

impuls text im klang

Text im Klang #6

**Uraufführungen von impuls Kompositionsaufträgen
& Einführung** zum Schaffen von **Elfriede Jelinek**

Freitag, 18. Oktober 2024, 20.00

KUG . Palais Meran . Florentinersaal, Leonhardstraße 15, 8010 Graz

Claus Philipp Einführung zum Schaffen von **Elfriede Jelinek**

Daria Scia Wir sind alle und niemand. Wir umarmen uns für immer. (2024, UA)
für Violine, Viola, Violoncello, Kontrabass, Klavier (Kompositionsauftrag von impuls - im Rahmen des
StAiR (Styrian artist in residence) Programmes 2024 des Landes Steiermark)

Hristina Šušak DELIRIUM (2024, UA)
für Violine, Viola, Violoncello, Kontrabass, Klavier (Kompositionsauftrag von impuls)

Lorenzo Troiani Im Magen des Ungeheuers. Für E.B. (2024, UA)
für Violine, Viola, Violoncello, Kontrabass, Klavier (Kompositionsauftrag von impuls mit zusätzlicher
Unterstützung der SKE Kompositionsförderung für den Komponisten)

Katharina Roth Tot ist das Mädchen (2024, UA)
für Violine, Viola, Violoncello, Kontrabass, Klavier (Kompositionsauftrag von impuls)

Schallfeld Ensemble

Lorenzo Derinni Violine

Francesca Piccioni Viola

Myriam García Fidalgo Violoncello

Margarethe Maierhofer-Lischka Kontrabass

Maria Flavia Cerrato Klavier

Text im Klang #6

19.10.2024, 10.00-13.00

Discourse : Open Brunch

Parkhouse, Stadtpark 2, 8010 Graz

Statements von und Diskussion mit den beteiligten Künstler*innen des Projekts
"Text im Klang" nach den Uraufführungen am 18. Oktober mit Katharina Roth |
Daria Scia | Hristina Šušak | Lorenzo Troiani | Schallfeld Ensemble | Claus Philipp

www.impuls.cc

„Text im Klang“ sieht heuer bereits seiner 6. Ausgabe entgegen. Von Anfang an verstand sich das Projekt als Labor, das mediale Verschränkungen umzusetzen versucht, deren Fokus auf dem Impuls liegen. Texte wie auch der aktive Austausch zwischen Komponist^oinnen und Autor^oinnen liefern dabei Initialimpulse zu neuen Kompositionen. Nicht Vertonungen im klassischen Sinn sind dabei intendiert, keine Übersetzungen mit Stimme oder Sprecher^oin, keine klanglichen Repräsentationen der Texte – gefragt ist vielmehr der konkrete Text als Movens in seinen zum Beispiel rhythmischen und syntaktischen Qualitäten, in seinen klangsprachlichen Färbungen, in seiner atmosphärischen oder thematischen Dichte, als semantische Widerlager ... Die Versuchsanordnung von „Text im Klang“ wird im Rahmen der einzelnen Jahrgänge dabei immer wieder leicht modifiziert: 2014 und 2016 dienten den Komponist^oinnen Texte verschiedener österreichischer Autor^oinnen in verschiedenen Paarbildungen als Impulsgeber, bei den Aufführungen wurden Musik und Text teils verschränkt, letztere von einer Schauspielerin oder den Autor^oinnen selbst vorgetragen, teils dabei auch live oder beispielsweise als bearbeitete Zuspelung in den musikalischen Part integriert. 2018 lag der Fokus für alle Komponist^oinnen auf einem konkreten Kurztext, 2020 entstanden sowohl Text wie Musik zu einem gemeinsam erarbeiteten Thema völlig neu. 2022 wiederum war Ferdinand Schmatz' "das gehörte feuer. orphische skizzen" der Ausgangspunkt der neuen Kompositionen, die teils Fragmente des Textes sowohl akustisch als auch visuell einbezogen, teils auch vom Autor selbst gelesen wurden.

In den künstlerischen Austausch wie Prozess eingebunden sind nicht zuletzt mit Schallfeld Ensemble auch von Beginn an die Interpret^oinnen, die ihrerseits für die Realisierung mit den Komponierenden in enger Zusammenarbeit stehen und über die Jahre auch in unterschiedlichen instrumentalen Formationen zu erleben sind.

Für 2024 hat Elfriede Jelinek ihre Zustimmung gegeben, dass jeder ihrer zahlreichen Texte als Impuls und Ausgangspunkt für neue musikalische Werke herangezogen werden kann. Die Besetzung ist diesmal mit Schuberts Forellenquintettinstrumentierung eine klassische. Den Uraufführungen voran geht eine Einführung zu Elfriede Jelinek durch Claus Philipp, der das Projekt auch als Vermittler zur Schriftstellerin und ihrem literarischen Oeuvre, aber auch ihrem musikalischen Background und ihrer (gesellschafts-)politischen Rolle begleitet hat. Einmal mehr bietet „Text im Klang“ auch am 18. Oktober ein dramaturgisch schlüssiges Programm und schließt tags darauf mit einem öffentlich zugängigen Brunch ab, bei dem der Gesamtprozess des Projekts nochmals reflektiert und die Eindrücke mit dem Publikum ausgetauscht werden können.

