischen Metaphysik und Gesellschaftskritik</i> <i>Organizer: Patrick Frank and guests</i></p> <p>Adorno schwankt zwischen Metaphysik und Gesellschaftskritik: „Weil die Kunstwerke Schichten der Erfahrung registrieren und objektivieren, die zwar dem Verhältnis zur Realität zugrunde liegen, in ihm aber stets dinghaft verdeckelt sind, ist die ästhetische Erfahrung triftig als gesellschaftliche wie als metaphysische.“ Gelten Adornos grundlegende Analysen zur Ästhetik, insbesondere seine Metaphysik, auch heute noch? Nach einer kurzen Einführung zu Adornos Ästhetischer Theorie wollen wir Pro und Contra's im Diskurs offenlegen. Inputvortrag von Tobias Schick: Kunst als Kritik und Utopie – Variationen über Theodor W. Adorno Diskussion mit Prof. Enno Rudolph, Patrick Frank, Tobias Schick, Johannes Kreidler, Stefan Fricke, Yana Prinsloo</p>
14.00 – 15.30 OS 1	<p><i>How to put meanings to silence: John Cage and his four editions of 4'33”</i> <i>Organizer: Saori Kanemaki</i></p> <p>Silence is significant: It can be real but imaginary, harmonious collective but</p>

	<p>single-handed, meditative but active. It seems differently depending on each situation. However, silence itself has no meaning. How can we put meanings to silence?</p> <p>John Cage's 4'33" has been reworked by the composer himself between 1952 to 1962 and his involvement with musical silence has resulted in four editions: "Proportional Notation", "Calligraphic Tacet", "Manuscript" and 0'00" with the subtitle 4'33". These four seem totally different – notated in four various ways. While the most known version "Calligraphic Tacet" is composed with an instruction and the musical term tacet, the "Manuscript" was written in a typical five-line staff and in the version "Proportional Notation" you see lines and empty space on six pages. The last version 0'00", which is actually not silent music, is consisted of text as "Calligraphic Tacet", but still intending the association with the silence piece.</p> <p>My paper will show how meanings of silence change in differing interfaces of musical notations. According to the theory of the German art historian Aby Warburg on migration of images, silence should be given meanings by images, which are based on musical notations. In fact, images of silence have already existed before Cage. It will be demonstrated, why his work has been compared with the third movement "In Futurum" of Fünf Pittoresken (1919) by the Dadaist Erwin Schulhoff and how the images of silence were developed by Cage.</p>
14.00 – 15.00 OS 3	<p><i>Fluid Control</i> Organizer: <i>wechselstrom (Christoph Theiler)</i></p> <p>Development of water based electronic elements, which are built into electric circuits to control parameters of of electronic sound and video tools. As a result of this research we constructed a controller whose main component is water. With this tool it is possible to control analog and software synthesizers / samplers as well as video software and all kind of electronic devices especially microcontroller based platforms like Arduino. Keywords: controller, computer interface, water, electronic music, video, mass inertia, fluid, potentiometer, switch, fader</p>
15.00 – 17.00 OS Showcase	<p><i>"In the spring we eat cucumbers"</i> Organizer: <i>Quartetto Maurice</i></p> <p>Quartetto Maurice + Alexander Chernyshkov</p>
17.00 – 18.00 OS 5	<p><i>Andre / Mason / Ronneau: New Music for Solo Tuba</i> Organizer: <i>Jack Adler-McKean</i></p> <p>Premieres of solo tuba music from Mark Andre, Christian Mason and Jesse Ronneau</p>
17.30 – 18.30 Bessunger Knabenschule, Halle	<p><i>Between Social Media and Computer Games</i> Organizer: <i>Barbara Lüneburg & Marko Ciciliani</i></p> <p>Composer and researcher Marko Ciciliani and violinist and researcher Barbara Lüneburg offer a view into their artistic research projects GAPPP and TransCoding. Slices of Life (2016/17) by Barbara Lüneburg and the Community of TransCoding What if? Kilgore" (2017/18) by Marko Ciciliani Marko Ciciliani monome/game pad www.ciciliani.com http://vimeo.com/channels/cicichannel Barbara Lüneburg violin/game pad www.barbara-lueneburg.com http://transcoding.info/english/book.html „GAPPP: Gamified Audiovisual Performance and Performance Practice“ is an arts-based research project conceived and run by composer, audiovisual artist and project leader Marko Ciciliani. Computer Games have become a</p>

	<p>fashionable area of research, which has been covered by many different fields of research in the humanities and in the arts. However, only to a comparatively small extent have computer game elements been explored in the realm of audiovisual composition and performance.</p> <p>Game-interaction – and the doubling of the player in the game in a virtual space – offer a large potential to create a liveness quality of a novel kind. This does not only concern the performer who is interacting with a responsive audiovisual system but can also engage an audience as “backseat-players”. This artistic research project therefore sets out to explore the combination of game strategies and performer interactions for its artistic potential beyond the mere imitation of computer games.</p> <p>Kilgore (2018) for two performers and a game system by Marko Ciciliani has been developed in the framework of GAPPP.</p> <p>Here, two performers interact via two instances of the same game; their actions mutually shape the other performer’s game. An extensive 3D landscape works at the same time as additional instrument and score in which the performers have to fulfill concrete tasks and goals.</p> <p>http://gapp.net</p> <p>Barbara Lüneburg developed Slices of Life (2016/17) in the framework of the artistic research project TransCoding-From ‚Highbrow Art‘ to Participatory Culture supported by the Austrian Science Fund as PEEK-Project AR 259-G21). The topic of the artwork is identity and the many facets identity can take on. Lüneburg investigated, if people can be encouraged via social media to contribute to a multimedia artwork and what this does to art, artist and contributors.</p> <p>Images, texts, and sounds samples for the show are to great parts contributions of TransCoding’s community who she and her team inspired to get creative for the project. Slices of Life had participants from Cuba, Spain, Canada, Croatia, USA, Austria, Philippines, Armenia, Russia, England, Poland, Bulgaria, New Zealand, Germany, Romania, France. Its contributors are: Louis Aguirre, Victor Barceló, Julien Charest, Gloria Guns, Anthony Green, Camilla Hoitenga, Olivia Kieffer, LIA, Feliz Anne Macahis, Katarina Michelitsch, Anahit Mughnetsyan, Alina Murzakhanova, Paul Norman, Heghine Ohanyan, Mikolaj Pociecha, Alexandra Radoulova, Hali Rey, Damian Stewart, Felix Christian Thiessen, Sabina Ulubeanu, Isabelle Vigier, Michael Wolters, Susanne Wosnitzka and students of the Karl Franzens University Graz and the University of Music and Performing Arts Graz.</p> <p>http://transcoding.info</p> <p>Both projects are funded by the Austrian Science Funds as projects PEEK AR 364-G24 and PEEK AR 259-G21 and are based at at the University of Music and Performing Arts in Graz/Austria.</p>
<p>17.45 – 18.50 OS Showcase</p>	<p><i>Dini Mueter Trio</i> <i>Organizer: Luis Homedes López</i></p> <p>Last few years have broken apart our perception of reality. Our physical identity mixes with our virtual avatars, creating multiple personas that we ourselves try to impersonate, forgetting about who we really are and caring more about who people think we are.</p> <p>...but it’s not like we give a f*ck anyway. You are all welcome to join us!</p> <p>– Program Dini Mueter Trio –</p> <p>Tatiana Timonina, flute Luis Homedes, saxophone Carlos E. López, piano</p> <p>– Bernhard Lang – Differenz/Wiederholung 1.2 – Alvin Lucier – Ever Present – Fernando Garnero – Ragtime/Avoidances – Alexander Khubeev – Carmina Urbana</p> <p>Extra Ball: -Matthias S. Krüger – a curtain for... Electronics: Jan Gubser</p>

	18.00 – 19.00 OS 5	<p><i>Workshop – works for voice and flute and voice and cello</i> <i>Organizer: Amber Evans</i></p> <p>A presentation of works by Soper, Birtwistle and Hansen</p>
	18.00 – 18.45 OS@Edith-Stein-Schule	<p><i>“Chi cerca non trova” (2018) Pili/Feuchter</i> <i>Organizer: Stanislas Pili</i></p> <p>Clarinets/Percussion Concert. „chi cerca non trova“ is a création commune by Johannes Feuchter, clarinets, and Stanislas Pili, percussion. In a succession of five soundscapes, the piece explores a variety of sounds as well as the blending of the various instruments. Also it seeks to question links between musical and chronometrical time.</p>
	18.15 – 19.00 OS 3	<p><i>Alice’s Tea Party</i> <i>Organizer: Jue Wang & Carlos Cordeiro</i></p> <p>Come hear Carlos recount his own mysterious journey through Lewis Carroll’s Alice, and see him turn into a puppet, animating himself to Jan Švankmajer’s film Alice! Performance and discussion about the collaborative work-in-progress Alice’s Tea Party, by Jue Wang with clarinetist Carlos Cordeiro on a video by Jan Švankmajer</p>
Sun, Jul 22	09.30 – 10.30 OS 4	<p><i>Morning Reviews</i> <i>Organizer: Heloisa Amaral</i></p> <p>Seen interesting productions during the course? Anything special in them that you would like to discuss? Come to the morning reviews. For topic suggestions write to Heloisa at feedback@internationales-musikinstitut.de</p>
	10.00 – 11.00 OS 1	<p><i>Free Improv Jam</i> <i>Organizer: Marina Kifferstein</i></p> <p>Free improv jam – all are welcome!</p>
	10.00 – 11.00 OS 5	<p><i>Hutchins/Olencki Duo</i> <i>Organizer: Kyle Hutchins and Weston Olencki</i></p> <p>Kyle Huchins and Weston Olencki play improv set</p>
	10.30 – 12.00 OS 3	<p><i>Electroacoustic music Scores and more</i> <i>Organizer: Maxime Barthélemy (Maison ONA)</i></p> <p>Open discussion about notation, representation and interpretation of electroacoustic music. #tapemusic #acousma #mixedmedia #liveelectronics Performers or composers, you feel concerned about the problematics ? Come share your experience. Will be presented the fist published « scores and more » of Pierre Henry, Luc Ferrari, Bernard Parmegiani, Pierre Schaeffer. Organizer : Maxime Barthélemy Co-Director at Maison ONA (éditions) www.maison-ona.com</p>
	11.00 – 12.00 OS Showcase	<p><i>Bodies as Technology: Viola Yip and Jenna Lyle</i> <i>Organizer: Viola Yip</i></p> <p>What does it mean to be a human in the age of technology? With the</p>

