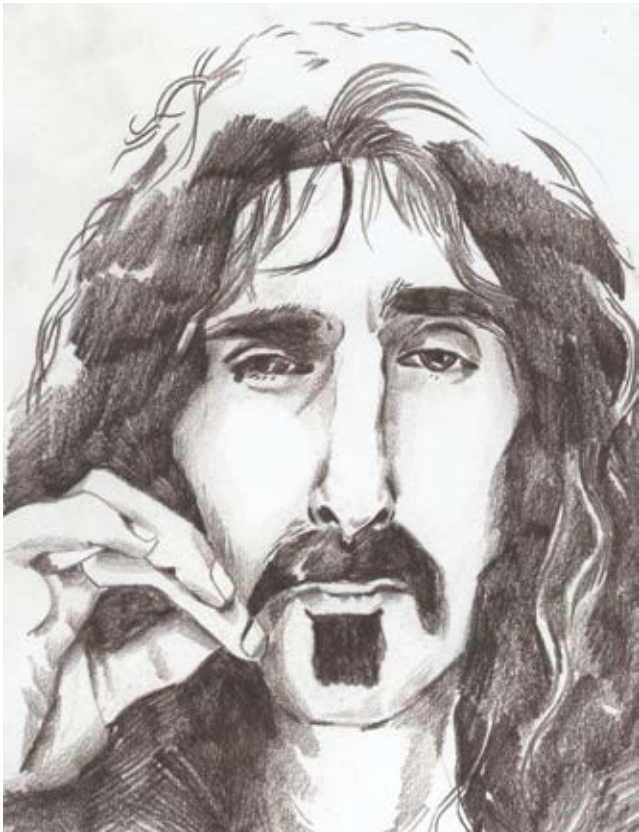


ultima

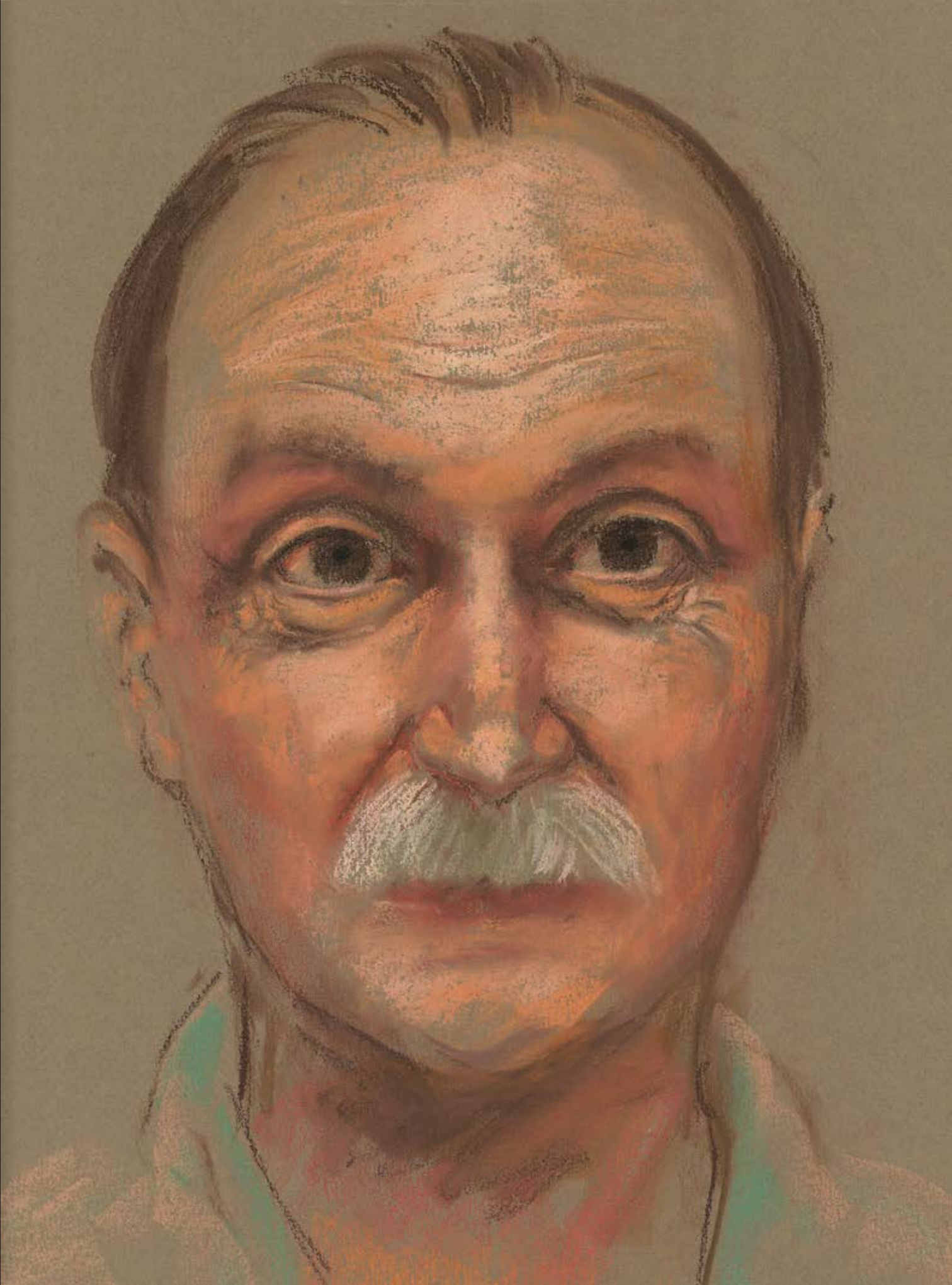
oslo contemporary
music festival

OFF — ROAD
September 5-14 2013



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OFF — ROAD

I spent Norway's Constitution Day at the landfill in Asunción, capital of Paraguay, home to the young members of The Recycled Instruments Orchestra of Cateura. Playing the violin is not the most obvious pastime for the inhabitants there; nevertheless, using instruments made from recycled waste, this orchestra has become a cornerstone in the community, and for many it has become a vital part of their lives. For me, this says a lot about the necessity of music and of the power of thinking outside the box.

The Ultima Festival is a forum for unconventional musical ideas, and the theme for this year's festival highlights people who find alternative ways to create new forms of musical expression. In an individualised, digitised society in which the outsider position is desirable to the point that collective individualism and subculture are regarded as brands, it's interesting to study this role from a musical-historical perspective. In many cases this leads us to twentieth-century United States, where composers such as Harry Partch, Conlon Nancarrow, and – later – Alvin Lucier created their highly original works on the



