

CIKADA

We left her in a sack for fairies to reclaim

Ultima Oslo Contemporary music festival
Tøyen kirke
24.09.2021 19:00

ultima oslo contemporary
music festival



CLARA IANNOTTA

Clara Iannotta is particularly interested in music as an existential, physical experience – music should be seen as well as heard. This is one of the reasons why she sometimes prefers to talk about the choreography of the sound rather than about orchestration.

She has studied at the Conservatories of Milan and Paris, at IRCAM, and at Harvard University with Alessandro Solbiati, Frédéric Durieux, and Chaya Czernowin.

Iannotta has been a guest of the Berliner Künstlerprogramm des DAAD in 2013, and the recipient of several prizes including the Ernst von Siemens Composers' Prize and Hindemith-Preis 2018, Berlin Rheinsberger Kompositionspreis, Kompositionspreis der Landeshauptstadt Stuttgart, Bestenliste 2/2016 der deutschen Schallplattenkritik for the portrait CD *A Failed Entertainment*.

Since 2014, Iannotta has been the artistic director of the *Bludenzer Tage zeitgemäßer Musik*.

LIZA LIM

Liza Lim is an Australian composer whose music focuses on collaborative and transcultural practices. Ideas of beauty, ecological connection and ritual transformation are ongoing concerns in her compositional work. Her four operas: *The Oresteia* (1993), *Moon Spirit Feasting* (2000), *The Navigator* (2007) and *Tree of Codes* (2016), and the major ensemble work *Extinction Events and Dawn Chorus* (2018) explore themes of desire, memory, and the uncanny. Widely commissioned by some of the world's pre-eminent orchestras and ensembles, Lim is Sculthorpe Chair of Australian Music at the Sydney Conservatorium of Music.

KARIM HADDAD

Karim Haddad started his musical studies at the National Conservatory of Beirut, then followed up with studies in Philosophy and literature at the American University of Beirut. In 1982, he settled in Paris and completed a B.A in musicology at the Sorbonne University. He also studied harmony, counterpoint, fugue, orchestration, analysis, and composition at the Conservatoire National Supérieur de Musique de Paris, where he obtained six rewards as well as the Diplôme Supérieur in Composition.

In 1995, he followed the computer music courses at IRCAM. In 1999, he contributed by writing the Om2Csound library for controlling synthesis in Csound through OpenMusic environment, followed by the omilly library an interaction with LilyPond the musical notation system. Haddad is currently working at IRCAM as a researcher in the Music Representations team.

GEORG FRIEDRICH HAAS

Georg Friedrich Haas is known and respected internationally as a highly sensitive and imaginative researcher into the inner world of sound. Most of his works make use of microtonality which the composer has subjected to thorough examination in the wake of Ivan Wyschnegradsky and Alois Hába. He has taught courses and lectured on the subject in several countries Haas himself writes: "I am not really comfortable with being pigeonholed as a 'microtonal composer'. Primarily, I am a composer, free to use the means needed for my music. There is no ideology regarding 'pure' intonation, either as Pythagorean number mysticism or as a notion of 'Nature' determined by trivial physics. I am a composer, not a microtonalist." In each new work, Haas enters uncharted territory, but his music is firmly rooted in tradition. A daringly innovative composer of rich imaginative power, a homo politicus aware of his responsibilities as a citizen, Georg Friedrich Haas is one of the leading artists in Europe today.

Among the prizes he has won are the SWR Symphony Orchestra Composition Prize 2010, the Music Award of the City of Vienna 2012 and the Music Award Salzburg 2013.

Clara Iannotta

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Liza Lim

The Turning Dance of the Bee (2016)

Karim Haddad

... and I have tried to keep them from falling (2001)

Georg Friedrich Haas

... fließend ... (2020, WP)

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Anne Karine Hauge, flute
Rolf Borch, clarinet
Bjørn Rabben, percussion
Kenneth Karlsson, piano
Hans Petter Mæhle, violin
Odd Hannisdal, violin
Ingvild Nesdal Sandnes, cello
Håkon Thelin, double bass
Christian Eggen, conductor

Since its 1989 formation in Oslo, Cikada has developed a refined and highly acclaimed profile on the international contemporary music scene. From the very beginning, Cikada has consisted of flute, clarinet, piano, percussion, string quintet and conductor. All ten are equal, permanent members, and the ensemble has become synonymous with the Oslo Sound of fresh, vibrant, warm, and virtuosic interpretations of consciously selected, contemporary repertoire.

In concerts at major international festivals and on numerous albums, Cikada's distinct ensemble profile manifests itself in strong programming. Integral to this work is a wish to develop long-term collaborations with composers and to build composer portraits with commissioned works over time.

The nine musicians also form various formations within the group: Cikada String Quartet, Cikada Piano Trio and Cikada RBK work as independent Cikada units, adding to the ensemble's international identity.

Cikada was awarded the prestigious Nordic Music Prize in 2005.