	<p>ubiquitous human-machine interactions in our lives, how might our bodies act as forms of technology that generate new knowledge? Composer-performers Jenna Lyle and Viola Yip like to reflect and rethink our relationships with technology and how might our bodies act as forms of sonic technology that generate new knowledge through our compositions.</p>
<p>11.15 – 11.55 OS 5</p>	<p><i>Music from Ireland</i> <i>Organizer: Elizabeth Hilliard</i></p> <p>Solo voice music by Jennifer Walshe, Gráinne Mulvey (with electronics) and David Bremner written for Elizabeth Hilliard</p>
<p>12.00 – 13.00 OS 4</p>	<p><i>Nina sings into your body</i> <i>Organizer: Nina Guo</i></p> <p>Nina Guo will sing into your body!! Vibrational, sensational body awareness!!!!</p>
<p>13.00 – 15.00 OS 4</p>	<p><i>NO Medici – Workshop Tatiana Gerasimenok</i> <i>Organizer: Ine Vanoeveren</i></p> <p>2018 is the year for change! Not from big institutions, worldly leaders or powerful foundations. No. From the people themselves. Bottom-up. Peer to peer. As Oprah Winfrey just stated in the light of the #metoo movement: “A new day is on the horizon!” This is why I want to present the ‘No Medici’-project. For too long, (ambiguous) foundations have dictated the new music scene. While some of them have good intentions, others turned out to only support a certain ‘category’ of the new music field: mostly men, mostly white. While visiting many, highly qualified composition departments all over the world, it struck me that the presence of specialized and enthusiastic performers is often lacking. Composing becomes a more abstract phenomenon and often very talented composers miss out on opportunities, because they don’t have regular collaborators by their side. Well-established ensembles, companies or orchestras commission people based on references and/or portfolio, but in order to assemble such a portfolio, opportunities need to come up first. This project is: no money involved, no foundation involved, no agenda involved, no Medici’s involved. Just musicians going back to the basics of our profession: creating art together. There will be 5 public workshops and a final concert in Open Space. Featuring composers are: Anna Walton, Eveline Vervliet, Tatiana Gerasimenok, Jacques Zafra and Johnathon Win. Panel: Viola Yip, Celeste Oram, Nigel McBride, Brian Griffeath-Loeb, Marcelo Lazcano and Jason Eckardt</p>
<p>13.00 – 14.00 OS 2</p>	<p><i>Collaboration’s influence on new works for clarinet</i> <i>Organizer: Liam Hockley</i></p> <p>Composer Ray Evanoff and clarinetist Liam Hockley present their collaboration through performances of three works and a discussion of associated topics. — Notables (2013/14) for piccolo and E-flat clarinet (with Stephanie Bell, piccolo) — Narratives (2014) for solo E-flat clarinet — Full (2016–) for solo bass clarinet</p>
<p>13.00 – 14.00 OS Showcase</p>	<p><i>Asher/Kifferstein and friends</i> <i>Organizer: Marina Kifferstein</i></p> <p>Leah Asher and Marina Kifferstein, violins, present music by Asher, Kifferstein, and Harðarson, with special guests Ane Marthe Sørlien Holen,</p>

		percussion, and Jack Adler-McKean, tuba
	14.00 – 15.00 OS 1	<i>Workshop – compositions by Alex Held</i> <i>Organizer: Amber Evans</i> A workshop of pieces for soprano and double bass and solo trumpet by Alex Held
	15.00 – 16.00 OS Showcase	<i>Draw on the Walls</i> <i>Organizer: The RokBook Collective</i> The RokBook Collective are a trio of composer-performers. On Sunday, we invite you to visit our open space and create a collaborative open-score by drawing all over the walls (that we have covered with paper). There will be pencils, erasers and very few rules! Whatever you guys come up with, we will then play for you!
Mon, Jul 23	09.30 – 10.30 OS 4	<i>Morning Reviews</i> <i>Organizer: Heloisa Amaral</i> Seen interesting productions during the course? Anything special in them that you would like to discuss? Come to the morning reviews. For topic suggestions write to Heloisa at feedback@internationales-musikinstitut.de
	09.30 – 10.30 OS 3	<i>x-rave</i> <i>Organizer: Mike Schmid</i> morning workout dancing away please bring comfortable clothes – be sporty
	10.30 – 11.30 OS 2	<i>Polaroid Music</i> <i>Organizer: Vladimir Guicheff Bogacz</i> The idea is to make a music which will be composed by me in „real-time“ for the musicians that came and want to participate. This could be an opportunity to get really in the compositional process, and to tryout materials, process and methods in immediately. Every musician who wants to play, as well as people who just want to hear are very welcome!
	11.00 – 12.00 OS 5	<i>Free Improv Jam</i> <i>Organizer: Marina Kifferstein</i> Free improv jam – all are welcome!
	11.00 – 12.00 OS 3	<i>Materiality of Sound in the music of Jarkko Hartikainen</i> <i>Organizer: Jarkko Hartikainen</i> Presenting doctoral project (University of the Arts Helsinki) delving in the materiality, embodiment and corporeality of sound in composition. Talking about and listening to recent compositions, such as ‚Habitus‘ (2017) for orchestra, and ‚(seepings)‘ (2017) for ensemble and sampler.
	11.00 – 12.00 OS Showcase	<i>Théâtre Musical I</i> <i>Organizer: Maria Fernanda Rodriguez</i> CAGE „Song book“ #31 REASON Live every minute

<p>12.00 – 13.00 OS 5</p>	<p><i>Nicola L. Hein – The Oxymothastic Objectar</i> <i>Organizer: Viola Yip</i></p> <p>The Oxymothastic Objectar – the guitar as a tool of reflection about the question of a skeptic music, a skeptic form of improvisation. The imagined form of skepsis is one that has to be understood in terms of Gadamer's dialogue rather than Deleuze's body without organs, which would resolve music altogether. It is a self inquiring dialog of musical voices, which enjoy the practise of mutual undermining. Skepsis takes on many different forms, sometimes it is hard, sometimes it is soft, sometimes it is sudden etc. The question of a skeptical improvisation has to be understood as a non-concludable endeavour: Music as self-accomplishing skepticism.</p>
<p>13.00 – 14.00 OS 3</p>	<p><i>Temporality of the Impossible: VIOLIN+</i> <i>Organizer: Dejana Sekulic</i></p> <p>Temporality of the Impossible: VIOLIN+ explores some of the curious, exciting, peculiar and adventurous music, and wondrous sonar worlds of pieces for prepared violin and bow. This performance+talk session will feature pieces by Wojtek Blecharz, Clara Iannotta, Keeril Makan and Robert Wannamaker.</p> <p>Performance+Talk Sessions are part of "Temporality of the Impossible: contemporary violin music, aesthetics, technique and performance", a research that started out of personal curiosity and exploration of limits, and grew into a PhD research now taking place at the CeReNeM and HuCPeR, at the University of Huddersfield (UK).</p> <p>More about Temporality of the Impossible: http://temporalityoftheimpossible.com More about Dejana: http://dejanasekulic.com http://dejanasekulic.com/artisticportfolio.html</p>
<p>13.00 – 14.00 OS 2</p>	<p><i>soprano+double bass music</i> <i>Organizer: Nina Guo</i></p> <p>This is about the commissioning and research work being done by Departure Duo, a soprano+double bass duo of Nina Guo and Eddie Kass, as they work towards 30 hours of repertoire by 2030.</p>
<p>14.00 – 15.00 OS 4</p>	<p><i>113 Composers Collective: Jeffery Kyle Hutchins</i> <i>Organizer: 113 Composers Collective</i></p> <p>Solo voice work by Joey Crane, Chaya Czernowin, and Kurt Schwitters</p>
<p>14.00 – 15.00 OS 3</p>	<p><i>Trombone and Violin with Ben and Graeme</i> <i>Organizer: Graeme Jennings</i></p> <p>Graeme Jennings and Ben Anderson present works by Jacob Abela, Dai Fujikura, James Gardiner, Tim O'Dwyer, Yitzhak Yedid</p>
<p>15.00 – 16.00 OS 5</p>	<p><i>#dramaqueen</i> <i>Organizer: Ine Vanoeveren</i></p> <p>#dramaqueen is a new solo show, based on the concept of the 'monodrama': Monodrama: a drama acted or designed to be acted by a single person. A number of plays by Samuel Beckett are monodramas. The term may also refer to a dramatic representation of what passes in an individual mind, as well as to a musical drama for a solo performer. – Britannica encyclopedia New York-based composer Jason Eckardt wrote a very challenging and exciting monodrama, The Silenced, for Claire Chase's Density-project in 2015: The Silenced is a meditation on those who are muted, by force or by political, economic, or social circumstances, yet still struggle to be heard. While</p>