outskirts of both American society and central European tradition.

During Ultima, a special programme is devoted to the ideas behind the music. For those with a particular interest, Ultima Academy focuses on the relationship between theory and practice in art music. We believe it's important to ask ourselves "Why?" Why? Because that's what moves music forward.

Lars Petter Hagen
Artistic Director,
Ultima Oslo Contemporary Music Festival



Photo: Erell Perrodo

Colophon

Ultima

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Ultima Oslo
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5-14 September 2013

Editor-in-chief:
Lars Petter Hagen

Editor:
Cathrine Nysæther

Contributors:
Henrik Beck,
Thomas R. Berg,
Emil Bernhardt,
Karstein Djupdal,
Lars Mørch Finborud,
Tomas Bjerke Holen,
Mira Langeland,
Anne Hilde Neset,
Stine Sørлие,
Alf van der Hagen,
Ola Vikås,
Ando Woltmann,
Rob Young,
Maren Ørstavik

Design: NODE Berlin
Oslo www.nodeoslo.com

Address:
Øvre Slottsgate 3, 0157
Oslo, Norway

Post address:
c/o Sentralen, Pb 183
Sentrum, 0102 Oslo,
Norway

Phone: (+47) 22 40 18 90
E-mail: info@ultima.no
Web: www.ultima.no

Print: TS Trykk

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Program advisory board:

Per Boye Hansen, Anne
Hilde Neset and Thomas
Schäfer

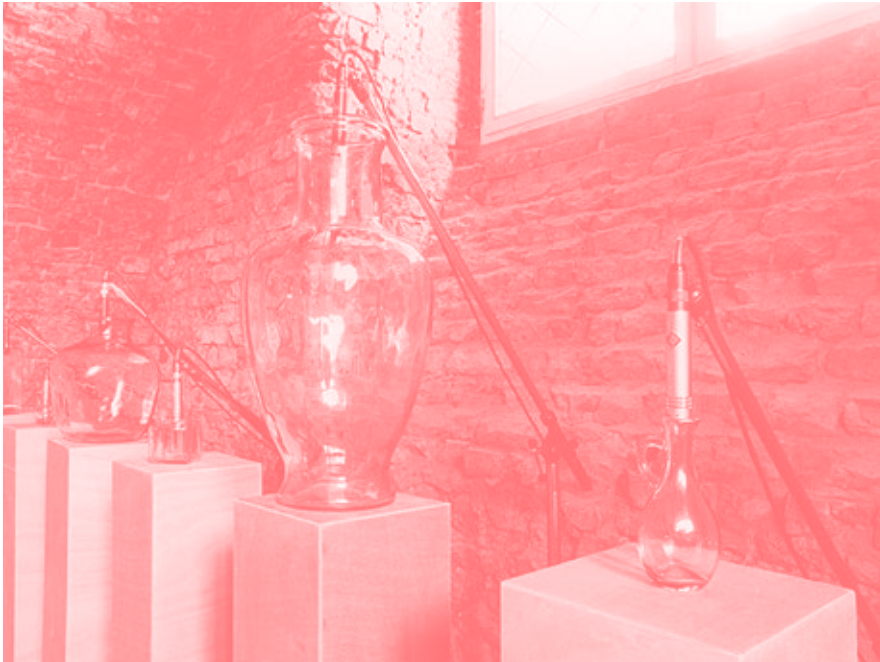
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- BIT20 Ensemble
- Black Box Teater
- Den Norske Opera & Ballett
- Det Norske Kammerorkester
- Det Norske Solistkor
- Henie Onstad Kunstsenter
- Institutt for musikkvitenskap
- Kunsthøgskolen i Oslo
- NICEM
- Norges musikkhøgskole
- Norsk Komponistforening
- NOTAM
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- Steinway Piano Gallery
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- Trefoldighetskirken
- Utenriksdepartementet

Empty Vessels Installation: Alvin Lucier



Empty Vessels. Photo: Roman März & Singuhr Berlin 1999

Eight glass containers, vases, and other vessels of different shapes and sizes are arranged in a row, each on its own pedestal. Microphones are placed in the mouths of the vessels and the sounds picked up from them are sent to speakers placed on pedestals that face the vessels. The sounds from the speakers create acoustic feedback, thus creating resonances inside each vessel. The shape of each vessel, as well as the presence of people within the space, cause corresponding alterations in the sounds.

(Maren Ørstavik)

Thursday 5/9

ALVIN LUCIER
Empty Vessels (1997)
× Sound installation
Ø Atelier Nord ANX
© 1 pm
\$ Free
The exhibition is open daily from 1–6pm throughout the Ultima Festival from 5–14. September
Produced by Atelier Nord.

Alvin Lucier (b. 1931) is an American legend in composition and sound art. With his acoustic experiments in the 60's he revolutionized our way of thinking about music. Now, he is coming to Ultima.

In cooperation with Ny Musikk, Henie Onstad Arts Centre and Atelier Nord, Ultima has invited Lucier to Oslo.