„Text im Klang“ is already looking forward to its 6th edition this year. From the very beginning, the project has seen itself as a laboratory, where medial interlacings with a focal point on impulses are put into practice. In specific, literary texts as well as the active exchange between composer and author hereby provide the initial impulses for new compositions. The intention of the project hereby does not pursue a classical setting such as words to music, nor a simple translation of the words with voices, nor tonal representations of the texts – what is called for is rather texts functioning as movens with their, for example, rhythmic and syntactic qualities, in its tonal coloration, its timbre, in its atmospheric or thematic density, as semantic abutment, ... Hereby the experimental setup of „Text im Klang“ has always been slightly modified throughout the years: in 2014 and 2016, texts by various Austrian authors served the composers in various pairings as a source of inspiration; in the performances, music and text were sometimes intertwined, the latter read by actors or the authors themselves, sometimes being integrated directly in the composition itself live or e.g. as an edited or processed recording. In 2018 in turn, the focus for all composers was put on one specific short text, in 2020, both text and music were created from scratch on a jointly developed theme and in 2022 Ferdinand Schmatz´s „das gehörte feuer. orphische skizzen“ was the starting point for the new compositions, which partly included fragments of the text both in acoustic and visual ways aside from other parts being read by the author.

Like in former years, with Schallfeld Ensemble also the musicians of course play an important role in the project, being included in the process from the very beginning and standing in close connection specially with the composers for the realization of their new

works. Throughout the different editions Schallfeld Ensemble has hereby presented itself in various line-ups.

For 2024, Elfriede Jelinek agreed that any of her numerous texts could function as impuls and starting point for new musical works, which this time are written for the very classical line-up of Schubert's Forellenquintett. The world premieres will hereby come along with an introduction to Elfriede Jelinek by Claus Philipp, who also accompanied the project as an intermediary to the writer and her literary work as well as to her musical background and (social-)political role. Once more „Text im Klang“ offers a dramaturgically coherent program on October 18th, and concludes the following day with an [open brunch](#), allowing reflections on the overall process of the project and an exchange with the audience on their impressions.

Elfriede Jelinek, born in 1946 and raised in Vienna, has received numerous awards for her work, including the Georg-Büchner-Preis and the Franz-Kafka-Literaturpreis. She was awarded the Nobel Prize for Literature in 2004. Her most recent publications include the trilogy SONNE/LUFT/ASCHE and the autobiographical prose text ANGABE DER PERSON. www.elfriedejelinek.com/

Claus Philipp, born in 1966 in Wels, dramaturge and publicist, has worked with Alexander Kluge, Christoph Schlingensief, Ruth Beckermann - and Elfriede Jelinek, amongst others. Together with Milo Rau, he is currently working on a production of Jelinek's controversial play BURGTHEATER at the Burg (premiere as part of the Wiener Festwochen on May 18th, 2025).

Katharina Roth Tot ist das Mädchen (2024, UA)
for violin, viola, cello, double bass, piano (commissioned by impuls)

The work is based on a study of the texts "Der Tod und das Mädchen I – V" by Elfriede Jelinek. Based on fairy tale characters and, in IV and V, figures from public life, the author approaches the subject of women in these texts, which is always accompanied by the topic of violence. In the last five years, newspapers and the media have increasingly reported on femicides. Many of the women affected have already tried to seek help beforehand and have certainly said "stop". The gestures of violence and of stopping are incorporated into the piece as musical material. In addition to the purely musical level, they create a further level of perception. (K.R.)

Katharina Roth, born in 1990 in Koblenz, is a freelance composer with a focus on chamber and vocal music, working also in the field of music theatre. She has worked with numerous ensembles such as Ensemble Modern, Slagwerk Den Haag, Company of Music, FontanaMIX, Neue Vocalsolisten Stuttgart and Schallfeld and has received commissions from the Ernst von Siemens Music Foundation, Young Euro Classic, the Rhineland-Palatinate State Music Council and the State of Tyrol, amongst others. She studied composition with Dieter Mack in Lübeck, Daniel D'Adamo in Reims and Carola Bauckholt in Linz. During a study visit to Bhopal (India), she worked intensively with Indian Dhrupad music. In Linz she founded the Lizard Ensemble. In 2021-23 she was a scholarship holder of the Akademie Musiktheater heute, in 2023 she also received a scholarship from the Junge Akademie der Akademie der Künste in Olevano (Italy). www.katharina-roth.com