	<p>composing the work, I was concerned with the ideas of trauma and self expression during and after an emotionally damaging experience. This is manifested musically by gagged, stifled sounds that are perpetually in transition towards a clearer articulation that is never fully reached. Significantly, it is the flute, not the voice, that comes closest to realizing a kind of expressive “purity,” free of the noise and interference that typify so much of multilayered sound strata in the piece. – Jason Eckardt</p> <p>Inspired by his embodied, interdisciplinary and politically engaged way of writing, I commissioned Iranian composer Anahita Abbasi to write a 30'-long monodrama to join Jason's work, based on the physical struggle and limitations caused by endometriosis, an under-researched female, hormonal disease.</p> <p>The title not only refers to the dramatic element of the genre – monodrama – but also towards the prejudices towards female-related diseases and conditions. Endometriosis is a painful disfunction of the hormonal system, where the endometrium appears outside of the uterus. This causes severe pain, energy loss and fertility problems, amongst other side effects. Endometriosis is incurable – patients are no #dramaqueens!</p> <p>Composer Anahita Abbasi cannot attend her own premiere because of this administration's decision to install a travel ban for 6 countries, including people with the Iranian nationality. This is an outrage!</p> <p>Program: The Silenced: a monodrama for flutist (2015) by Jason Eckardt STIMULUS for flute and electronics (2018) by Anahita Abbasi Light design and electronics: Viola Yip</p>
15.00 – 16.00 OS 3	<p><i>Pieces for soprano and violin</i> Organizer: Amber Evans</p> <p>Works for soprano and violin by Kurtag, Saariaho and Soper Soprano: Amber Evans Violin: Lena Vidulich</p>
15.00 – 16.00 OS 4	<p><i>Voice Map – why I analyse Julia Mihály's voice and why you should too</i> Organizer: Miika Hyytiäinen</p> <p>Voice Map helps the singers and composers communicate with each other. In this discussion and demos Hyytiäinen explains how he worked with Julia Mihály for her saturday concert [TRIGGER ME] http://internationales-musikinstitut.de/en/ferienkurse/festival/programm/trigger-me</p>
15.00 – 16.30 OS 1	<p><i>New History of the Trumpet</i> Organizer: Marco Blaauw</p>
16.00 – 17.00 OS Showcase	<p><i>Daverson Harðarson: premieres for tuba and electronics</i> Organizer: Jack Adler-McKean</p> <p>Premieres for tuba and live electronics from Haukur þór Harðarson and Steven Daverson</p>
16.30 – 18.10 OS 3	<p><i>Yours Mine: explore individuality and co-composing possibility</i> Organizer: I-ly Cheng</p> <p>https://www.yourmine.org/ A composer's individuality is reflected in his/her composition/ A performer's individuality is reflected in his/her interpretation. “Yours Mine” is a project that explores a cross-cultural collaboration process between a composer and the performers. How do we cultivate cultural awareness in a creative process? How do we break from the traditional composer/performer roles allowed for open dialogues in a collaborative process?</p>

		<p>In the project, the performers will take part in the process of composing by choosing the various musical materials in a questionnaire given by the composer. As each person comes with different life experiences, cultural backgrounds, preferences to different sounds, the outcomes of each composition will be unique.</p> <p>In part one of the piece, the performer will take a quiz that will determined the musical content. The form of the piece will be controlled by the composer but the performer will be asked to think about the meaning of chosen materials drawing from his or her own experiences.</p> <p>There are three layers: instrument, voice, and tape. The instrument is opened to the interpretation of the performer. The voice part involves two languages: my native language Mandarin and performer's native language. The electronics part is a series of sound examples based on the questions in the questionnaire. The performer will be asked to provide recordings of each sound example and they will be played at the same time during the recording or the performance.</p>
	17.00 – 18.00 OS 5	<p><i>The Use of the Highland Bagpipe in Contemporary Music</i> Organizer: Cedric Feys</p> <p>This lecture focusses on the use of the Great Highland bagpipe in contemporary music, an instrument that is quite obscure in this setting, but for which, slowly but surely, a repertoire has grown (including pieces by Bianchi, Braxton, Mitterer, Wolfe,...). After a short historical overview, particular works will be discussed with regards to the possibilities of the instrument.</p>
	18.00 – 19.00 OS Showcase	<p><i>Clarinetist and Electronics</i> Organizer: Gleb Kanasevich</p> <p>Clarinetist/composer Gleb Kanasevich will present „To Be Kind“ by Victoria Cheah for performer and fixed media and his own work „Subtraction“ for clarinet and live electronics. Victoria Cheah – To Be Kind (2017) 14' Gleb Kanasevich – Subtraction (2016/17) 35'</p>
Tue, Jul 24	09.30 – 10.30 OS 4	<p><i>Morning Reviews</i> Organizer: Heloisa Amaral</p> <p>Seen interesting productions during the course? Anything special in them that you would like to discuss? Come to the morning reviews. For topic suggestions write to Heloisa at feedback@internationales-musikinstitut.de</p>
	09.30 – 10.30 OS 3	<p><i>x-rave</i> Organizer: Mike Schmid</p> <p>morning workout dancing away please bring comfortable clothes – be sporty</p>
	11.00 – 12.00 OS 1	<p><i>More free than usual improv</i> Organizer:</p>
	11.00 – 12.00 OS 3	<p><i>“Non-cochlear Music”</i>: presentation by Viola Yip and Nicola Hein Organizer: Viola Yip</p> <p>Coined by Seth Kim-Cohen, the term “non-cochlear sound”—a parallel to the non-retinal art such as Duchamp’s fountain— is used to invite an openness to “rehear [the sounds], rethink them and re-experience them from a non-essentialist perspective.” We are trained to consider music and sounds through their sonic properties and within fixed notations from our musical training. In this presentation, I am</p>

	<p>implementing an unorthodox way to look at music as an abstract form of vibrational energies that is conceptualized in our bodies through our understanding of music. I argue that sound is only one of multiple musical materials, and that any other vibrational, non-aural forces can function as music.</p> <p>Nicola Hein and Viola Yip is going to present their idea of „non-cochlear sound“ and the recent works that they have developed from the idea.</p>
<p>12.00 – 13.30 OS 2</p>	<p><i>The Philosophy of New Zealand Music (Part II) & Keir GoGwilt plays Carolyn Chen</i> <i>Organizer: Celeste Oram</i></p> <p>12pm: MADISON GREENSTONE & CELESTE ORAM present a magical analysis of Ted Wiesengrund’s 1946 lecture-recital ,The Philosophy of New Zealand Music (Part II): Gus Renirs & the Unfreedom of Utopia‘ 12:45: KEIR GOGWILT performs Carolyn Chen’s ,Study on Westhoff Partita in D minor‘ https://kgogwilt.bandcamp.com/releases</p>
<p>12.15 – 13.00 OS Showcase</p>	<p><i>Klexos</i> <i>Organizer: Klexos</i></p> <p>Founded in 2016 and motivated by the same musical and artistic concerns, Klexos is a project betting on the development of the music of our time. This initiative emerges in the cities of Bordeaux (France), Basel (Switzerland) and Lübeck (Germany) by the hand of four young Spanish artists sharing the same musical idiosyncrasy. Gathered under the main group of the saxophone and with the same vision of sonorous, artistic and communicative possibilities; KleXos continuous with the development of contemporary and avant-garde music, acting as a medium of diffusion of current composers. As a group they have worked with several composers and premiered works by Gonzalo Navarro, David Moliner, Ángela Gómez and, currently, they are developing an innovative project with Pedro González. Since its foundation they have had the opportunity to bring their music to national and international Halls (Germany, Switzerland, France, Mexico) combining this work with teaching, by which they bet as means for the evolution of the music and their own instrument.</p>
<p>13.00 – 15.00 OS 4</p>	<p><i>NO Medici – Workshop Johnathon Win</i> <i>Organizer: Ine Vanoeveren</i></p> <p>2018 is the year for change! Not from big institutions, worldly leaders or powerful foundations. No. From the people themselves. Bottom-up. Peer to peer. As Oprah Winfrey just stated in the light of the #metoo movement: “A new day is on the horizon!” This is why I want to present the ‘No Medici’-project. For too long, (ambiguous) foundations have dictated the new music scene. While some of them have good intentions, others turned out to only support a certain ‘category’ of the new music field: mostly men, mostly white. While visiting many, highly qualified composition departments all over the world, it struck me that the presence of specialized and enthusiastic performers is often lacking. Composing becomes a more abstract phenomenon and often very talented composers miss out on opportunities, because they don’t have regular collaborators by their side. Well-established ensembles, companies or orchestras commission people based on references and/or portfolio, but in order to assemble such a portfolio, opportunities need to come up first. This project is: no money involved, no foundation involved, no agenda involved, no Medici’s involved. Just musicians going back to the basics of our profession: creating art together. There will be 5 public workshops and a final concert in Open Space. Featuring composers are: Anna Walton, Eveline Vervliet, Tatiana</p>

