

ISA
MASTER
CLASS

28TH INTERNATIONAL
SUMMER ACADEMY
12-26 AUGUST 2018

www.isa-music.org
[isamusic.org](https://www.facebook.com/isamusic.org)

MUSIC & DEMOCRACY

INSTRUMENTALISTS

CHAMBER MUSIC

COMPOSERS

CONTEMPORARY MUSIC

VOICE

WORKSHOPS

COMPETITION

mw
university
of music and
performing
arts vienna

The logo for isa Master Class, featuring the letters 'isa' in a white, stylized font on a teal square background, with the words 'MASTER CLASS' in a smaller, white, sans-serif font below it.

isa
MASTER
CLASS

12-26 AUGUST

isaMasterClass is the musical summer camp of the mdw. Each year, over 250 participants from more than 40 different countries receive training geared to highly advanced and talented musicians as part of this programme, which is held south of Vienna in Austria's Semmering region.

Master classes, workshops, lectures, interdisciplinary projects, and concerts give rise to a unique creative experience for aspiring young artists. And the intense atmosphere in which all this takes place leads to new friendships and networks.

The logo for isa Festival, featuring the letters 'isa' in a white, stylized font on an orange square background, with the word 'FESTIVAL' in a smaller, white, sans-serif font below it.

isa
FESTIVAL

12-26 AUGUST

The **isaFestival** presents highlights from isa's 14 days of intense artistic work in nearly 40 concerts!

Apart from opportunities to perform your summer academy repertoire, the festival also includes concerts that feature outstanding interpretations by participants, performances by well-known isa faculty members, and the several concerts of the "Open Chamber Music" series in which selected isa participants can present themselves together with professors!

The logo for isa Science, featuring the letters 'isa' in a white, stylized font on a blue square background, with the word 'SCIENCE' in a smaller, white, sans-serif font below it.

isa
SCIENCE

10-14 AUGUST

isaScience is mdw's forum for interdisciplinary research on music and performing arts.

We invite participants from various disciplinary and cultural backgrounds and academic levels to join our scholarly discourse(s) on isa's annual thematic focus.



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PREFACE

The arts and culture make an indispensable contribution to the general welfare of a society, and a society's political system plays a pivotal role in their development. In the Republic of Austria's jubilee year, the 28th International Summer Academy of the mdw – University of Music and Performing Arts Vienna will set out to examine this inter-relationship with its theme of “Music and Democracy”.

We can thus look forward to numerous intellectually and musically fascinating lectures, concerts, and discussions ensconced in the unique natural setting of the Semmering region – thanks to all of which isa's 2018 edition will once again offer an outstanding opportunity for exchange and networking with musicians and researchers from Austria and abroad.

I look forward to the numerous interesting events, and in the name of the mdw's entire rectorate team, I wish all of isa's participants and instructors a successful summer of 2018!

Ulrike Sych
Rector of the mdw

WELCOME



The key theme for isa18, the International Summer Academy's 28th edition, will be "Music and Democracy".

The centenary of the end of World War I and of the monarchies dominant up to then brings up topics ranging from music's general role in society to processes of artistic production and on to attitudes and approaches in performance and interpretation.

isa18 will explore the wide range of questions thereby implied from a multitude of perspectives in the research symposia of isaScience as well as in the artistic courses and workshops.

And to top this off, the isaFestival will give us the opportunity to present programmes that involve audiences in this creative process.

A handwritten signature in white ink, consisting of stylized letters that appear to read 'J. Meissl'.

Johannes Meissl
Artistic Director of isa



06	OVERVIEW OF isaMASTERCLASS
08	String Soloists
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OVERVIEW

12–26 AUGUST

8 STRING SOLOISTS

SEMMERING

Violin Shmuel Ashkenasi / Tanja Becker-Bender
Stephan Picard / Liebe te Winkel
Hagai Shaham

Viola Gilad Karni / Lars Anders Tomter

Cello Xenia Jankovic / Romain Garioud

Csaba Onczay / Christoph Richter

Double Bass Josef Niederhammer / Jiří Hudec

9 CHAMBER MUSIC FOR

STRING PLAYERS / PIANISTS

PRE-EXISTING ENSEMBLES ONLY

REICHENAU / RAX

Hatto Beyerle

Evgenia Epshtein

Patrick Jüdt

Avedis Kouyoumdjian

Johannes Meissl

Péter Nagy

Petr Prause

Miguel da Silva

Jan Talich

Vida Vujic

10 WIND SOLOISTS

PAYERBACH

Flute Vicens Prats / Felix Renggli

Oboe Christoph Hartmann / Christian Wetzel

Clarinet Sharon Kam / François Benda

Horn André Cazalet / Marie-Luise Neunecker

Bassoon Richard Galler / Carlo Colombo

11 CHAMBER MUSIC FOR WINDS

PRE-EXISTING ENSEMBLES ONLY

PAYERBACH

Gottfried Johannes Pokorny

12 PIANO

REICHENAU / RAX

Markus Schirmer / Boris Berman

Stefan Vladar / Avedis Kouyoumdjian

13–23 AUGUST

13 VOICE

REICHENAU / RAX

Margit Klaushofer

Edith Lienbacher

Special Guests:

Michael Schade and Ramón Vargas

13–26 AUGUST

14 COMPOSITION

MÜRZZUSCHLAG

Yann Robin

Meet the Composer: Tristan Murail

15–26 AUGUST

15 CONTEMPORARY MUSIC

MÜRZZUSCHLAG

Strings Barbara Lüneburg

Martina Schucan

Winds Michael Schmid

Richard Haynes

Piano Florian Müller

Ensemble Coach Jean-Bernard Matter

ISA

MASTER
CLASS

MASTER CLASSES

STRING SOLOISTS IN SEMMERING

VIOLIN

Shmuel Ashkenasi Philadelphia (1st week) & **Tanja Becker-Bender** Hamburg (2nd week)
Stephan Picard Berlin (1st week), & **Lieke te Winkel** Vienna (2nd week)
Hagai Shaham Tel Aviv/Stony Brook (1st and 2nd week)

VIOLA

Gilad Karni Lausanne (1st week) & **Lars Anders Tomter** Oslo (2nd week)

CELLO

Xenia Jankovic Detmold (1st week) & **Romain Garioud** Paris (2nd week)
Csaba Onczay Budapest (1st week) & **Christoph Richter** Essen/London (2nd week)

DOUBLE BASS

Josef Niederhammer Vienna (1st week) & **Jiří Hudec** Prague/Manchester (2nd week)

COURSE STRUCTURE

Lessons are taught by one professor or by a pre-determined combination of professors.
Each participant receives at least 6 lessons of 45 minutes each.

FEES

Application fee € 150

Course tuition fee € 545

Accommodation fee € 595

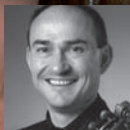
lodgings and three meals daily



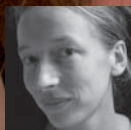
Shmuel Ashkenasi



Tanja Becker-Bender



Stephan Picard



Lieke te Winkel



Hagai Shaham



Gilad Karni



Lars Anders Tomter



Xenia Jankovic



Romain Garioud



Csaba Onczay



Christoph Richter



Josef Niederhammer



Jiří Hudec

CHAMBER MUSIC FOR STRING PLAYERS / PIANISTS

PRE-EXISTING ENSEMBLES ONLY IN REICHENAU / RAX

Hatto Beyerle Vienna/Hannover
Evgenia Epshtein Split
Patrick Jüdt Bern
Avedis Kouyoumdjian Vienna/Brussels
Johannes Meissl Vienna
Péter Nagy Budapest/Stuttgart
Petr Prause Manchester/Prague
Miguel da Silva Paris/Geneva
Jan Talich Prague
Vida Vujic Vienna

COURSE STRUCTURE

Ensembles generally receive lessons from all professors present at the course.
Each ensemble receives at least 6 lessons.

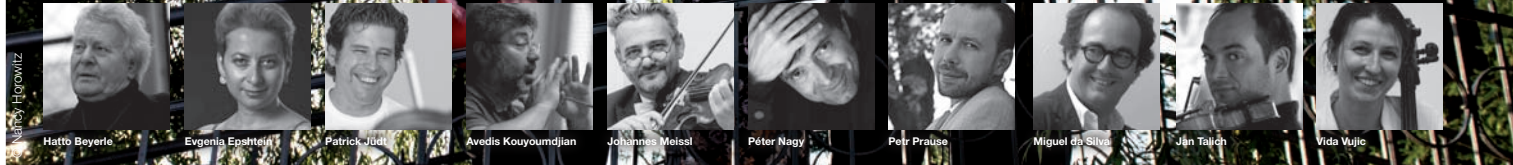
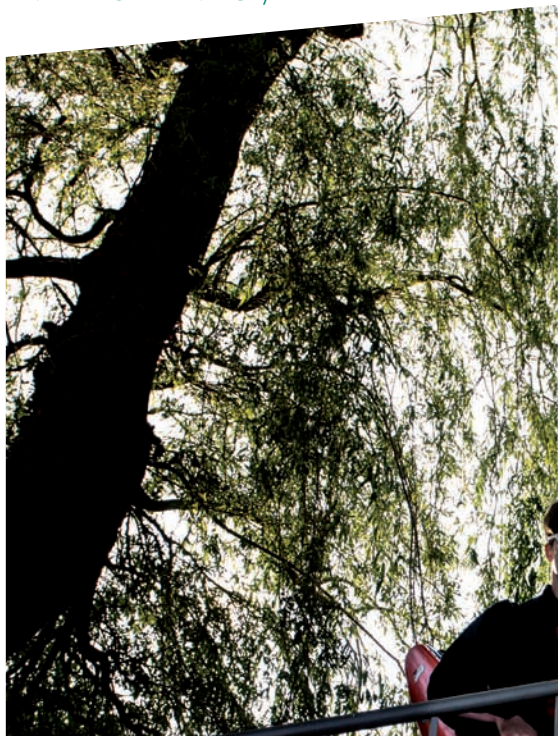
FEES PER PERSON

Application fee € 150

Course tuition fee € 445

Accommodation fee € 645

lodgings and three meals daily



WIND SOLOISTS IN PAYERBACH



FLUTE

Vicens Prats Barcelona/Paris (1st week) & **Felix Renggli** Basel (2nd week)

OBOE

Christoph Hartmann Berlin (1st week) & **Christian Wetzel** Cologne (2nd week)

CLARINET

Sharon Kam Hannover (1st week) & **François Benda** Berlin/Basel (2nd week)

HORN

André Cazalet Paris (1st week) & **Marie-Luise Neunecker** Berlin (2nd week)

BASSOON

Richard Galler Vienna (1st week) & **Carlo Colombo** Lyon/Lausanne (2nd week)

COURSE STRUCTURE

Lessons are taught by one professor or by a pre-determined combination of professors. Each participant receives at least 6 lessons of 45 minutes each.