Daria Scia Wir sind alle und niemand. Wir umarmen uns für immer. (2024, UA)

for violin, viola, cello, double bass, piano (commissioned by impuls) - as part of the StAiR (Styrian artist in residence) program 2024 of the Provincial Government of Styria

The title derives from a phrase in Elfriede Jelinek's work "Die Schutzbefohlenen", which opens with the question: "Wann sind wir wieder Wer?" "We Are Everyone and No One. We Embrace Each Other Forever", in response, does not clarify the "When," but reveals the essence of the "Who" and uncovers the fundamental strength of this state of being. A question and answer that speaks to the condition of asylum seekers, but also deeply touches every human being in search of a home for their soul in this world. From the theatrical text, I sought to extract the dramatic sense, the structure, some materials, and the colors of the harmony. Words and phrases chosen from the text are concealed in the continuous sonic flow that leaves no hint of direction. The temporal dimension expands and contracts in a circular, suspended structure, as if in a perpetual state of waiting. (D.S.)

Daria Scia completed her composition studies in Italy at the G. Verdi Conservatory in Milan and furthermore perfected them with a post-degree Master's at the Conservatory of Milan, at the S. Cecilia Academy in Rome, and at the summer courses of the Chigiana Academy in Siena. She received the "In Memory of Giorgio Federico Ghedini" award as the best enrolled student of the Chigiana Academy in 2022. In 2021-2022 she participated in a post-degree internship with tutor Beat Furrer at Klangforum Wien, and in 2023 she won the Styria-Artist-in-Residence-Scholarship 2024. Currently, Daria Scia teaches at the Conservatory of Salerno (Italy) and is a fellow at the American Academy in Rome for the year 2024/2025. Her music is performed by major Italian ensembles and festivals, including Syntax Ensemble, Mdi Ensemble, Divertimento Ensemble, Quartetto Prometeo, Quartetto Noûs, Chigiana International Festival, Festival Milano Musica, Festival Nuova Consonanza, Festival Pontino, Festival Trame Sonore, and Impuls Berlin as well as at impuls in Graz. www.dariascia.com

Hristina Šušak DELIRIUM (2024, UA)

for violin, viola, cello, double bass, piano (commissioned by impuls)

Delirium is a composition that deeply engages with psychological themes, aiming to sonically capture the state of delirium. The music creates a dense atmosphere where reality and hallucination blend, and the boundaries between control and chaos blur. Inspired by the life and work of Nobel Prize winner Elfriede Jelinek, the piece also touches on themes such as isolation, silence, and the fragility of the human psyche, which are central to Jelinek's work. Delirium is not only a sonic exploration of inner states but also an homage to the radical and profound literary world of Jelinek. (H.Š.)

Hristina Šušak (*1996) has been composing since the age of 8. At just 17, she began her studies in composition and music theory at the University of Music and Performing Arts Vienna. In 2019 and 2022, she completed her two diploma programs under the guidance of Iris ter Schiphorst and Gesine Schröder. She then went on to complete the master class in composition with Prof. Mark Andre at the University of Music Dresden. Her works have been performed worldwide, including by the Ensemble Intercontemporain at the Philharmonie de Paris, at the Biennale di Venezia, Paris Fashion Week, the ECLAT Festival, with Toshio Hosokawa at Kioi Hall in Tokyo, and by the MDR Symphony Orchestra, Tonkünstler Orchestra, Bruckner Orchestra Linz, Orquesta de Valencia, Arditti Quartet, Phace Ensemble, etc. Her pieces have also been featured at the Volkstheater in Vienna, among many other prestigious venues. Hristina is also active as a conceptual and performance artist. In 2019, she participated in a workshop with Marina Abramović and had the opportunity to work with her personally. Since October 2023, she has been teaching music theory at the Berlin University of the Arts. <https://hristinasusak.com/>

Lorenzo Troiani Im Magen des Ungeheuers. Für E.B. (2024, UA)

for violin, viola, cello, double bass, piano (commissioned by impuls, with additional support by the SKE Kompositionsförderung for the composer)

My relationship with Elfriede Jelinek's work was triggered by a conversation with my teacher and friend Ernst Binder in 2015. When in 2023 I was asked to work on a piece that had a relationship with Jelinek's work, my mind went immediately back to that conversation from 8 years earlier. We were talking about "Kein Licht". During the preparatory months leading up to the composition itself, the relationship with this theatre piece became closer and closer. My tendency to focus on increasingly smaller details led me to read and reread increasingly shorter and more concise fragments. The sound followed. „Im Magen des Ungeheuers“ is a harsh, nocturnal landscape, made of continuous interruptions. A journey into the night, into the "monster's stomach". The piano generates impulses and triggers reactions at an increasingly pressing pace, until it saturates the space with its own resonance. When the resonance dissipates, the day arrives. The composition is the result of a three-way relationship, in which my reading of Jelinek is filtered by Ernst and the memory of our conversations. «Die Kräfte, die nicht verschwinden können, weil nie etwas verschwindet, schreien noch im Magen des Ungeheuers wie Zikaden, noch lang nachdem sie schon gefressen sind, in den Mägen von Katzen.» (Elfriede Jelinek, Kein Licht) (L.T.)