ALVIN LUCIER WILL BE MAKING CONTRIBUTIONS TO ULTIMA ON THE FOLLOWING DATES:

8/9
ALVIN LUCIER
♥ Henie Onstad Kunstsenter
© 2:30 pm
• *Music for solo performer*
• *Wave Songs* (Soprano: Silje Aker Johnsen)
→ Page: 22

9/9
INTERVIEW WITH ALVIN LUCIER/ULTIMA ACADEMY Ny Musikk

11/9
THE NORWEGIAN RADIO ORCHESTRA
♥ Store Studio, NRK
© 6 pm
Exploration of the House
→ Page: 32

11/9
ALVIN LUCIER AND MUSICIANS FROM ENSEMBLE NEON
♥ Fagerborg Kirke
© 10 pm
• *Silver Streetcar for the Orchestra* for solo triangle (Triangle: Håkon Stene)
• *Two Circles* (Ensemble neoN)
• *I am sitting in a room* (Alvin Lucier)
→ Page: 32

Absolutely free, absolutely brilliant

Ensemble Modern plays Frank Zappa



Arne Nordheim and Frank Zappa in Los Angeles 1976. Photo Brynjulv Aartun/Aftenposten

It was Frank Zappa's final concert performance. Frankfurt, September 1992. The standing ovation is said to have lasted for more than 15 minutes. Zappa received it not as the guitarist or vocalist, but as the composer and conductor of the final number: the ecstatically rhythmic and typically Zappa tongue-in-cheek, vulgarly titled "G-Spot Tornado".

The concert was preserved for posterity on the album *The Yellow Shark*, one of the highlights of Zappa's career as well as his swansong. The performers were the outstanding German contemporary musicians in Ensemble

Modern; at last, competent classical musicians were taking the time to rehearse Zappa's demanding compositions and perform them with unflinching virtuosity.

Ensemble Modern showed up with an expanded orchestra of 26 musicians: five woodwind players, seven brass players, six string players, two pianists, three string instruments including a harp, and three percussionists. The album was released in early November 1993, and was therefore Zappa's last; six weeks later he died after a three-year battle with cancer.

Although Zappa referred to Ensemble Modern as "my last band", they

were far from being his first classical ensemble. He had musicians from the London Philharmonic Orchestra join him on stage as far back as 1967, and in 1969, twenty members of the Royal Philharmonic took part in a concert in London. The result of this collaboration can be heard on the soundtrack for the obscure film *200 Moties* (1971).

At the Contempo Festival in Los Angeles in May 1970 (for which Pierre Boulez was artistic director), Zappa and his band Mothers of Invention held a three-hour performance along with the LA Philharmonic and conductor Zubin Metha in a basketball

arena filled to capacity with 13,000 people. It was at this festival that Arne Nordheim and Zappa met for the first time.

And more followed: *Orchestral Favourites* contained symphonic music with the Abnuceals Emuukha Electric Symphony Orchestra (!) recorded in 1975. The LP was first released by Warner Brothers in 1979 without Zappa's consent. 1979 was Zappa's most commercial period; the single "Bobby Brown" topped the Norwegian pop charts for weeks. The double album *Sheik Yerbouti* was a smash hit, and Zappa was voted Artist of the Year by VG newspaper.

It was around this time that Zappa turned down an offer from the Oslo Philharmonic Orchestra. The reason he gave for doing so in his autobiography *The Real Frank Zappa Book* was that he was offered only two days' rehearsals (in the chapter entitled "Orchestral Stupidity"). The climate that existed between Zappa and the philharmonics is revealed in Olav Anton Thommessen's own account published in *Zappa* (Høvik-odden, 1994): "Zappa's attitude towards serious, classically trained musicians was somewhat insecure, and this goes far towards explaining much of his arrogance when he demanded six weeks' rehearsals with the Philharmonic when we

approached him about the possibility of performing his symphonic music here in Oslo."

In 1983 Kent Nagano conducted 107 musicians in the London Symphony Orchestra (LSO), first at a catastrophic concert in the Barbican, where – according to Zappa – several of the musicians got themselves drunk in the bar during the interval. The album was subsequently recorded in a derelict industrial building, and were – still according to Zappa – the first ever multi-track digital recording of a symphony orchestra. Unfortunately, this historical footnote did little to make it a musically memorable album.