FEES

Application fee € 150

Course tuition fee, soloists € 545

Accommodation fee € 645

lodgings and three meals daily



Vicens Prats



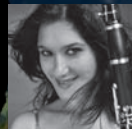
Felix Renggli



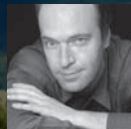
Christoph Hartmann



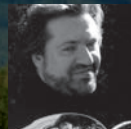
Christian Wetzel



Sharon Kam



François Benda



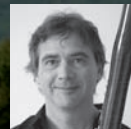
André Cazalet



Marie-Luise Neunecker



Richard Galler



Carlo Colombo

CHAMBER MUSIC FOR WINDS

PRE-EXISTING ENSEMBLES ONLY IN PAYERBACH

Gottfried Johannes Pokorny Vienna (1st and 2nd week)

COURSE STRUCTURE

Ensembles receive lessons from Gottfried Johannes Pokorny.
Each ensemble receives at least 6 lessons.

FEES PER PERSON

Application fee € 150

Course tuition fee, ensembles € 445

Accommodation fee € 645

lodgings and three meals daily



Gottfried Johannes Pokorny



PIANO

IN REICHENAU / RAX

Markus Schirmer Graz (1st week) & **Boris Berman** New Haven (2nd week)
Stefan Vladar Vienna (1st week) & **Avedis Kouyoumdjian** Vienna/Brussels (2nd week)

COURSE STRUCTURE

Lessons are taught by a pre-determined combination of professors.
Each participant receives at least 6 lessons of 45 minutes each.

FEES

Application fee € 150

Course tuition fee € 545

Accommodation fee € 645

lodgings and three meals daily



Markus Schirmer



Boris Berman



Stefan Vladar



Avedis Kouyoumdjian

VOICE

13-23 AUGUST 2018
IN REICHENAU / RAX

Margit Klaushofer Vienna

Edith Lienbacher Vienna

Special guests: **Ramón Vargas**, **Michael Schade**

COURSE STRUCTURE

Lessons will be taught by an assigned professor.

Each participant will receive at least 6 lessons of 45 minutes each.

Special workshop for singers:

Italian! Language and repertoire coaching **Luisella Germano**

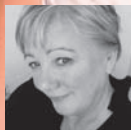
FEES PER PERSON

Application fee € 150

Course tuition fee € 650

Accommodation fee € 690

lodgings and three meals daily



Margit Klaushofer



Edith Lienbacher



Ramón Vargas



Michael Schade



Luisella Germano

COMPOSITION

13-26 AUGUST 2018
IN MÜRZZUSCHLAG

Yann Robin Paris

Meet the Composer: **Tristan Murail** Paris

Participants receive individual lessons with Yann Robin to finish the works that they bring to the course. The workshop "Just composed!" will then see these works prepared for their premiere performances under the guidance of all composition and contemporary music tutors.

FEES

Application fee € 150

Course tuition fee € 390

Accommodation fee* € 550

lodgings and three meals daily

*alternative accommodations possible



Yann Robin



Tristan Murail

CONTEMPORARY MUSIC

15-26 AUGUST 2018
IN MÜRZZUSCHLAG



STRINGS

Barbara Lüneburg *violin, viola* Trossingen/Graz

Martina Schucan *cello* Zurich Collegium Novum Zurich

WINDS

Michael Schmid *flute* Brussels Ictus Ensemble

Richard Haynes *clarinet* Bern Ensemble Proton Bern & ELISION

PIANO

Florian Müller Vienna Klangforum Wien

ENSEMBLE COACH

Jean-Bernard Matter Vienna

COURSE STRUCTURE

Daily individual and ensemble lessons.

FEES

Application fee € 150

Course tuition fee € 250

Accommodation fee* € 450

lodgings and three meals daily

*alternative accommodations possible



Barbara Lüneburg



Martina Schucan



Michael Schmid



Richard Haynes



Florian Müller



Jean-Bernard Matter

WORKSHOP LECTURES COACHING

A person playing a flute, with a teal overlay and large white text 'SESSIONS'.

S

The full isa experience is a combination of master classes, performances, the building of new friendships and networks, and extensive supplementary offerings consisting of workshops and projects!

Get inspired and broaden your horizon – try to discover as much as you can!

The thematic workshops are related to isa18's central theme of “**Music & Democracy**” and will be linked with the programme of **isaScience**.

Both “Music Physiology” and “Just composed!” are longstanding isa components.

“Open Chamber Music” includes the opportunity to prepare a work and perform it in the festival together with professors and invited artists. (Open to selected participants!)

On the website, you can get an idea of the intensity (time and/or preparation) that you should expect active participation to entail.

