

Organized by

Grame, national centre for musical creation (Lyon)
ensemble mosaik (Berlin)
Champ d'Action (Antwerp)
Ensemble Orchestral Contemporain (Lyon)

Topic

— “One might say that the network tends to transform every boundary into a threshold. Networks are in this sense essentially elusive, ephemeral, perpetually in flight. Networks can thus at one moment appear to be universal and at another vanish into thin air.”

Antonio Negri, *Multitude*

Conditions

— Grame, ensemble mosaik, Champ d'Action and Ensemble Orchestral Contemporain launch the *new forum-jeune création*, an international competition for young composers/sound artists that will be held in several European cities, from March 12th, 2012 to March 11th, 2014.

— We invite composers to think out of the box, to start a creational process together with three very different ensembles with different backgrounds and an international reputation. Developing musical ideas supported by an international network under ideal conditions is the goal of this competition.

— We invite young artists to hand in their ideas, their artistic approaches to “networks”. An international jury preselects 12 candidates who are invited to Biennale Musiques en Scène in Lyon to discuss their drafts of a project with the jury. Grame gets associated with Gmem (national center for musical creation in Marseille) to share these residencies in France. The six selected laureates have then the chance to work in residencies in Lyon, Marseille and Antwerp and to develop together with the ensembles in Lyon, Antwerp and Berlin their projects. The results, six compositions or multimedia works (including visual arts or mixed media installation) – commissioned by *new forum-jeune création* – will then be presented in Berlin, Antwerp or Lyon. One ensemble collaborates with two laureates.

Jury

— 4 Chairmen:

Enno Poppe, ensemble mosaik
Serge Verstockt, Champ d'Action
Daniel Kawka, Ensemble Orchestral Contemporain
James Giroudon, Grame

— and composers, promoters of the European musical scene.

Competition schedule

January 31st, 2012: Application Deadline.

January 31st to February 15th 2012: jury meetings, selection of 12 applicants.

March 13th & 14th, 2012: interviews of 12 preselected applicants in Lyon.

March 17th, 2012: nomination of 6 laureates.

Sept. 2012 to Dec. 2013: residencies in the studios of Grame, Gmem and Champ d'Action.

September 2013 to March 2014: rehearsals and performances.

Admission requirements

Applicants born after January 1st, 1977 may apply.

One **project** per applicant is allowed.

Please complete the online form for **application** on www.ulyse-network.eu.

Upload up to **3 scores** (pdf), **3 audiofiles** (mp3, aiff) and/or up to **3 videofiles** (mpeg, avi), or **pictures** (jpg...).

Please hand in a **draft of a project** which deals with the topic of the competition (maximum 3500 characters).

Residencies

— The laureates are invited to spend one working session of a maximum of 4 weeks in the studios: 4 laureates in the studios of Grame (Lyon) or Gmem (Marseille) and 2 laureates in the studio of Champ d'Action. The working sessions will be divided into periods after agreement with the studio. (The costs for the travel, the accommodation and a per diem as well as the technical assistance during the stay is covered by *new forum-jeune création*).

Workshops sessions

— Part of the process of developing the piece is, that each laureate spends up to 3 days of rehearsals/working sessions with the ensemble he/she is collaborating with. The costs for the travel, the accommodation and a per diem as well as the technical assistance during the stay is covered by *new forum-jeune création*.

Presentation

— Each laureate is commissioned to write a piece of a duration of 10-20 minutes for the ensemble, he/she is selected for. Specifications regarding instrumentation, use of medias and electronics has to be agreed with *new forum-jeune création*. The piece will be performed in concerts in Berlin, Antwerp and/or Lyon. The laureate receives a fee for the commission covered by *new forum-jeune création*, through conditions specified by each partner.

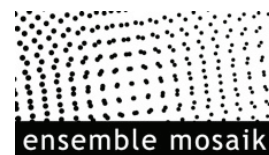


Education and Culture DG

Culture Programme



Applicants must indicate their choice among the following ensembles:



ensemble mosaik

ensemble mosaik was founded in 1997 by young instrumentalists and composers in Berlin and has developed, as an especially multifaceted and adventurous experimental formation, into one of the most renowned ensembles for contemporary music in Germany. Its recognized high quality is not just based on the outstanding talent of its individual musicians. Most of them are founding members, so they could create a profiled and unique body of sound in a long-term, intense cooperation.