This first highlight in Zappa's classical music career came in 1984 when Pierre Boulez and Ensemble InterContemporain performed three of his compositions on the album entitled *The Perfect Stranger*, which was nominated for a Grammy Award for best classical composition. The production and the distinct sound in these recordings are remarkably good compared to other classical projects Zappa had experimented with up until then.

The final four tracks on *The Perfect Stranger* were performed by Zappa playing his new musical synthesizer, a Synclavier. The compositions Zappa made for and with this instrument (a computer) were

considered impossible for humans to play, not least the beautiful and wildly polyphonic *The Girl in the Magnesium Dress*. But this was before Ensemble Modern approached Zappa in 1992 asking for permission to orchestrate and perform this and other tracks written for the Synclavier.

The musicians travelled to LA to rehearse with Zappa for several weeks. They must have hit the right notes, and clearly rehearsed intensely, because the ensuing concerts performed in Frankfurt's Alte Oper created a sensation. Everyone knew that Zappa was seriously ill. He managed to perform only two of the scheduled concerts; the remaining were performed without him.

The Yellow Shark comprises both new compositions written specially for Ensemble Modern and new material from albums such as *Uncle Meat* and *Jazz from Hell*. In a newspaper review published in November 1993, Geir Johnson described the music as "unlike all other modern music, simply because it is free and upfront, and where the legacy of Varese and Stravinsky is as commonplace as is the past thirty years of rock history." In addition to the raging *G-Spot Tornado*, my personal favourites on *The Yellow Shark* are the Stravinsky-like (?) *Dog Breath Variations* and the

Boulez-like (?) *The Girl in the Magnesium Dress*.

Ten years after the release of *The Yellow Shark*, the ensemble followed up with *Greggery Peccary and Other Persuasions*, which mostly consists of orchestrated compositions written by Zappa for the Synclavier, most of them from the albums *Civilization Phaze III* and *Jazz From Hell*. *Greggery Peccary* is a more stringent, though slightly less unrestrained, production than the magical *The Yellow Shark*. Personal favourites here are *Revised Music for Low Budget Orchestra* (on which a wonderful viola solo replaces Zappa's guitar solo), the danceable *Beltaway Bandits*, the atmospheric and reflective *A Pig With Wings*, and the polyrhythmic *Put A Motor In Yourself*. As Zappa's widow, Gail Zappa, put it: "The precision with which this is played is shocking and delicious."

Ensemble Modern will be performing two sets at Ultima 2013, one from *The Yellow Shark* and one from *Greggery Peccary and Other Persuasions*. Finally, Frank gets the final word in the form of quote that lacks only one word: Humour.

«Information is not knowledge. Knowledge is not wisdom. Wisdom is not truth. Truth is not beauty. Beauty is not love. Love is not music. Music is the best.»

Alf van der Hagen

Thursday 5/9

OPENING CONCERT
Ensemble Modern plays
Frank Zappa
Sentrum Scene
7:30 pm
\$ NOK 350/250

- Frank Zappa:
The Yellow Shark
- *Dog/Meat*
(Arr. Ali N. Askin)
- *Outrage at Valdez*
- *The Girl in the Magnesium Dress*
(Arr. Ali N. Askin)
- *Ruth is Sleeping*
(Arr. Ali N. Askin)
- *Get Whitey*
- *G-Spot Tornado*
(Arr. Ali N. Askin)
- Frank Zappa:
Greggery Peccary & Other Persuasions
- *What Will Rumi Do?*
- *Night School*
(Transcript/Orch. Ali N. Askin)
- *Revised Music for Low Budget Orchestra*
- *The Beltway Bandits*
(Transcript/Orch. Ali N. Askin)
- *A Pig With Wings*
(Synclavier Transcription by Todd Yvega / Orch. Ali N. Askin)
- *Put A Motor In Yourself*
(Transcript/Orch. Ali N. Askin)
- *Moggio*
(Orch. Ali N. Askin)