Duration, repertoire: www.isa-music.org

isa **OUTREACH**
PAGE 24

SESSIONS

WORKSHOPS, LECTURES, AND COACHING SESSIONS

JUST COMPOSED! & CONTEMPORARY PLAYING TECHNIQUES AND REPERTOIRE

Instrumental Coaches

Strings Barbara Lüneburg *violin, viola*
Martina Schucan *cello*

Winds Michael Schmid *flute*
Richard Haynes *clarinet*

Piano Florian Müller

Ensemble Coach Jean-Bernard Matter

isa instrumentalists rehearse freshly composed works by the isa composers for performance in concert on 25 August! Additional instruction in contemporary playing techniques as well as the opportunity to prepare contemporary works such as those required by international competitions.



APPLIED MUSIC PHYSIOLOGY

Alexandra Türk-Espitalier

Motion and interpretation technique exercises designed to form a connection between physiologically purposeful motion pertaining to one's instrument and the interpretation intended by the player.



OPEN CHAMBER MUSIC

for selected participants provides the opportunity to prepare and perform a work with professors as part of the festival. See repertoire on website!

MEET GIDON KREMER

The legendary virtuoso violinist, radical explorer of new ways of looking at music, and founder of projects, festivals, and orchestras **Gidon Kremer** is one of the most important and innovative musicians of our time.

We now have the great opportunity to experience this great artist in an intensive two-day setting: in question & answer sessions, maestro Kremer will listen to selected students, play some solo pieces himself, and spend time with us reflecting, sharing thoughts and experience, and definitely not giving a traditional master class!

CHAMBER MUSIC FOR WIND PLAYERS

Gottfried Johannes Pokorny
Jiří Hlaváč

Chamber music coaching designed to enhance the shared artistic experience. Preparation for the Viktor Kalabis Award competition.



MEET THE COMPOSER

Tristan Murail

One of the most famous composers of our time. He will give a lecture and an individual lesson to the composers and will work with the instrumentalists on his own compositions.





HISTORICAL DANCE

Hannelore Unfried

Dancer and musician Hannelore Unfried and her ensemble HOF-DANTZER put the scintillating world of courtly dance from past centuries onstage. Unfried's research has drawn international recognition, and her courses convey the stylistic singularity of various historical dance types.



“CLAVIERSPIEL” FROM BACH TO MOZART

Ingomar Rainer

Developments in the art of piano playing from the baroque era to classicism. With period instruments.



ALEXANDER TECHNIQUE

Andreas Sandri

The Alexander Technique is a method for improving freedom of motion and enhancing performance in all activities of life. It achieves this by teaching conscious awareness of the body's use and functioning. The Alexander Technique is used to reduce effort, relieve pain, and improve posture and breathing, and many performers use it to achieve greater ease and accuracy of movement.



INTERPRETATION THROUGH IMPROVISATION

David Dolan

This workshop aims to introduce participants to the concept of classical improvisation and the improvisational state of mind as performance tools. This is accomplished by combining the use of know-how (structural, stylistic, textural, and harmonic awareness) with real-time flow and creative spontaneity.

On the menu: active listening and musical mind-reading, finding “links” between the inner ear and the actual performing output, taking full ownership of the work performed, awareness of emotional expression and body language in the context of musical communication. No need for prior experience in improvisation is required.



MUSIC AND COMPUTERS

Matthias Kranebitter

With a focus on computer-aided composition and performance with electronics.



HISTORICALLY INFORMED PERFORMANCE PRACTICE ON MODERN INSTRUMENTS

Hiro Kurosaki

One of the most sought-after artists in the period instrument field will instruct participants in historically informed performance on modern instruments.



MOBILE STUDIO

Roland Schueler

Experience the practical aspects of crafting a string instrument.



JAZZ IMPROVISATION MADE EASY

Horst-Michael Schaffer

Improvising is a matter of course for jazz musicians. Do they hear or think differently? How does it work, and what would that do for my music? Bring your instruments!



MUSIC AND DEMOCRACY IN BULGARIA

Angel Stankov

Ivelina Kasandgieva

Round table discussion and concert

Angel Stankov, violinist and conductor, and pianist Ivelina Kasandgieva have strongly influenced musical life and generations of musicians in Bulgaria over the past half century. They will reflect on their experiences with cultural policy and organisation of musical life under an autocratic regime as well as on the changes, differences, and challenges to which classical music has been subject in democratic Bulgaria since the nineties. In a short concert, they will present a selection of works by Bulgarian composers.



EARLY MUSIC

Thomas Fheodoroff

Concentus Musicus Wien

The objective of this three-day workshop is to experience in practice the basics of making music over a basso continuo line as it was done during the baroque era. To this end, special playing techniques, baroque articulation, the significance of intonation as an expressive means, and a multitude of baroque musical/rhetorical figurations will be conveyed while rehearsing several baroque ensemble pieces together. Participants will play on modern instruments (A = 440 Hz), if possible using their own baroque bows. A small number of baroque bows will be made available by the workshop for participants to try out.

PERFORMANCE PRACTICE ROMANTIC MUSIC

Clive Brown

Meet one of the most influential experts on performance practice for classical and romantic music!

Through his standard works on performance practice, critical editions, and a numerous of publications, musicologist and violinist Clive Brown has guided us to a deeper understanding of contexts and practical implications of the sources and playing schools of the 18th and 19th century.

Lecture and workshop on repertoire by Brahms.



YOUR CAREER

Andreas Vierziger

This lecture and discussion will give an overview of the classical music industry and demonstrate how classical musicians can work on improving their own careers.