Lorenzo Troiani is an Italian composer (Rome, 1989) living in Vienna. His work, be it acoustic, electronics, theatre or installation, deals with the margins of reality, with a peripheral view on things and objects. He studied composition with Salvatore Sciarrino, Rosario Mirigliano, Clemens Gadenstätter, Gerd Kühn, Chaya Czernowin in institutions such as Conservatory of Rome (Diploma), Kunstuniversität Graz (MA), Harvard University (PhD). His music has been performed by different ensembles such as Neue Vocalsolisten, Quatuor Diotima, Klangforum Wien, Quartetto Prometeo, Ensemble Phace, OENM Salzburg, MDI ensemble, Schallfeld Ensemble, Curious Chamber Players, Quatuor Tana, Vertixe Sonora ensemble, Ensemble L'Arsenale, Ensemble Multilaterale and in several festivals and venues, such as: Wien Modern, Milano Musica, Musikprotokoll, Konzerthaus Wien, Auditorium Parco della Musica, impuls Festival, Darmstädter Ferienkurse, Festival Ensembles etc. He has been Composer in residence in several festivals and institutions, amongst others: Villa Sträuli (Switzerland), Künstlerhaus Otte (Germany), Schloss Wiepersdorf (Germany), IZZM - Internationales Zentrum Zeitgenössischer Musik (Austria). Some of his compositions are published by Universal Edition Wien, Sconfinate, Col Legno label, Austrian Gramophone and EMA Vinci. The poetry of Paul Celan and Francis Ponge, the works of Paul Klee and Jannis Kounellis, the philosophy of J-L. Nancy and Jacques Derrida have a crucial role in his music. He graduated in Philosophy at the University Roma Tre of Rome with Paolo D'Angelo and Elio Matassi, with a dissertation on the ontological thinking of Paul Klee. www.lorenzotroiani.com/

Schallfeld is an international ensemble for contemporary music based in Graz. The group sparks the interest of its audience by its vivid virtuosity and refined chamber music sound, paired with interpretations that pay special attention to concert format, creating events that adapt to the specific venue while aiming for a new dimension of listening. The ensemble was founded in 2013 by alumni of Klangforum Wien and composition students of Kunstuniversität Graz. It currently consists of musicians from 8 nationalities and reflects the diversity and different interests of its members in its artistic direction. In the last few years, Schallfeld has been able to establish itself on international stages through exciting programming with a focus on young composers, innovative concert-stagings as well as through the quality of its collective improvisations and innovative use of live-electronics. Schallfeld sees its mission in bringing music of international young composers to Austria and acting as an ambassador for new music production abroad.

Besides its own concert cycle in Graz, Schallfeld is regularly guest in festivals in Austria and abroad, such as Wien Modern, impuls Graz, Klangspuren Schwaz, musikprotokoll Graz, Warsaw Autumn, Darmstädter Ferienkurse, Ensem (Spain), Romaeuropa (Rome), Afekt (Estonia), Daegu International Contemporary Music Festival (South Korea). In 2016 and

2017 Schallfeld has been selected by the Ministry of Foreign/cultural Affairs as representative of NASOM (New Austrian Sound of Music), a program designed to promote young Austrian artists internationally and, since 2015, is Ulysses- Network Ensemble in Residence.

Schallfeld was Ensemble in Residence during the Darmstädter Ferienkursen (2016), impuls (2015, 2017, 2019, 2021, 2023), Klangspuren Schwaz (2023), Stanford University (2023), University of California San Diego (2020), Harvard University (2020) and has a fix collaboration with the IEM Graz since 2015.

The ensemble is also involved in pedagogical activities and collaborative theatre projects for children and adults. Schallfeld is funded by the municipality of Graz, the federal state of Styria, the Austrian federal Government and receives generous support from the University of Music and Performing Arts Graz and the iem (Institute for Electronic Music and Acoustics) Graz. Past projects by Schallfeld have also received grants by the EU (Youth in Action), Music Austria (MICA) and KulturKontakt Austria.

2022 Schallfeld Ensemble was awarded the Grand Interpretation Prize of Land Steiermark. www.schallfeldensemble.com/ensemble/

Wir freuen uns, dass das **Programm** am **22.10., 20.00**, auch im **echoraum in Wien** sowie am **31.10, 21:30** auch im **Teatro Aveirense, Aveiro, Portugal**, organisiert von Arte no Tempo, zu hören sein wird.

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