The Premiere Specialists Ensemble Recherche

Ensemble Recherche from Germany will give two first performances at this year's Ultima. One of them, written by the Norwegian composer Martin Rane Bauck, is "passe – revient", written for ensemble and solo accordion. This work is a continuation of the ensemble's collaborative partnership with Grzegorz Miszczyszyn, which previously resulted

in the solo piece *The center cannot hold*. The work is one simple line that spans 20 minutes, or rather a meditation of musical incidents that pass by and return in new variations before again slipping away and disappearing. The second work, written by the Bergen-based composer Alwynne Pritchard, a long-time

collaborator with Ensemble Recherche, is entitled *Erika married the Eiffel Tower*. The title was inspired by a condition whereby people develop romantic and sexual relationships with objects. The piece came about after she had worked with, interviewed, and filmed the ensemble, and deals with the body, of the groups of bodies that make up an

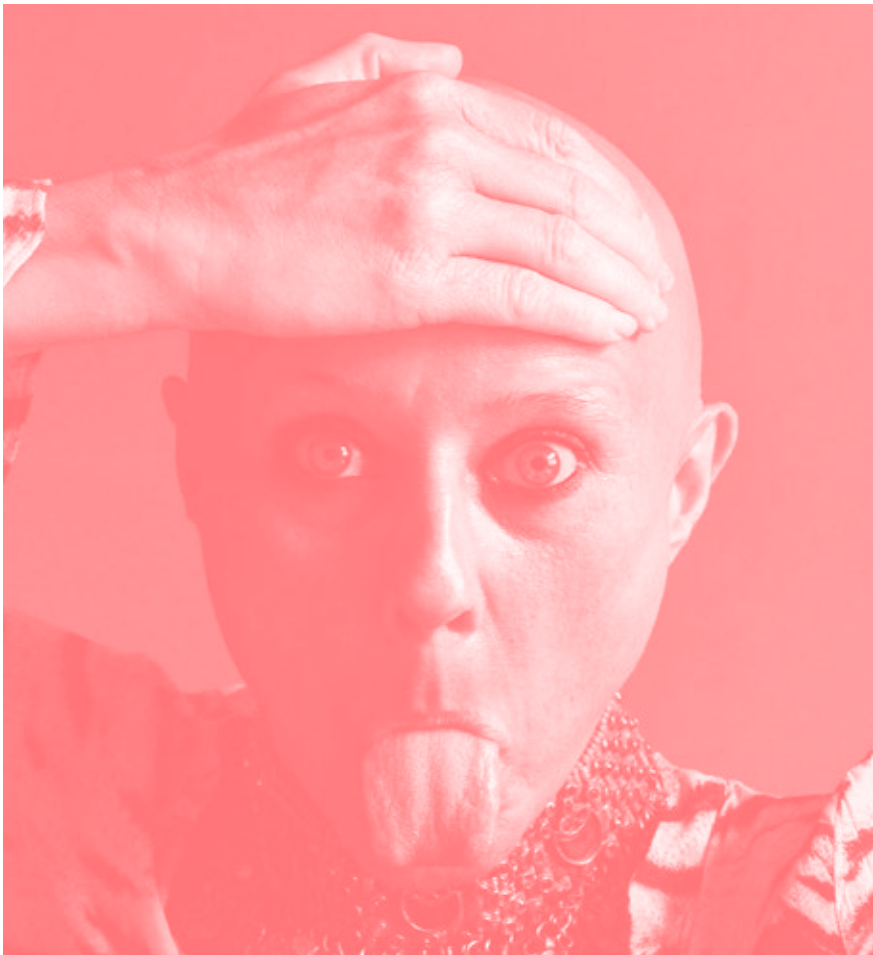
ensemble, and the things by which they have been surrounded, both as individuals and as a group, and during good and poor health. The ensemble will also perform two classic works: *Durations I* and *IV* by Morton Feldman are lighter than air, almost weightless works for which no tempo or rhythm signature is given, leaving these up to the musicians to determine. This makes each performance unique. The second classic is *Second String Trio* by Cornelius Cardew, the highly radical and political composer who was shot dead in 1981 at the age of 45.