The requirements for being a successful classical musician have changed rapidly in recent decades. Mastering an instrument now merely forms the base for an artist's 360-degree profile. Those attending this lecture will gain in insights into the music market, strategic career planning, management processes, and marketing skills, and there will also be room for discussion and questions.



THE EXTENDED TUBE

Michael Schmid

Experience various contemporary flute techniques and learn about acoustics, circular breathing, polyrhythms, and contemporary notation.



ITALIAN!

Luisella Germano

Coaching on repertoire from Mozart to Bellini with focus on the Italian language by a renowned specialist.

isaOUTREACH

Leonhard Paul, Dietmar Flosdorf

This new isa format focuses on changes taking place in the music profession and provides an umbrella beneath which various activities will take place: Leonard Paul (Mnozil Brass) will bring together young professional musicians with members of local brass bands, and community projects developed and realised by Dietmar Flosdorf and mdw students will see locals as well as isa participants collaborate with bands, music schools, schools, day care centres, and retirement homes in the region.





AUDITIONS
COMPETITION
CHALLENGE

AUDITIONS

13 AUGUST

For repertoire and instruments, see website:

www.isa-music.org



LICHT INS DUNKEL ORF

CONCERT

MONDAY, 20 AUGUST, 7:30 PM

Baden, Congress Casino

ORF charity concert for "Licht ins Dunkel!"

with the Webern Kammerphilharmonie

Radio and TV broadcast

COMPETITION

All master class participants will have the opportunity to win monetary awards.

The competition itself will be held on the morning of 22 August in Reichenau / Rax.

NOMINATION

The professors teaching during the first week will nominate the candidates to participate in the competition during the second course week. It is possible to be nominated for several award categories, but only with different pieces. Works must be prepared in full (all movements). The jury may decide which movement is to be played.

AWARDING OF PRIZES

The jury may decide to split prizes in certain cases.

LAUREATES' CONCERT

The award winners will perform at the master classes' concluding concerts or, alternatively, in the Laureates' Concert at the ORF RadioKulturhaus in Vienna.

OPEN AWARD CATEGORIES

AHUV Award – Czech Chamber Music, post-1950

donated for an outstanding interpretation of a post-1950 chamber music work by a Czech composer by *Asociace Hudebních Umělců a Vědců/ Czech Association for the Arts and Sciences (AHUV), Prague / € 2,000*



Bohuslav Martinů Award

donated for an outstanding interpretation of a work by Bohuslav Martinů by *the Bohuslav Martinů Foundation, Prague / € 2,000*





Dramatic Performance with Music Award **to be confirmed*

donated for an outstanding creative open performance that employs acting, dancing, acrobatics, singing, and/or other performing arts in combination with instrumental music / € 1,000

Gottfried von Einem Award

donated for an outstanding interpretation of a work by G. v. Einem
by the *Gottfried von Einem Music Foundation, Vienna* / € 1,000



Ignaz Pleyel Award

donated for an outstanding interpretation of a work by Ignaz Pleyel
by *Niederösterreich Fonds* / € 1,000



Second Viennese School Award **to be confirmed*

donated for an outstanding interpretation of a work of the Second Viennese School / € 1,000

Viennese Classicism Award

donated for an outstanding interpretation
of a work of Viennese Classicism excl. Franz Schubert
by *S IMMO AG, Vienna* / € 1,000



Viktor Kalabis Award: String Quartets and Chamber Music

donated for an outstanding interpretation of a chamber music work by Viktor Kalabis
by *Foundation Viktor Kalabis and Zuzana Růžičková, Prague* / € 1,000



Zoltán Kodály Award

donated for an outstanding interpretation of a work by Zoltán Kodály
by *Sarolta Kodály, Budapest* / € 1,000

CHALLENGE



SPECIFIC AWARDS

Winners of specific awards for the various courses will be chosen in the Challenge concerts on 22 August at 7:30 pm.

STRING SOLOISTS

String Soloists' Award

donated for an outstanding performance by a participant in the master class for string soloists / € 2,000

WINDS

Antonín Reicha Award

donated for an outstanding interpretation of a work by Antonín Reicha or another representative work for wind instruments (solo or ensembles) from the repertoire of Czech Classicism by *Nadace Život Umělce, Prague* / € 2,000



PIANO

Pianists' Award

donated for an outstanding piano performance by a participant in the master class for piano by *L. Bösendorfer Klavierfabrik GmbH, Vienna/Wiener Neustadt* / € 1,000