	<p>Gerasimenok, Jacques Zafra and Johnathon Win. Panel: Viola Yip, Celeste Oram, Nigel McBride, Brian Griffeth-Loeb, Marcelo Lazcano and Jason Eckardt</p>
<p>13.00 – 15.00 OS 3</p>	<p><i>Ensemble's Time</i> Organizer: Pablo Behm</p> <p>Exchange of knowledge about ensembles. Techniques, ideas, projects, developments.</p>
<p>13.00 – 13.30 OS@Edith-Stein-Schule</p>	<p><i>Mouvement/Souffle/Noise – Percussion CYTI & Johannes Feuchter</i> Organizer: Chiao-Yuan Chang</p> <p>Solo, Duo and Trio works for percussion and contrabass clarinet</p>
<p>13.00 – 14.00 OS 5</p>	<p><i>Meta-Extensions</i> Organizer: Carlo Siega</p> <p>25' miniature concert for electric guitar and electronics. Program: – K. Essl: Sequitur VIII, for e-guitar & live electronics (2008) – M. Momi: Quattro Nudi, for e-guitar & fixed electronics (2014)* *Darmstadt premiere</p>
<p>14.00 – 15.00 OS Showcase</p>	<p><i>Species</i> Organizer: Rubiks Collective</p> <p>Australian ensemble Rubiks Collective presents Species, an all Australian program showcasing the voices of young Australian composers.</p> <p>Experience three innovative and thought-provoking premieres from rising Melbourne composers Samuel Smith, Jacob Abela and Samantha Wolf, the inaugural winner of Rubiks' Pythia Prize. Species also features the Lewis Carroll-inspired work Lobster Tales and Turtle Soup by Sydney-based composer, Holly Harrison.</p> <p>Samantha Wolf Want Not* Jacob Abela New Work* Holly Harrison Lobster Tales and Turtle Soup** Samuel Smith Species*</p> <p>*World Premiere ** European Premiere</p>
<p>14.00 – 14.45 OS 2</p>	<p><i>Solo Music for Oboe by Dannielle McBryan</i> Organizer: Dannielle McBryan</p> <p>Solo pieces for oboe composed and performed by Dannielle McBryan. Total Length will last about 30 minutes. Ungeheuer (Monstrosity) Ernst Strom is a madman! The Glass Divide Chicken Fight</p>
<p>14.00 – 15.00 OS 5</p>	<p><i>I ♥ Metal</i> Organizer: Jerome Burns</p> <p>Trumpet Improvisations with friends</p>
<p>15.00 – 16.00 OS 5</p>	<p><i>Free Improv Jam</i> Organizer: Marina Kifferstein</p>

	Free improv jam – all are welcome!
16.00 – 18.00 OS 3	<p><i>Sound Therapy and Deep Listening Practice Workshop: Your Creative Voice</i> Organizer: Maria Minguella</p> <p>Through a Sound Therapy and Deep Listening Practice workshop you will be getting in touch with the self and exploring your own creative voice/creativity. Bring a yoga mat or a towel, paper and pen, and if you are a musician you can bring your instrument too. At the end we will have a brief discussion on inclusion and diversity within the new music composition world.</p>
16.00 – 17.00 OS 5	<p><i>Blind Date</i> Organizer: iSaAc Espinoza Hidrobo & Lisa Biscaro Balle</p> <p>Blind Date this showing is a result of a three year research process that i have been doing with the body and the violin separately and as one, working on concrete sounds and contemporary techniques being used for the body in dance and performance art as well as in contemporary music. All on the search for an individual but yet clear projection of coherent and organic gestures, composing vocabulary to be used by a violinist and performer/dancer simultaneously, being the instrument an extension of the body and viceversa. Blind date is the performance space created by two performers, in which they co-relate in set up rules like any first date, to allow getting to know each other. A non verbal road where the principals of authentic movement as Impuls for each other as well as the limitation of the amount knowledge of each performers habilities and qualities in their practised disciplines makes up a perfect setting for this Date. With this research i hope to encourage other artists. specially composers and choreographers to dare to challenge a musician as a performer, as well as creating a space for artists that move between art fields on a certain level.</p>
17.00 – 17.45 OS Showcase	<p><i>ISLECS IMOM</i> Organizer: Quartetto Maurice</p> <p>Music by G. Scelsi and Marco Momi</p>
17.30 – 18.30 OS@Piano Class	<p><i>Rebecca Saunders' "shadow" (2013)</i> Organizer: Jonas Harksen</p> <p>open rehearsal with the composer</p>
17.30 OS@Edith-Stein-Schule (Gymnastikraum)	<p><i>Michael Maierhof: Splitting</i></p> <p>Einführung Michael Maierhof Michael Maierhof: <i>splitting 19.1.</i> for percussion solo (2005/05) Dino Georgeton (Percussion) Michael Maierhof: <i>Splitting 41*</i> for percussion solo (2017) – Uraufführung Roberto Maqueda (Percussion)</p>
18.00 – 19.00 OS 5	<p><i>Heavy Metal (literally)</i> Organizer: Carlos Cordeiro</p> <p>Performance and discussion of works for Bass and Contrabass clarinet commissioned over the last year, and the process of collaborative composition</p>
18.30 – 19.00 OS Showcase	<p><i>LFG</i> Organizer: Georgie Powell</p> <p>We present a piece by Panos Iliopoulos for two bassoons and live</p>

		electronics, with improvisation between the instruments and electronics.
Wed, Jul 25	09.30 – 10.30 OS 4	<i>Morning Reviews</i> <i>Organizer: Heloisa Amaral</i> Seen interesting productions during the course? Anything special in them that you would like to discuss? Come to the morning reviews. For topic suggestions write to Heloisa at feedback@internationales-musikinstitut.de
	09.30 – 10.30 OS 3	<i>x-rave</i> <i>Organizer: Mike Schmid</i> morning workout dancing away please bring comfortable clothes – be sporty
	10.15 – 10.50 OS Showcase	<i>Resonance: Works for Solo Piano</i> <i>Organizer: Michiko Saiki</i> Performance of solo piano works with electronics and video by Luigi Nono, Fojan Gharibnejad, and James Romig.
	10.30 – 11.30 OS 2	<i>Touch, for a water installation and one performer</i> <i>Organizer: I-ly Cheng</i> Sponsored by National Culture and Arts Foundation (Taiwan)
	10.30 – 11.00 OS 1	<i>Diego Kohn / Nicola L. Hein / Ross Wightman</i> <i>Organizer: Diego Kohn</i> Concert with Free Improvised Music Diego Kohn (Viola) / Nicola L. Hein (Guitar) / Ross Wightman (Double Bass)
	10.45 – 11.30 OS 5	<i>Solo Amplified Cymbal Improvisations</i> <i>Organizer: Ray Evanoff</i> A short set of improvisations using an amplified cymbal and miscellaneous objects.
	11.00 – 12.30 OS Showcase	<i>Rethinking the Music-Language Metaphor: Music as Performative Utterance</i> <i>Organizer: Andrew Chung</i> This lecture attempts to think about a philosophical formation, “performativity” and “performative utterance,” that have become key terms in the recent musical discourses. When we talk about performativity and utterance, we are invoking some version of the music language metaphor. This talk clarifies how the performative utterance idea, from J. L. Austin’s treatise <i>How to Do Things with Words</i> , fundamentally challenges both the ways we accept and reject the music-language analogy by placing this analogy on a different foundation. I will sketch a theory of musical meaning that I hope will provide more robust resources to thinking about music and language, music as communication, and music as critique. This will involve a deep dive into the performative utterance concept and the philosophical biases it challenges and under it not because these terms are somehow totally new or unfamiliar, but for the exact opposite reason. We are intuitively very familiar with the term „performative,“ but its philosophical context contains a powerful, even fastidious set of distinctions that are occluded from our intuitions—fuzzy, and indistinct. The goal is to give a clear, precise roadmap of the philosophical intervention that the performative utterance idea allows, so that a familiar but murky idea can become more useful and handy for our goals, activities, and concerns. Time permitting, I will discuss pieces by Ashley Fure, Peter Ablinger, and Michael Beil.