ensemble mosaik's interest lies in the diversity as well as research into – and continued development of – contemporary music's aesthetic concepts and forms of presentation. Particular emphasis is placed on collaboration with young, often unknown composers and on an egalitarian working method. Close exchange between all the protagonists involved in a concert project is a preferred strategy; by opening up the work processes, creativity is concentrated and intensified. Additional emphases in the ensemble's artistic work are on dealing with digital media in the fields of composition, interpretation and sound creation, as well as approaching performance practice in new ways, for example, by including scenic and visual elements in concert projects and testing new concert forms. The ensemble has been working with many composers for years now, thus making it possible to develop music over the long-term in a collective process. Many works have been written for ensemble mosaik. Over 150 world premieres belong to its repertoire.

ensemble mosaik develops thematic programs and concert series that reflect individual works in a general context, focus current trends and test new ideas. In doing so, the concerts themselves turn into experimental setups, often beyond the contemporary music mainstream and while crossing the borders to visual and performing arts. In its two-part concert series audible interfaces, for example, the ensemble investigates the functions and consequences of applying computers to digital sound creation and reproduction in the creative process of composition and interpretation. The *serien/studien/etüden* series brought the composers' studios and experimental spaces on stage, and the three-year project *open_sources* turned the open source principle as a participatory compositional process into a musical program. In the concert series *Sichtbare Musik*, the ensemble is dealing with traditional concert rituals by including visual aspects of a live concert in the design of the program and its performance.

In addition to the thematic programs, ensemble mosaik realizes music theater productions in which work with electronic and visual media plays a major role. Selected composers are presented extensively in portrait concerts. The ensemble has received many advancement awards from the Ernst von Siemens Musikstiftung and has played award-winner concerts for the Boris Blacher and Busoni composition prizes. Numerous radio recordings document its work.

CDs have been published by Schott, col legno, Kairos, wergo, NMC Recordings and the edition rz, among others.

The ensemble has appeared at many national and international festivals for contemporary music, including the 1st Kuala Lumpur Contemporary Music Festival in Malaysia, Warsaw Autumn, Wien Modern, Festival Nuova Consonanza in Rome, huddersfield contemporary music festival and Transit in Leuven, as well as festivals in Barcelona, Madrid and L'viv. It has performed at *musica viva* in Munich, *Musik der Jahrhunderte* and the World New Music Festival 2006 in Stuttgart, *Kunstfest Weimar*, the Cologne MusikTriennale, the Donaueschingen Musiktagen, *chiffren* in Kiel, the *pgnm Bremen*, and the Musikbiennale, *MaerzMusik*, Festival *UltraSchall* and *Klangwerkstatt* in Berlin.

Champ d'Action

Champ d'Action

Champ d'Action was founded in 1988 by the Flemish composer Serge Verstockt. It was the first ensemble in Flanders that focused on contemporary music. During the first years of its existence the ensemble worked with both unknown and established composers from Flanders and abroad, asking them to write new compositions. This way Champ d'Action presented many composers for the very first time in Belgium. Many of them became internationally famous afterwards. Amongst them the Finnish composer Kaija Saariaho: in 1993 she wrote *Solar* for Champ d'Action. The international reputation of Champ d'Action grew swiftly through the sharp profile, the personal character and unique musical quality of the concerts. Year after year Champ d'Action was awarded the title of Cultural Ambassador of Flanders and received an important distinction from the University of Leuven for its work. Together with the University of Leuven Champ d'Action set up an internationally acclaimed series of CD's with the works of Karel Goeyvaerts, Belgium's long-time underestimated pioneer of serial music. During those early years the ensemble appeared in Japan and Brasil as well as giving highly noticed concerts in the main festivals for contemporary music.

The present management of Champ d'Action wishes to redefine a pioneering role for the ensemble within the contemporary music world. Champ d'Action is changing its course towards a productionhouse for experimental music and soundart without losing contact with the 'history of contemporary music'. Rooted in a past and working towards a future, without present examples, sharp and critical, Champ d'Action builds its work from a studio for live-electronics – CHAMP/STUDIO and its own CD-label Archive Series _ CHAMP/ARCHIVE, with recordings of creations of new works by the ensemble. Besides updating historical compositions with electronics, new creative processes are being initiated through residencies – visual artists, architects, writers, philosophers as well as composers and through the Champ d'Action Research Center CHAMP/EXP. Production specific commissions are given to Flemish and internationally renowned composers and soundartists.