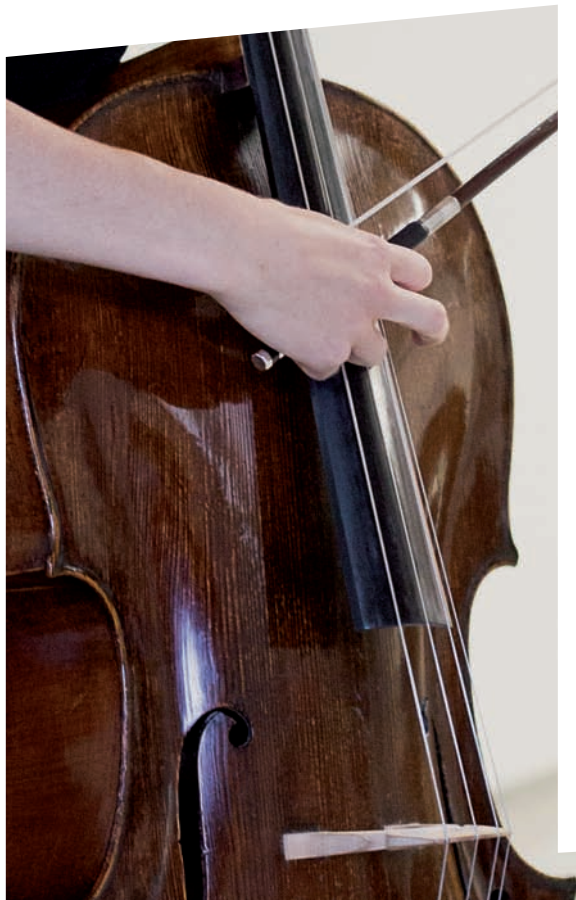
Bösendorfer



Georges Cziffra Award

donated for an outstanding interpretation of a work by Georges Cziffra by *Foundation Cizifra Österreich, Vienna* / € 1,000

CHALLENGE



CHAMBER MUSIC (PRE-EXISTING ENSEMBLES WITH STRINGS & PIANO)

Chamber Music Award (Strings or Strings with Piano)

donated for an outstanding chamber music performance
by the Joseph Haydn Department of Chamber Music,
Early Music and Contemporary Music of the mdw, Vienna / € 1,000



Piano Chamber Music Award

donated for an outstanding chamber music performance
(strings with piano)
by ACS VIENNA / € 1,000



Artis Quartet Award

donated for an outstanding performance by a participating string quartet
by the Artis Quartet, Vienna / € 1,000



INTERPRETATION & COMPOSITION AWARD

These awards will be conferred after the following concert:

25 August, 3:00 pm

Reichenau / Rax, Schloss Reichenau

Afternoon of Contemporary Music

INTERPRETATION AWARD FOR “JUST COMPOSED!”

donated for an outstanding performance by a participant or ensemble
in the workshop “Just composed!” / € 1,000

COMPOSITION AWARD

donated for an outstanding composition by a participant, composed
or finished during the composition master class in Müzzzuschlag / € 1,000

ISA
FESTIVAL

28TH INTERNATIONAL
SUMMER ACADEMY
12-26 AUGUST 2018

www.isa-music.org
isausic.org

FESTIVAL

FESTIVAL

The isaFestival is the presentation platform for all isa participants and an opportunity to perform in public; this year's festival features around 40 concerts! In order to compile the programme, it is necessary to know as early as possible what pieces will be ready for performance. Top-notch artistic quality is required. Final decisions regarding who will be invited to perform are made by isa's artistic director. Free admission to all concerts of the isaFestival is included in participants' course fees.

"WELCOME TO isa18"

13 August, 7:30 pm
Schloss Reichenau
Opening celebration

Keynote
Philipp Blom



Philipp Blom

© Heike Bogenberger

© Nancy Horowitz

WORK-IN-PROGRESS

WORK-IN-PROGRESS CONCERTS

Performance opportunities exclusively for participants

CHALLENGE CONCERTS

Specific awards for the various courses will be decided upon following the challenge concerts.

OPEN CHAMBER MUSIC CONCERTS

Opportunities to prepare and perform works at the festival together with professors and invited artists



40
CONCERTS
IN 2018!

APPLICATION PROCEDURE

TARGET GROUP OF THE MASTER CLASSES

Postgraduate students or highly advanced undergraduates with performing experience.

A prerequisite for participation at isa is having attained a high level of artistry, to be certified by a letter of recommendation and other appropriate documentation.

APPLICATION ONLINE

15 February – 15 April 2018

www.isa-music.org

Possible extension of the application period: see website.

REQUIREMENTS FOR ONLINE APPLICATION

A prerequisite for participation at isa is having attained a high level of artistry, to be certified by:

1. Two demo recordings (audio or video) (Upload .mp3 files or links)

At least two movements or pieces, one slow, one fast – to include:

One work of Viennese Classicism (Haydn, Mozart, Beethoven) or its historical and stylistic context.

A second one of your own free choice.

Composers: three compositions (recordings and scores [in .pdf format]).

Voice: Two arias, one by Mozart and a second one of your own free choice.

2. Letter of Recommendation (Upload .doc or .pdf file)

It is required that you provide a letter of recommendation, written by a professor or other personality who is renowned within the international music scene, that confirms your artistic qualification for the master classes.

3. Photo (Upload .jpg, .png, or .gif)

4. Payment of Fees

Due dates for payment

Application fee: 15 April 2018

All remaining fees: 30 June 2018

Account information

Name Universitaet fuer Musik und darstellende Kunst Wien
Purpose VA31SA18
Bank UniCredit Bank Austria AG, 1010 Vienna, Schottengasse 11
IBAN AT12 1200 0514 2859 0201
BIC/SWIFT BKAUATWW

If someone else is paying for you, please ensure that your name is noted on the bank transfer form.