11.00 – 12.00 OS 3	<i>Presentation Viola Class</i> <i>Organizer: Geneviève Strosser</i>
12.00 – 13.00 OS 1	<i>Free Improv Jam</i> <i>Organizer: Marina Kifferstein</i> Free improv jam – all are welcome!
12.00 – 13.00 OS 4	<i>Music and Neurosciences</i> <i>Organizer: Emma Rieger</i> The brain of a musician has a lot of capacities and is also very flexible. You can use it at your advantage in order to improve your learning abilities especially when you have to perform very hard pieces. I'm a singer and also a graduated engineer who has worked in a neurosciences lab and I would like to share with you some knowledge that can be helpful to a performer of new music.
13.00 – 14.00 OS Showcase	<i>Matt Barbier, solo trombone</i> <i>Organizer: Matt Barbier</i> LA-based trombonist and 1/2 of RAGE THORNBONES performs a bunch of things for solo trombone! Works by Tim McCormack, Chaya Czernowin, David Franzson, and Barbier himself.
13.00 – 14.00 OS 2	<i>Liza Lim works for solo trumpet</i> <i>Organizer: Elisabeth Lusche</i> 2 works for solo trumpet by Liza Lim performed by Elisabeth Lusche and Alexandria Smith.
14.00 – 15.30 OS 4	<i>The New Potential of Notation (Graphic Design Principles)</i> <i>Organizer: Aaron Cecchini-Butler</i> I hope for this to be an open discussion between composers, instrumentalists and anyone else interested in the discussion of the potential of notation. The use of graphic design programs as a notational tool has been around for awhile, and I think there are possibilities that should be discussed. Graphic design tools such as opacity, color, line thickness, controlled curves, gradients and textures all have exciting applications that aren't universally accepted yet, allowing for a deep and satisfying exploration of their possibilities. Please don't feel the need to have experience with this sort of notation to participate, all opinions are valid and appreciated! I will bring some scores and concepts to kick us off but I want it to be a truly open space!
14.00 – 15.00 OS 5	<i>113 Composers Collective: Jeffery Kyle Hutchins</i> <i>Organizer: 113 Composers Collective</i> Solo saxophone work by Chaya Czernowin, Schuyler Tsuda, and Adam Zahller
14.00 – 15.00 OS 3	<i>solo voice</i> <i>Organizer: Sirje Aleksandra Viise</i> Sirje Viise presents solo vocal works by Nono, Globokar, Eastman, Cage. Sirje is a solo vocalist and performer based in Berlin, where she also sings with PHØNIX16.
14.00 – 15.00 OS 1	<i>Video Concert (The New Music Ensemble SONOR XXI)</i> <i>Organizer: Kyungjin Lim / Eunhye Joo</i> I would introduce SONOR XXI, which is ensemble in South Korea. We play

	<p>new music in Korea and our ensemble consists of composer and player. The workshop will take a look at 3 recording with video of our ensemble and I will introduce our research.</p>
<p>14.30 – 15.30 OS Showcase</p>	<p><i>warped passages new works for flute</i> <i>Organizer: Hannah Reardon-Smith</i></p> <p>Liam Flenady (AU) warped passages (2015–2018) for solo flute Hannah Reardon-Smith (AU) Olive (2016) for flute + flute (featuring Rowan Hamwood) Richard Barrett (UK) dying words (II) (2013) for solo female vocalising flutist Natacha Diels (US) Ether (2005) for piccolo + tape Australian flutist Hannah Reardon-Smith (Kupka's Piano) plays a continuous recital, with free improvisations suturing together works by Flenady, Barrett, Diels, and her own flute duo.</p>
<p>16.00 – 17.00 OS 5</p>	<p><i>Living Statue : Ruhe im Puff</i> <i>Organizer: Chi Him Chik</i></p> <p>The possibility to engage this space with a twisted approach and questioning the quality control of interpretation and audio awareness. The idea is to take what you see visually as, not always what you hear – the choice and interpretation is left for the audience to take in what you perceive and question whether what is produced as real, fake, prerecorded or live. This is to compare how we see things, how we interpret and why we put ourselves in this self-reflecting analysis. The question of what we expect to hear, what we expect to listen and what we expect to experience when we see performances. Rowan Hamwood, flutes Kay Zhang, saxophone Ding Zhang, object Chi Him Chik, electronics</p>
<p>16.00 – 17.00 OS 4</p>	<p><i>neueweise — sexy fonts = sexy scores</i> <i>Organizer: Jef Chippewa</i></p> <p>The NEUEWEISE font family was designed to respond to the diverse needs of New Music notation and greatly enhance the look of any score. The vast selection of symbols found in the Notes, Articulations and Pitches fonts are essential components in any toolkit geared to meeting the specific and diverse needs of today's music. Earlier versions of the font set (designed by jef chippewa / shirling & neueweise) were used in spahlinger's "ÉPHÉMÈRE" (PEERMusik) and in Lachenmann's 2010 new edition of "PRESSION" (Breitkopf). The font set, released publicly in January 2015, establishes a new reference for notational and graphic design in new music scores. jef chippewa presents the fonts along with scores that highlight their graphic design elegance. These sexy fonts can help you make sexy scores. http://newmusicnotation.com/fonts.html</p>
<p>17.00 – 19.00 OS 2</p>	<p><i>Yours Mine: explore individuality and co-composing possibility</i> <i>Organizer: I-ly Cheng</i></p> <p>https://www.yoursmine.org/ A composer's individuality is reflected in his/her composition/ A performer's individuality is reflected in his/her interpretation. "Yours Mine" is a project that explores a cross-cultural collaboration process between a composer and the performers. How do we cultivate cultural awareness in a creative process? How do we break from the traditional composer/performer roles allowed for open dialogues in a collaborative process? In the project, the performers will take part in the process of composing by</p>

		<p>choosing the various musical materials in a questionnaire given by the composer. As each person comes with different life experiences, cultural backgrounds, preferences to different sounds, the outcomes of each composition will be unique.</p> <p>In part one of the piece, the performer will take a quiz that will determined the musical content. The form of the piece will be controlled by the composer but the performer will be asked to think about the meaning of chosen materials drawing from his or her own experiences.</p> <p>There are three layers: instrument, voice, and tape. The instrument is opened to the interpretation of the performer. The voice part involves two languages: my native language Mandarin and performer's native language. The electronics part is a series of sound examples based on the questions in the questionnaire. The performer will be asked to provide recordings of each sound example and they will be played at the same time during the recording or the performance.</p>
	<p>17.00 – 17.30 OS@Piano Class</p>	<p><i>Feldman Relaxation</i> Organizer: Jonas Harksen</p> <p>Tune your ears with „Palais de Mari“ by Morton Feldman (composed 1986)</p>
	<p>17.30 – 18.00 OS 3</p>	<p>[Concert] <i>Seoljanggu (2014-8) for janggu (Korean drum) solo and dance</i> Organizer: Kelvin King Fung Ng</p> <p>This piece aims to capture and fathom the spiritual essence of concert setting. It sets out to distance two collective mental spaces, one private and one public. The shared and accumulating experiential conditions of the spatio-temporally co-existing audience over time are regeneratively recruited and intensified, contrasting it to the remaining public knowledge not exclusively possessed by the concert audience. Tensions are first and foremost located between the seemingly normal appearance and the underlying divergences in its functional meaning. Secondly, between the empathetic immediacy of tiniest corporeal and muscular materials and the constantly shifting mediatedness of relations among elements of abstraction and their corresponding concrete modes of appearance through perceptual and cognitive cues. Thirdly, among the mental activities of attention, evidencing, deducing and expecting of the above dimensions motivated by uncertainty due to the lack of hard evidences. The Korean janggu playing and dancing tradition provide most favourable preconditions for these tensions to take place and develop.</p>
	<p>18.00 – 19.00 OS 5</p>	<p><i>THÉÂTRE MUSICAL II</i> Organizer: Maria Fernanda Rodríguez</p> <p>Pieces for harp, bass clarinet, singer and performer</p>
	<p>18.30 – 19.30 OS@Edith-Stein-Schule</p>	<p><i>Electric Box</i> Organizer: João Dias</p> <p>Electric box is a project that aims to do dissemination of portuguese percussion solo music</p> <p>„Auditorium“ (Rui Penha) „Proyector I“ (José Alberto Gomes) „GIN 122“ (Igor C. Silva) „Xcuse me, while I kiss the sky“ (Pedro Junqueira Maia)</p>
<p>Thu, Jul 26</p>	<p>09.30 – 10.30 OS 4</p>	<p><i>Morning Reviews</i> Organizer: Heloisa Amaral</p> <p>Seen interesting productions during the course? Anything special in them that you would like to discuss? Come to the morning reviews.</p>

	For topic suggestions write to Heloisa at feedback@internationales-musikinstitut.de
09.30 – 10.30 OS 3	<i>x-rave</i> <i>Organizer: Mike Schmid</i> morning workout dancing away please bring comfortable clothes – be sporty
10.30 – 11.00 OS 5	<i>Angel of Wounds and Blessings</i> <i>Organizer: Charlotte Mundy</i> Music about heartbreak by Liza Lim, Marina Kifferstein and Steven Whiteley, performed by Charlotte Mundy, voice, and Marina Kifferstein, violin
11.00 – 12.00 OS 2	<i>Music + Dance or Theater Works Exchange</i> <i>Organizer: Pablo Behm</i> Exchange of material and I about escenical projects.
11.00 – 12.00 OS Showcase	<i>Yay! Flute(s)!</i> <i>Organizer: Tamara Kohler, Anat Nazarathy, Hannah Reardon-Smith, Ine Vanoeveren</i> Flutes, flute friends, flute duo, flute quartet, flute solo's... All about flute! Program: Currents – A. Aska Flutes: Tamara Kohler, Anat Nazarathy Alto flute: Hannah Reardon-Smith Bass flute: Ine Vanoeveren Ice Flow – O. Abram Bass flutes: Anat Nazarathy, Hannah Reardon-Smith To Oneself – O. Abram Flute: Anat Nazarathy Echoes of Cassandra – B. Griffeath-Loeb Flute: Ine Vanoeveren Laurel Green – H. Reardon-Smith Flute: Tamara Kohler Bass flute improv (woohoo!)
11.15 – 11.45 OS 3	<i>Taqsīm ة / Eskapade</i> <i>Organizer: Simon Al-Odeh</i> Simon Al-Odeh: Taqsīm ة for accordion Adriana Minu: Roar for accordion Zach Thomas: Efflux 2 for accordion Simon Al-Odeh: Eskapade for electronics Sophie Aupied, accordion
12.00 – 13.00 OS Showcase	<i>Jennifer Walshe / Nicola L. Hein / Etienne Nillesen</i> <i>Organizer: Viola Yip</i> Jennifer Walshe – voice, Nicola L. Hein – guitar, Etienne Nillesen – prep. snare drum _____The Trio Walshe / Hein / Nillesen plays free improvised music. Their music is created in the moment of the performance, without concepts or compositions being made