Thomas Berg

Friday 6/9

ENSEMBLE RECHERCHE
Norges musikkhøgskole,
Lindemansalen
6 pm
\$ NOK 200 / 150
• Martin Rane Bauck
passe-revient (WP)
• Cornelius Cardew *2nd string trio*
• Morton Feldman
Durations I
• Morton Feldman
Durations IV
• Alwynne Pritchard
Erika married the Eiffel Tower (WP)
Accordion soloist:
Grzegorz Miszczyszyn

Supported by Arts Council Norway and Komponistenes Vederlagsfond.



Alwynne Pritchard. Photo: Presse

Perverse, burlesque, expressive Ivo Dimchev: X-on

The Bulgarian choreographer and performer Ivo Dimchev's performance *X-on* offers raw physicality, expressive gestures, trash aesthetics, perversion, excess, pop culture, and opera. Based on the Austrian artist Franz West's (1974–2012) so-called *adaptives* (*Pass-stücke*) – portable sculptures made from cheap leftover materials – Dimchev explores the relationship between objects and the performing body. In this instance the body belongs to Dimchev's alter ego: ageing diva and drag queen Lili Handel. Wearing only a wig, pomps, and a pearl thong, she poses and bursts into song while

three other performers imitate her movements. With his muscular physique and distinct falsetto voice, Dimchev demonstrates that rare quality of stage presence. A clear source of inspiration is the Japanese dance theatre *butoh*, where dancers wearing white body make-up perform highly controlled movements and where expressions range from the meditatively sensitive to the excessively grotesque. Through the interaction between Lili Handel, the imitators and West's sculptures, the themes of ritual, identity, original and copy are played out. Ivo Dimchev completed his education in performing arts at Dasarts Academy,

Amsterdam, and now runs his own performance space Volksroom in Brussels. Dimchev also founded the Humarts Foundation in Bulgaria. Mira Langeland

Friday 6/9

IVO DIMCHEV:
X-on
Black Box Teater
7 pm
\$ NOK 265 / 180 / 100
Friday 6/9 and Saturday 7/9.
By: Ivo Dimchev in collaboration with Franz West
Original music: Philipp Quehenberger and Ivo Dimchev
Lighting design: Giacomo Gorini
Sculptures and artistic guidance: Franz West
Performers: Yen Yi-Tzu, Veronika Zott, Christian Bakalov and Ivo Dimchev
Production: Humarts Foundation
Co-production: Kaaitheater, Theater Fraskati, Impulstanz and Volksroom
Produced by Black Box Teater.



From Ivo Dimchevs X-on. Photo: Ivodimchev.com

The Agony of Eternity

The Norwegian Soloists' Choir

The later works of Italian composer Luigi Nono (1924–1990) from the early 1980s make up a separate universe. A central figure is the mythological figure Prometheus, a Titan who is portrayed in different settings, credited with creating man, protecting fire from the gods, or liaising between the gods and man. Representing a utopian force for humanity, and, for Nono, a politically motivated vision of a better future, the character of Prometheus provides the background for two central works from this period: the monumental “Prometeo,

Tragedia dell’ascolto” from 1985 and “Io, frammento dal Prometeo” from 1981, the latter of which will be performed at this concert. The work is for three sopranos, choir, bass flute, contrabass clarinet, and live electronics, and contains fragments of texts by Aiskylos, Hölderlin, Sapfo and others that were compiled by Nono’s philosopher friend Massimo Cacciari. A common feature in Nono’s later period is an intense study of the conditions for listening: To Nono, listening constitutes an almost cognitive approach to

the world, a fundamental way for man to orient himself, to understand himself and his possibilities. More specifically, it has to do with a material that lies at the outer limits of the audible and of the musical range of the instruments. Thus Nono attempts to renew the act of listening. Nono’s technician Alvis Vidolin will also contribute to the concert. The Prometeo works constitute the highpoint in the career of one of post-war modernism’s most distinctive musical thinkers.