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APPLICATION TIMELINE

15 February

Start online application

Deadline for online application
and application fee payment

15 April

May

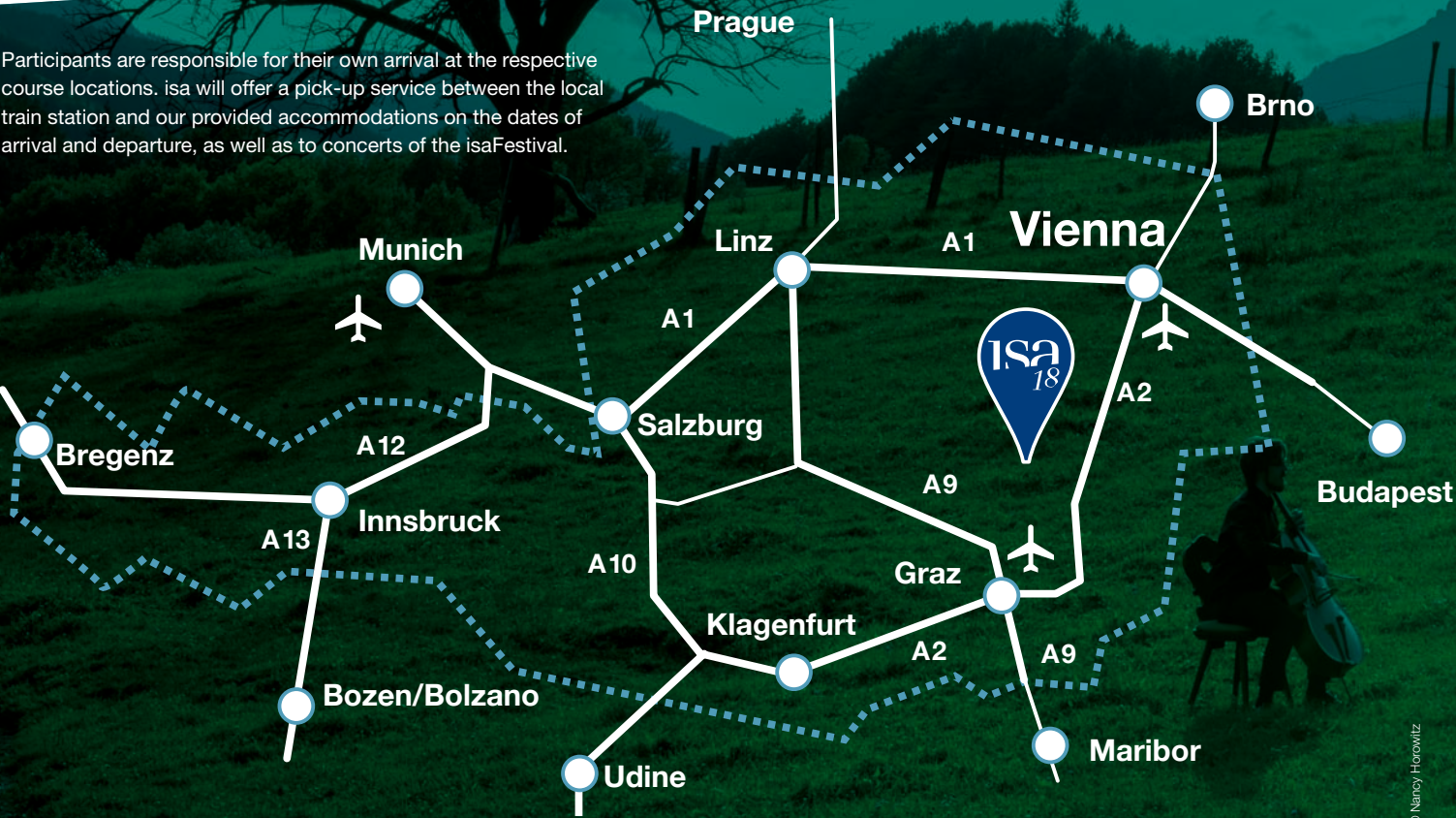
Jury decision on the
selection of participants

Deadline for all remaining fees

30 June

TRAVEL INFORMATION

Participants are responsible for their own arrival at the respective course locations. isa will offer a pick-up service between the local train station and our provided accommodations on the dates of arrival and departure, as well as to concerts of the isaFestival.



- Course and concert location
- Concert location



IMPRINT

Editor, publisher, and owner of this medium

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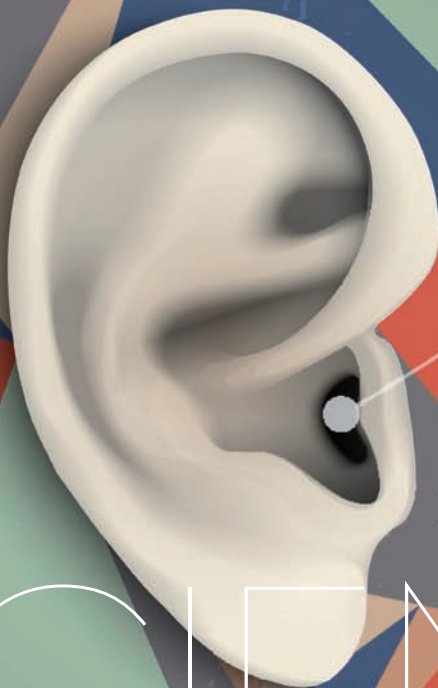


LECTURES

PANEL DISCUSSIONS

WORKSHOPS

FILM PRESENTATIONS



SCIENCE

CALL FOR PAPERS

PARTICIPATORY APPROACHES TO MUSIC AND DEMOCRACY

Keynote lectures:

Milena Dragičević Šešić

UNESCO Chair in Cultural Policy and Management, University of Arts, Belgrade, Serbia

David Hesmondhalgh

Professor of Media, Music and Culture, University of Leeds, UK

Marsha Siefert

Associate Professor, Central European University, Budapest, Hungary

Deborah Wong

Professor of Ethnomusicology, University of California, Riverside, USA

The conference **isaScience 2018** is part of isa, the International Summer Academy of the mdw – University of Music and Performing Arts Vienna, Austria.