	<p>beforehand. But that doesn't mean that they are not creating an aesthetic concrete musical form in real time. The extension of the traditional vocabulary of their instruments and the language of free improvised music forms a strong basis which they use to create a landscape of sounds in which silence plays an important role and a defined quality of sound.</p>
<p>12.00 – 13.00 OS 3</p>	<p><i>Electric Etudes</i> <i>Organizer: Alyssa Aska</i></p> <p>Concert featuring three works for live electronic performance: Marko Ciciliani: Chemical Etudes (2016) Marko Ciciliani, Monome Controller Alyssa Aska: Inherence002.opposition (2017) Alyssa Aska, Leap Motion Marko Ciciliani: Atomic Etudes (2018) Marko Ciciliani, Monome Controller</p>
<p>12.30 – 14.00 OS 4</p>	<p><i>help with finale notation software</i> <i>Organizer: Jef Chippewa</i></p> <p>(NB: SIBELIUS users will also find the session useful.) jef chippewa (shirling & neueweise) has a few tricks up his sleeve when it comes to using FINALE. And he likes to share. Bring your computer, scores and problems to this OPEN GROUP SESSION and I'll help you find solutions for those *&?%\$# Finale glitches, limitations and confusions. jef chippewa is a specialist in New Music notation and is the designer of the neueweise music font set (see OS4 Wed. 25 July). All but the hand-drawn annotations in Lachenmann's "PRESSION" were done natively in Finale. Yes, even the clefs.</p>
<p>13.00 – 14.00 OS Showcase</p>	<p><i>Vocal Chamber Works</i> <i>Organizer: Sarah Kollé, Kimberley Lynch, Anna Molnár</i></p> <p>We are gonna present vocal works from around the world. Our program: György Kurtág (1926-): Eszká-Emlékszaj S. K.-Remembrance Noise – Seven songs to Dezső Tandori's poems, op. 12 (1975) 1. A damaszkuszi út Road to Damascus 2. Kant-émlékszaj Kant-Remembrance Noise 3. Két sor a „Tekercs“-ből (első-utolsó) Two Lines from „Tapes“ 4. Kavafisz-haiku Kavafis-haiku 5. Hogy ki ne jöjjünk a gyakorlatból So that We Never Get out of Practice 6. A puszta létige szomorúsága The Sadness of the Bare Copula 7. Les Adieux Anna Molnár (mezzosoprano) Elisabeth Klinck (violin) Jonathan Harvey (1939-2012): Chu (2002) Kimberley Lynch (soprano) Stephen Marotto (violoncello) Carlos Cordeiro (clarinet) Máté Balogh (1990-): Fialat asszonyok éneke Young Wives' Song – on the poem of Attila József (2010) Anna Molnár (mezzosoprano) Wolfgang Rihm (1952-): Ophelia Sings (2012) 1. How Should I your True Love Know 2. Tomorrow is Saint Valentine's Day Sarah Kollé (soprano) Jonas Harksen (piano) Péter Eötvös (1944-): Goretch! Goretch! Bitterness! Taste! – on the poem of Marina Tsvetaeva (2016) Anna Molnár (mezzosoprano) György Kurtág: Requiem po drugu Requiem for the Beloved, op. 26</p>

	<p>Sarah Kollé (soprano) Jonas Harksen (piano)</p>
<p>13.30 – 14.30 OS 3</p>	<p><i>This is for Jacob (by Jenna Lyle) + Arbeit (by Enno Poppe)</i> <i>Organizer: Jenna Lyle & Jacob Abela</i></p> <p>Keyboardist Jacob Abela performs a work-in-progress version of Jenna Lyle's „This is for Jacob,“ for Ondes Martenot and Enno Poppe's „Arbeit“ for Virtual Hammond Organ</p>
<p>14.00 – 15.00 OS 4</p>	<p><i>NO Medici – Workshop Jacques Zafra</i> <i>Organizer: Ine Vanoeveren</i></p> <p>2018 is the year for change! Not from big institutions, worldly leaders or powerful foundations. No. From the people themselves. Bottom-up. Peer to peer. As Oprah Winfrey just stated in the light of the #metoo movement: “A new day is on the horizon!” This is why I want to present the ‘No Medici’-project. For too long, (ambiguous) foundations have dictated the new music scene. While some of them have good intentions, others turned out to only support a certain ‘category’ of the new music field: mostly men, mostly white. While visiting many, highly qualified composition departments all over the world, it struck me that the presence of specialized and enthusiastic performers is often lacking. Composing becomes a more abstract phenomenon and often very talented composers miss out on opportunities, because they don't have regular collaborators by their side. Well-established ensembles, companies or orchestras commission people based on references and/or portfolio, but in order to assemble such a portfolio, opportunities need to come up first. This project is: no money involved, no foundation involved, no agenda involved, no Medici's involved. Just musicians going back to the basics of our profession: creating art together. There will be 5 public workshops and a final concert in Open Space. Featuring composers are: Anna Walton, Eveline Vervliet, Tatiana Gerasimenok, Jacques Zafra and Johnathon Win. Panel: Viola Yip, Celeste Oram, Nigel McBride, Brian Griffeath-Loeb, Marcelo Lazcano and Jason Eckardt</p>
<p>14.00 – 16.00 OS 1</p>	<p><i>Writing for Horn</i> <i>Organizer: Gabriel Trottier</i></p> <p>While violin, piano, flute and many other instruments are now well established in the contemporary music scene, it seems that there is still a lot of work to be done for the horn. Bring your scores, questions, ideas or simply come and watch.</p>
<p>14.00 – 14.30 OS 5</p>	<p><i>INTRUDER</i> <i>Organizer: Delprat Marie/Ruben Santorsa</i></p> <p>INTRUDER (25') Ensemble Aabat/Santorsa recorders/guitar/voice/video Linking the musical works together, short interlude videos and voice reflect on the human being behavior on earth... as half animals, how do we deal with impulses and our conscience? Fausto Romitelli <i>Simmetrie d'oggetti</i> (1988-1989) □ In <i>Simmetrie d'oggetti</i> the instrumental technique is very minimal, involving only a few tools and sound parameters that then develop in a very subtle way throughout the entirety of the piece. A few sighs and moans punctuate the musical discourse, like an abandonment or the end of a struggle against oneself. Yesid Fonseca <i>Bi-two-misch(ung)</i></p>

	<p>Para Marie y Ruben It dies in fear, drowns in anger, falls apart and with military discipline buries itself, a voice that welcomes the rage victim of fear. Maurizio Pisati Alp (1995) for guitar and flute Paetzold in F by Maurizio Pisati. A spirit from the Alps coming into your dreams, tingling your mind and haunting your soul... Marie Delprat : recorders/video Ruben Mattia Santorsa : Guitar Katelyn King : Voice Technical support : Yesid Fonseca and Michael Schmid</p>
<p>14.00 – 15.00 OS Showcase</p>	<p><i>Hein / Olencki / Greenstone / Nillesen</i> <i>Organizer: Viola Yip</i></p> <p>Nicola L. Hein – guitar, Weston Olencki – trombone, Madison Greenstone – bass clarinet, Etienne Nillesen – prep. snare drum ——— Improvised Music</p>
<p>14.15 – 15.00 OS 2</p>	<p><i>Foghorns and Whispers</i> <i>Organizer: Chloë Abbott</i></p> <p>Works from Cameron Graham and Cecilia Arditto for solo mutes, flugelhorn and water, piccolo trumpet and brush.</p>
<p>15.00 – 18.00 OS 2</p>	<p><i>Reading session for composers</i> <i>Organizer: Quartetto Maurice</i></p> <p>All composers are invited to bring music, scores, parts, excerpts but above all QUESTIONS about notations, composing for string quartet, extended techniques. Talking about: how we like to work with composers, in which way and with which timing; how it means (for us) working with electronics, which are the critical issues and how we tried to find solutions.... and many others arguments about STRING QUARTET!!!</p>
<p>15.15 – 16.15 OS 3</p>	<p><i>Trinity/3 – meditation on 1 tone</i> <i>Organizer: Rupert Enticknap</i></p> <p>two women one man one tone one sound</p>
<p>15.30 – 16.00 OS showcase</p>	<p><i>LAB51 -Der stumme Schrei</i> <i>Organizer: LAB51</i></p> <p>The duo LAB51 (Johanna Vargas, soprano and Magdalena Cerezo, pianist) performs works by Hans Joachim-Hespos and Georges Aperghis.</p>
<p>16.30 – 18.00 OS Stage</p>	<p><i>Composing for Trumpet: Presentation of the Seminar for Composers</i> <i>Organizers: Marco Blaauw, Milica Djordjevic & Rebecca Saunders</i></p>
<p>16.30 – 18.30 OS 4</p>	<p><i>Guitar Class Second Take</i> <i>Organizer: Carlo Siega</i></p> <p>Spin-off concert of the guitar class. Program: – E. Krenek: Suite op. 164 – J. Malaussena: (EP)Scra'p – B. Wylie: An inequality, wind flower (e-guitar duo) – E. Rykova: Know-how to skyrocket your Stratocaster and zigzag to Callisto – O. Thurley: polynya, or ever less – M. André: from "iv" – a, b, d (classical guitar duo) – C. Czernowin: Knights of the Strange (e-guitar & accordion)</p>