The concert calendar is filled with concerts, performances and other appearances in the major concert halls in Flanders (Antwerp, Brussels, Ghent and Bruges) and abroad, performances in various national and international festivals for contemporary music and smaller experimental concerts in specific locations. In the recent past Champ d'Action presented many impressive concerts and performances such as the Wien Modern concert (2006) with creations by Serge Verstockt and other Flemish composers, the performances of Glenn Branca's *Hallucination City Syphony* for 100 electric guitars (2006), *Laboratorium* (2007, 2009, 2011) a workshop project for young promising musicians and composers, *Time Canvas* (... , 2008, 2010)- in collaboration with the Antwerp museum of contemporary art M KHA – a full day happening with experimental sound art and short performances, the succesfull performances of Philipp Glass' minimal opera *Einstein On The Beach* together with Collegium Vocal, multimedia performances such as *Power Flower*, *Voix Instrumentalisée* etc...

In 2012 Champ d'Action will be touring with the production 'The Sinking of the Titanic' by Gavin Bryars (100th Anniversary of the disaster with the Titanic) and will be present with two important concerts in the World Music Days (ISCM) in Flanders. On top the project *PIXELLATIONS* (music by James Tenney and films by Lillian Schwarz) will be touring in Austria, France , Belgium. Many other projects are being prepared. For more information go to our website www.champdaction.be or go to our facebook page.

Ensemble Orchestral Contemporain - Daniel Kawka

The Ensemble Orchestral Contemporain is an instrumental ensemble with a nucleus of nineteen musicians which can expand to orchestral dimensions as necessary. It was founded in 1992 by its current music director Daniel Kawka.

The Ensemble Orchestral Contemporain concentrates its activities on the music of the twentieth and twenty-first centuries, and now has a repertoire of nearly 400 works by 180 composers, including seventy premieres. These pieces range from purely instrumental works to mixed acoustic and electronic compositions and music for the stage. The ensemble also likes to associate music with other art forms such as poetry, video, and theatre.

One of the key ideas of Ensemble Orchestral Contemporain is to conceive each concert as a special event with original programmes, open to every style and creating a genuine contact between audience, performers and creators.

Educational and outreach activities are offered in parallel to the concerts, among them masterclasses, creative workshops, public rehearsals, pre-performance talks, and meetings with the conductor and the musicians.

Ensemble Orchestral Contemporain is regularly invited to appear at French and international festivals and venues, including Musica (Strasbourg), Les Détours de Babel (Grenoble), Musiques en Scène (Lyon), the Auditorio Nacional in Madrid, Musica Nova (Brazil), Music Today (Seoul), and the Warsaw Autumn Festival.

Daniel Kawka

A guest with the leading European symphony orchestras, Daniel Kawka, music director of the Ensemble Orchestral Contemporain, is now established as one of the leading interpreters of the music of the twentieth and twenty-first century and of the Romantic repertoire, from Beethoven to Strauss. Since 2011 he has also been principal conductor of the Orchestra della Toscana.

For twenty years now he has dedicated himself to the interpretation of the music of our time, having conducted more than 400 contemporary works, including many world premieres. Today he takes a particular interest in recent British and North American compositions.

His broad repertoire also extends to opera and the large-scale symphonic and choral works, in which he excels. He has conducted such great Romantic compositions as Verdi's Requiem, Brahms's German Requiem, Mahler's Resurrection Symphony and Berlioz's Roméo et Juliette, as well as world premieres of operas by José Evangelista, Jacques Lenot, Suzanne Giraud (*Le Vase de parfum*, directed by Olivier Py), and Giorgio Battistelli (*Divorzio all'Italiana*). He has recently conducted Wagner's *Tristan und Isolde* in Geneva (in a production by Olivier Py) and *Tannhäuser* in Rome (staged by Robert Carsen). In March 2011 he conducted Busoni's *Turandot* at the Opéra de Dijon, and he is also preparing a 'short' version of Wagner's *Ring* to be performed in a single day.

Daniel Kawka belongs to the generation of conductors for whom the idea of 'specialisation' is a way of opening up the entire repertoire, regardless of period. He nevertheless has a special predilection for certain composers, French (Dutilleux, Boulez, Dufourt), German (Beethoven, Wagner, Strauss, Bruckner, Mahler), Russian (Shostakovich, Prokofiev, Stravinsky), and American (Adams, Reich, Barber).