

EIMC 2025 — Wrap-up

Short evaluation of the conference and talk about artistic experiences
Discussion lead by Hans

Sunday, 27 July 2025

INGEBORG

I am very happy compared to last year: ONE group doing something together. Before, many groups splitting around.

JAMES

I can only compare with Poland, Garbicz, six years ago. It was good that we were all in one place. What I like about this is that we do these evening presentations as well. When we did it before, we just had that one concert in Berlin, and it's nicer to do this nightly thing, I think it's a nice development.

MATTHIAS

The workshops were very different, and all was about music imagination, and music and language, and this kind of composition. It was a bit like a little family.

CARL

I wonder whether people had enough of opportunities for forming small constellations, and cultivating special interests. We don't follow the same aims, all of us, so it's important that we take the resources to good use.

ETIENNE

I had time to do so with Jacob, James, Johannes and Niki. It was also great to be able to introduce my electronic device, the Sampo. And next year, I would like to contribute two things, teaching sign language for teachers, and second, harmonic singing.

STEFAN

What I maybe would like more is one piece being played really without conduction. Because that's something that cannot be done often. I'm really curious how it works in larger groups without the conduction, without the concert. Just in playing.

HANS

It might be interesting to have such a kind of workshop for larger groups without conduction. And how to get the sensitivity, develop that sensitivity to improvise with at least 10 people without anything written down.

JOPO

Tutti is a unique possibility at EIMC. I'm very thankful that we tried out my orchestral workshop. I also believe that we can play in bigger formations without any kind of conduction using this kind of concept. But, for this edition of the EIMC, I had the idea to bring ideas how we can work with bigger formations. I have the impression that if we just come together and play freely, it is too much. I think we should divide the two things: orchestral work and group work. Maybe more clearly dividing the periods. Interesting suggestion for next year.

ETIENNE

In Bordeaux, I collected individual keywords about what is improvisation. One could take that further, inviting writing down keywords on large group improvising, for each one to think of during playing without telling it, then after playing discussing them.

JACOB

I would also like to have the opportunity to play in smaller groups with everybody and communicate about things we did. I liked working on the orchestral pieces.

NIKI

I liked the international atmosphere. And, I also like to play in smaller groups and in a bigger orchestra. In Greece we will probably have a bigger orchestra. I hope to see you all next 2026.

BERT

I liked the conducting. So many workshops... I needed to do some meditation yesterday, after getting so much information. Sometimes, things were a bit loud. I always like the subtle sounds, and I like the loud things as a contrast. But I don't know who said this: if you play loud, do it short, and if you play long, do it soft.

ETIENNE

John Cage said that.

MARCO

It gave me a lot of energy. With respect to the issue of loudness, like Bert mentioned, like 'cooking over', sometimes you have to cool it down. You can eg. ask yourself: do I have to play now?

BRIGITTE

I missed more opportunities with small groups and more open settings.

JOPO

So maybe next time we put this in the programme. From 11 to 1 o'clock. Open groups.

NIKI

In the morning we will probably have a lot of room in Athens. But not so much in the evening. But in the morning, for sure.

JOHANNES

I liked the atmosphere, but I am not used to concepts. That took me out of my comfort zone. It is surprising what happened between the people.

HANS

For me concepts influence my future aesthetics of how to deal with improvisation. But I like free improvisation without given concepts as well. It should be in a good balance.

CARL

Earlier we had now and then spontaneous workshops popping up during the conference. And I think the smaller groups could be important for that. That ideas come from individual people and come from the ground and from down to the top and not so much top down.

ETIENNE

So basically, when you say ideas come from the ground up, we play. No concepts. But as human beings, we say, I like that, let's put that as a concept. The idea comes from playing experience. But sense experience leads to knowledge. But when I'm playing, I'm very physical.

PETER

I prefer to play in small groups without a plan. It was good there were possibilities to take initiatives yourself.

ALL

There was a discussion how to select small groups for improvisation. What kind of system should be used. Like, a hat with names, or select one person that chooses two or more other to play with, etc.

[total approx 1 hour 06 min.]

Carl/Hans