		– R. Wanamaker: Parallels (e-guitar 4et)
	17.00 – 18.00 OS 3	<p><i>o ur gab LIVE!</i> Organizer: Ben Zucker</p> <p>,o ur gab LIVE!' is a scripted performance piece/composition mixing vocal improvisation, noise, and sound poetry in the form of an absurdist podcast vaguely concerned with issues of sound and language. (The title plays with the name of Kenneth Gaburo, who conceived of language as an extended vocal technique with a corresponding ,compositional linguistics'). As an occasional listener to a couple of podcasts, informative and dramatic, I wanted to find a way to incorporate experimental modes of speech into the narrative and structural tropes of podcasts, especially the seemingly ubiquitous conversation-based series, and the typified presentation of NPR storytelling series, such as This American Life. Presenting such a podcast as a 'special live episode' offered more opportunity to highlight spontaneity and improvisation in relation to podcasting's highly mediated liveness. A script was developed involving modular collections of speech (both legible and illegible), background and transitional music, and spaces for vocal and gesture-based improvisation. As this is a live episode, audience interaction is encouraged, and guests will be solicited.</p>
	18.00 – 18.45 OS 5	<p><i>BODIED CHAMBERS – Cello and Electronics with Leo Morello, Brian Questa, Isabella Forciniti</i> Organizer: Leo Morello</p> <p>Patricia Alessandrini: Bodied Chambers (2013) for cello, transducers and electronics Electronics: Isabella Forciniti Helmut Lachenmann: Pression (1969) Brian Questa: Cathedral – Lachenmann Variations (2017) for cello and electronics Electronics: Brian Questa Iannis Xenakis: Kottos (1977)</p>
Fri, Jul 27	09.30 – 10.30 OS 4	<p><i>Morning Reviews</i> Organizer: Heloisa Amaral</p> <p>Seen interesting productions during the course? Anything special in them that you would like to discuss? Come to the morning reviews. For topic suggestions write to Heloisa at feedback@internationales-musikinstitut.de</p>
	10.00 – 11.30 OS Showcase	<p><i>Everyting you always wanted to know about voice</i> Organizer: Donnatienne Michel-Dansac</p> <p>Everything you always wanted to know about voice (but were afraid to ask)</p>
	10.00 – 13.00 OS 2	<p><i>VIOLIN STUDIO CONCERT</i> Organizer: Graeme Jennings</p> <p>The Violin Studio of Darmstadt 2018 directed by Graeme Jennings</p>
	10.00 – 11.30 OS 5	<p><i>Bassoon amplification</i> Organizer: Dafne Vicente Sandoval</p> <p>Discussing different ways to use amplification with the bassoon</p>
	10.45 – 11.45	<i>the countertenor voice: gender, masculinities, opera, how and why?</i>

	OS 4	<p><i>Organizer: Rupert Enticknap</i></p> <p>exploration into the aesthetics, philosophy and practicalities of writing for the countertenor voice today</p>
	11.00 – 12.00 OS 1	<p><i>Ambisonic Live Performance</i> <i>Organizer: Anahita Ghasemi Nasab / Christopher Dahm / Wingel Mendoza</i></p> <p>Soundscape of Darmstädter Ferienkurse 2018 is mixed with a live Instrumental Sound Performance on an Ambisonic Speaker Array.</p>
	11.00 – 12.30 OS 3	<p><i>Embodying music-devised music theater</i> <i>Organizer: Yung-Tuan Ku, Kirstine Lindemann</i></p> <p>Danish recorder performer Kirstine Lindemann and Taiwanese percussionist Yung-Tuan Ku are both keen in finding ways to integrate music and movement. They will talk about the experience of making their first physical music theater "Stories about Sally". There will be selected video presentation and workshop with physical exercises. Sponsored by National Culture and Arts Foundation (Taiwan)</p>
	11.00 – 12.00 OS@Edith-Stein-Schule	<p><i>Bring Earplugs</i> <i>Organizer: Dino Georgetown</i></p> <p>Spahlinger, Maierhof, Ablinger</p>
	12.00 – 12.30 OS 5	<p><i>eventuell. performance</i> <i>Organizer: Vera Wahl, Manuela Villiger</i></p> <p>The swiss saxophone duo eventuell. was founded in 2015 by Manuela Villiger and Vera Wahl. These young musicians passionately dedicate themselves to contemporary music and its adequate performance. As an open-minded and experimental duo, eventuell.'s performances are not limited to instrumental works, but to any kind of art performance including light and video staging. In addition to the auditive dimension, the duo is seeking to provide a further visual dimension to its audience and create a visual space to the musical performance. eventuell. is pursuing the making of a unique statement through its performances. The young musicians not only deal intensively with the questions of their themes but also try to look for personal answers to the questions raised. Confronting the audience with these complex questions about society and helping them finding a possibility to cope with these is a principal aim of their performance. Dieter Ammann (*1962) - d'accord(s) (2004) Matthew Shlomowitz (*1975) - Letter Piece No. 5 Northern Cities (2008) Alex Mincek (*1975) - Karate (2003) Simon Steen-Andersen (*1976) - Difficulties Putting It Into Practice (2007)</p>
	12.15 – 13.45 OS Showcase	<p><i>Composing for Tuba – workshop performance</i> <i>Organizer: Jack Adler-McKean, Martin Iddon</i></p> <p>Workshop performances of études for tuba from Bofan Ma, David Wishart, Ray Evanoff, Michèle Rusconi, Damjan Jovičič and Sylvain Marty, as well as music from Patrick Friel and Rainer Rubbert (world première) and chamber music with special guests!</p>
	13.00 – 14.00 OS 4	<p><i>NO Medici – CONCERT</i> <i>Organizer: Ine Vanoeveren</i></p> <p>2018 is the year for change! Not from big institutions, worldly leaders or powerful foundations. No. From</p>

		<p>the people themselves. Bottom-up. Peer to peer. As Oprah Winfrey just stated in the light of the #metoo movement: "A new day is on the horizon!" This is why I want to present the 'No Medici'-project. For too long, (ambiguous) foundations have dictated the new music scene. While some of them have good intentions, others turned out to only support a certain 'category' of the new music field: mostly men, mostly white.</p> <p>While visiting many, highly qualified composition departments all over the world, it struck me that the presence of specialized and enthusiastic performers is often lacking. Composing becomes a more abstract phenomenon and often very talented composers miss out on opportunities, because they don't have regular collaborators by their side. Well-established ensembles, companies or orchestras commission people based on references and/or portfolio, but in order to assemble such a portfolio, opportunities need to come up first.</p> <p>This project is: no money involved, no foundation involved, no agenda involved, no Medici's involved. Just musicians going back to the basics of our profession: creating art together.</p> <p>Featuring composers are: Anna Walton, Eveline Vervliet, Tatiana Gerasimenok, Jacques Zafra and Johnathon Win.</p> <p>Panel: Viola Yip, Celeste Oram, Nigel McBride, Brian Griffeth-Loeb, Marcelo Lazcano and Jason Eckardt</p>
	13.00 – 15.00 OS 2	<p><i>OboeViolin</i> <i>Organizer: Cathy Milliken + Graeme Jennings</i></p> <p>Presentation of 6 new premieres for Oboe and Violin by Danielle McBryan, Lisa Robertson, Amir Weitzmann, Jakob Bragg, Oscar Rideout, Alberto Carretero. Performers are the oboe and violin classes.</p>
	13.00 – 14.00 OS 5	<p><i>Poetry and Improvisation for Trumpet</i> <i>Organizer: Elisabeth Lusche</i></p> <p>Poetry and improvisations by Elisabeth Lusche, joined by trumpet colleagues</p>
	13.30 – 14.00 OS@Edith-Stein-Schule	<p><i>reConvert project</i> <i>Organizer: Roberto Maqueda</i></p> <p>reC techno is our latest program in which we combine pieces by some friend composers that dialogue with electronic music from a very natural perspective. Music by JSX, A. Frank a. o.</p>
	14.00 – 15.00 OS 1	<p><i>Santorsa, Romagosa and Cordeiro play solo music by Alessandro Milia</i> <i>Organizer: Alessandro Milia</i></p> <p>A short concert with three news pieces by Alessandro Milia. – Ruben Mattia Santorsa (prepared classic guitar) reading session of "Orizzonti ossessivi" (2018). – Mar Sala Romagosa (bass flute), reading session of "Il soffio di Ganesha" (2017). – Carlos Cordeiro (bass clarinet) reading session of " Un ORA lungo un respiro" (2003-2017).</p>
	14.00 – 15.00 OS 5	<p><i>Recent Music</i> <i>Organizer: Ethan Braun</i></p> <p>Presentation of some recent music of mine.</p>
	14.00 – 15.00 OS Showcase	<p><i>DRONE AND MELODY: Survey of Filipino Experimental Music and Sound Art</i> <i>Organizer: Tengal</i></p>