Organisers of isaScience 2018

Dagmar Abfalter, Marko Kölbl, Rosa Reitsamer, Fritz Trümpi
www.mdw.ac.at/isa/isascience

Conference dates: 10–14 August 2018

Conference venue: Hotel Marienhof, Reichenau / Rax, Austria

Over the past few decades, a rich body of literature has explored how individuals and groups use music as a resource to achieve social, cultural, and political participation and to bring about social change in society. Studies have also investigated music's use by political groups and parties in the past and present to impose authoritarian, neoliberal, or even fascist political ideas. Finally, research in this area is concerned with the promise and myth of democratisation through technology with regard to music production, distribution, and reception/appropriation.

The organisers of isaScience welcome papers on music and democracy from a wide range of disciplines (e.g. musicology, ethnomusicology, music sociology, cultural studies, queer studies, postcolonial studies, arts and cultural management) addressing (but not limited to) the following themes and topics:

- Music's role in historical revolts and revolutions and in propagating national and nationalistic identities during the long 19th century, and/or music's use in the name of "the people" during fascist and post-fascist periods;
- Research on performance practices of minorities and marginalised groups that challenge and subvert dominant norms and classifications;
- Democratising dimensions of orally transmitted music traditions;
- Grassroots, "bottom-up", and do-it-yourself approaches to music and performance propagated by social movements;
- Research on music and activism (e.g. activist choirs, feminist and queer performance groups, anti-racist rock groups, singer-songwriters);

- Participatory forms of “musicking” (small) in local, translocal, and virtual music “scenes”;
- Documenting and preserving the “sounds of democracy” and the past of “hidden” popular past: studies on archives, museums, and halls of fame;
- Music, migration, border regimes, and exile;
- Representations of democracy in artistic practices (e.g. composing);
- Research on “mediamorphosis” (e.g. electrification, digitalisation) and its effects for democratisation: “new” possibilities of self-representation, modes of participation for consumers, and business models in the music and media industries;
- Notions of “epistemic violence” (Spivak) in music research.

Please submit your **abstracts** (max. 300 words) for papers, panels, and innovative formats plus a short biography and information on your institutional affiliation (all of this in English) **by 15 March 2018** to isascience@mdw.ac.at.

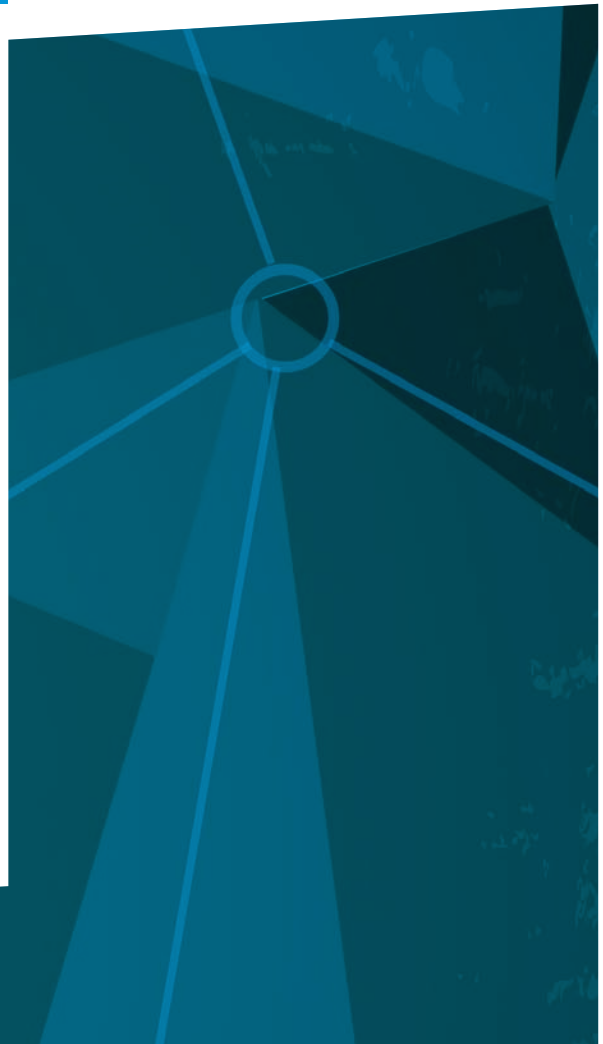
Decisions on the acceptance of your proposal will be announced by **5 April 2018**.

The mdw – University of Music and Performing Arts Vienna will cover lunch and coffee breaks. There is no registration fee.

Supplementary funding for travel and accommodations will be available to students and scholars in academic precarity.

Please submit your application after acceptance of your proposal to isascience@mdw.ac.at.

For general information regarding isaScience, contact **Karoline Feyertag**
isascience@mdw.ac.at



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