		An audio-video survey of the experimental music and sound art works in the Philippines, a country located in a region that is characterized by upheaval and occupation. Throughout the legacy of the Darmstadt Summer Courses, there has been little representation of Southeast Asian composers throughout its almost 70-year history. This presentation is to address that lack of diversity and give light to historical and contemporary music practices of the Philippines with hints to the other countries in Southeast Asia.
	14.15 – 15.00 OS 4	<i>things for nina to sing by herself</i> <i>Organizer: Nina Guo</i> a solo voice concert by Nina Guo. brand new things and slightly older things....all types of facesounding things!
	15.00 – 16.00 OS 3	<i>Empathy I</i> <i>Organizer: Ben Zucker & Tiange Zhou</i> A multimedia performative conversation about New Music and life...
	15.00 – 16.40 OS 1	<i>Open Scores</i> <i>Organizer: Pablo Behm</i> It's about a place to meet new open scores, exchange ideas and jam about
	15.00 – 17.00 OS 5	<i>Viola Repertoire Presentation</i> <i>Organizer: Strosser Geneviève</i> Students and Geneviève Strosser play Benjamin, Aperghis, Sciarrino, Murail.....
	15.00 – 16.30 OS Stage	<i>Composing for Cello</i> <i>Organizer: Younghi Pagh-Paan and Lucas Fels</i> Presentation of the Workshop with Younghi Pagh-Paan and Lucas Fels
	15.30 – 15.45 OS 2	<i>Vulnerable</i> <i>Organizer: Amy Bryce</i> ,Vulnerable' (2017) for solo amplified flute is a 10 minute performance about intimacy. Composer – Bertram Wee
	16.00 – 17.00 OS Showcase	<i>RT plays things and sometimes stuff</i> <i>Organizer: RAGE THORNBONES</i> RAGE THORNBONES (Matt Barbier & Weston Olencki) play a show with trombone pieces they like! Works by Max Murray, Catherine Lamb, Wolfgang von Schweinitz.
	16.00 – 17.00 OS 3	<i>Naked Clarinetzzz</i> <i>Organizer: Carlos Cordeiro</i> Johannes Feuchter, Gustavo Domingues and Carlos Cordeiro play music for Contrabass and Bass clarinets! Program includes: „Daisy“ (2018) by Mara Probst; „sub-rosa“ by Heather Stebbins; „Inscriptio“ by José María Sánchez Verdú and „Schlaf“ by Enno Poppe. Johannes and Carlos on contrabass clarinet, Gustavo on bass!!!
	16.30 – 17.30 OS@Piano Class	<i>Hamamuth – Stadt der Engel</i> <i>Organizer: Magdalena Cerezo Falces</i>

		Piano performance
	17.30 – 18.30 OS@Piano Class	<i>Holliger/Stockhausen</i> <i>Organizer: Mihara Ogura</i> Holliger: Partita, Stockhausen: Klavierstück X/piano performance
	17.40 – 18.00 OS 5	<i>Trippelhead (new piece for percussion + elect)</i> <i>Organizer: Roberto Maqueda, Andreas Frank</i> We present our currently project between composer Andreas Frank and percussionist/performer Roberto Maqueda. A new piece for video, electronics and percussion... still working process.
	18.00 – 19.00 OS 4	<i>KRAN / pop-up improv caress your soul</i> <i>Organizer: Johannes Feuchter</i> freely improvised music to let go, served by part of Bern-based ensemble KRAN, featuring: Mathilde Bernard, Johannes Feuchter, Yesid Fonseca, Elliott Harrison, Mara Probst, Stanislas Pili, Maria-Fernanda Rodriguez
	18.00 – 19.00 OS 3	<i>Score Follower</i> <i>Organizer: Victoria Cheah, Zach Thomas</i> At Score Follower, we make videos of contemporary music scores that turn pages along with the accompanying recordings. You can find our videos on our three YouTube channels: SCORE FOLLOWER, INCIPITSIFY & MEDIATED SCORES. We also help build the new music community through social media like YouTube, our Discord server, Facebook, Twitter, and Instagram. Our activities encourage exposure for new music composers, performers, publishers, and recording labels alike, through a meeting place on the internet that is accessible to all. In our Open Space session, we would like to talk about how Score Follower can continue to support our community in an inclusive, representative, and responsible way.
	18.00 – 19.00 OS Showcase	<i>Voice, Trumpet, Improv, Electronic, FUN!</i> <i>Organizer: Elenna Sindler, Alexandria Smith, Logan Barrett</i> Trumpet and Voice concert performed by Alexandria Smith and Elenna Sindler Program: „Kolo“ by Elis Czerniak Trumpet and Voice Improv „Active“ by Logan Barrett
	18.00 – 18.30 OS 5	<i>New Australian Cello works and Poppe's Zwölf</i> <i>Organizer: Chris Pidcock</i> Programme: Giacinto Scelsi string quartet no.5 Enno Poppe- Zwölf für solo cello Mary Finsterer- Tract Kim Cunio- prelude and postlude to the Lord's Prayer in Aramiac Alan Holley- Hammerings n.4
	18.30 – 19.00 OS 2	<i>Prologue 1 for voice and percussion</i> <i>Organizer: Karel Stulens</i> Presentation of the piece PROLOGUE 1 by Karel Stulens. Performed by Esther-Elisabeth Rispens (voice + percussion) and Wim

		Pelgrims (percussion).
	19.00 – 19.30 OS@Edith-Stein-Schule	“...sound/shivering/silence: The poetry of being” Organizer: Zeca Lacerda 30 minutes percussion recital
Sat, Jul 28	10.30 – 11.00 OS Showcase	<i>In Between / ... until I Stop Breathing</i> Organizer: Choke Yuan Teng Presentation of 2 new premieres, works by C. Yuan Teng In Between (2018) – for violin and cello Violin : Saori Nakazawa Cello : Kei Yamazawa ... until I Stop Breathing (2018) – for saxophone and electronics Saxophone and Electronics: Chi Him Chik
	11.00 – 12.00 OS 1	<i>LA[B]UT</i> Organizer: Yérry-Gaspar Hummel We invite people to consider our sound and multimedia laboratory. We would present our perspective and ask what could and independent cooperatif lab seems like today.
	11.00 – 11.30 OS 4	<i>Last but not least</i> Organizer: Duo Santorsa - Mennuti (Guitars) A short concert for two classical guitars with work by M. Andre, D. Ianni and M. Azzan.
	11.00 – 12.00 OS 2	<i>IMPROV x4</i> Organizer: Edward Henderson IMPROV from Josie Macken, Caitlin Rowley, Vanessa C Yuan Teng and Edward Henderson.
	11.00 – 11.30 OS 5	<i>Open rehearsal, flute work by Salvatore Sciarrino & Davor Branimir Vincze</i> Organizer: Shao-Wei Chou Salvatore Sciarrino « Venere che le grazie la fioriscono » for solo flute Davor Branimir Vincze « Take your time... hurry up! » for amplified bass flute & live-electronics Flute & bass flute : Shao-Wei Chou Live electronic : Davor Branimir Vincze
	11.00 – 12.00 OS Stage	<i>THE FINAL FREE IMPROV JAM!!!</i> Organizer: Marina Kifferstein The final free improv jam! Come!
	11.30 – 12.00 OS Showcase	<i>Unnarrative Narration</i> Organizer: Jack Adler-McKean, Teppei Higuchi, Rino Murakami Teppei Higuchi's „Unnarrative Narration“ for two performers (tuba, flute, guitar, melodica, hoses, kazoos and puppet) as well as improvisation with performer-composer Rino Murakami.
	12.00 – 12.30 OS@Edith-Stein-Schule	<i>Reflections and Rumbings</i> Organizer: Colin Frank Two pieces exploring room acoustics, faint sounds, and gradual evolution. Thomas Weidemann's Beneath and Cut Out (for bass drum and violin) and

	Sarah Hennies Psalm 2 (for snare drum). Performed by Colin Frank and Dejana Sekulic.
12.15 – 13.00 OS 2	<i>BODY, MUSIC, AND MORE</i> <i>Organizer: Yiran Zhao</i> Discussion of the use body movement as compositional material. Works by Zhao with Lindemann, Chuang, Eisendle and Cervenca. Zhao's works focus on various modes of expression incorporating both musical and performative elements, lighting, visual arts, and other media. With great interest in the physicality of performance she started to work with the human body and objects as compositional material.
13.00 – 14.00 OS Stage	<i>Undertone for Strings</i> <i>Organizer: Michael Maierhof</i> Composer and Cellist Michael Maierhof will demonstrate and lecture a workshop for string instruments's undertone in an accuracy playing technique in Open Space Stage! Due to the demanding of the participants in his workshop, so he decided to open a workshop in open space to demonstrate and lecture on it. Welcome to have fun there!
13.00 – 14.00 OS 4	Metal Improv <i>Organizer: Jerome Burns</i> An afternoon concert of metal inspired trumpet solo and group improvs.
13.00 – 14.00 OS 2	<i>Oboe Studio Concert</i> <i>Organizer: Dannielle Lynn McBryan</i> Works from contemporary composers such as Globokar and Mochizuki as well as works from the oboe class.
13.10 – 14.00 OS 5	<i>VIDEO CONCERT von SONOR XXI COMPOSERS</i> <i>Organizer: Kyungjin Lim / Eunhye Joo</i> Hello. I am Kyungjin Lim, who is a participant of the Darmstadt Course. I have organized a new music ensemble consisting of young excellent players and composers. In Korea, I have performed almost twenty concerts and recorded a CD. (You can find out our first CD from Spotify.) Me and my friend (Eunhye Joo) are preparing a small video concert to introduce our research in Korea.