Emil Bernhardt

Friday 6/9

THE NORWEGIAN SOLOISTS' CHOIR
Conductor: Grete Pedersen
Trefoldighetskirken
9 pm
NOK 200 / 150
Luigi Nono: *Io, frammento dal Prometeo*.
Rolf Borch, Bjørnar Habbestad, Alvis Vidolin

Produced by
The Norwegian Soloists' Choir.



Luigi Nono. Photo: Graziano Arici

The City's metaphysics

Arne Nordheim: Dråpen



Dråpen. Photo: Bekkelaget vannrenseanlegg

“Deep inside that rock, we ought to craft a meeting between technology and humanism,” said Arne Nordheim before the sound installation was opened in 2001. The occasion was the unveiling of his permanent sound installation *Dråpen* [The Drop]. Inside the mountainside of Ekebergfjellet lies a highly unusual work of art which, after a few years’ absence from the festival programme, will once again be open to visitors during Ultima.

With 32 loudspeakers, 2,500 metres of cable and 12 sound programmes

arranged in 500 million variations, this installation makes use of a chemical system for controlling the sounds digitally. The system is affected by the amount of sewage that runs into the plant and selects the sonic material and sound density accordingly. Consequently, the sounds change from minute to minute, from day to day, and from year to year, never to be repeated.

The sounds follow a pre-programmed pattern through the 32 loudspeakers but are mixed along the way with the sounds of the plant machinery and the

processes that transform sewage into clean water. In other words, it is the daily discharges of the inhabitants of Oslo that determine the sounds.

With *Dråpen*, Nordheim wanted to tell us about the enormous volumes that live a secret life deep inside the rock of Ekebergfjellet and to give us an idea of distance. This work has thus given us access to an inaccessible space in the city and filled it with new and meaningful content.

Ando Woltmann

Saturday 7/9

ARNE NORDHEIM:
Dråpen
× Installation
Bekkelaget renseanlegg
12 pm
Free

Saturday and Sunday
Free bus transport
from Kulturhuset at
Youngstorget Saturday
and Sunday at 11:30 am.

Cool Art

Christian Blom

The versatile composer Christian Blom is known for his use of unusual material in his works. For his work with kinetic sculptures and mechanical gadgets he has earned praise for both his mechanical skills from New Scientist and for his musicality from The Wire.

With his new work *Roses* he gives the concept of ‘cool’ new meaning. “A mirror is cooled from below so that the ice crystals can grow on the mirror’s surface,” explains Blom, currently a research fellow at the Norwegian Academy of Music.

“As time passes, the rose pattern begins to resemble a musical composition. The temperature must vary so that the tempo can be speeded up and we can see and experience their growth.” The first draft of the work is five years old.

“I’m not sure where the idea came from, but it’s most likely from something I’ve seen during the winter. I’ve been working in the landscape between music and visual art for ten years now, and often take musical forms as my starting point,” he says.

Blom will also be presenting his *Trio for dansende tråd, lyspære og klokke med demper* [Trio for dancing strings, light bulbs, and clock with damper] at this year’s Ultima. This work, which he describes as “a fragile instrument” comprises simple movements, a light source and a sound source. Using these basic effects, the aim is to create a unified, transmedia composition, a situation of interdependence between light, movement, and sound in a common structure. The trio is a study in focused form, a transmedia study.

Thomas Berg



Installations. Photo Christianblom.com

Saturday 7/9

CHRISTIAN BLOM:
× Installations
📍 Kunsternes Hus
🕒 1 pm (Opening)
\$ Free
• *Roses* (WP)
Trio for dancing strings, light bulbs, and clock with damper (WP)

Open from 7/9–11/9.

In collaboration with Kunsternes Hus.

In the steps of the curlew

Sven Lyder Kahrs



Sven Lyder Kahrs. Photo: Guri Dahl

This portrait concert dedicated to Sven Lyder Kahrs offers first performances of two very different trios. On deep clarinets and double bass, Rolf Borch, Kristine Tjøgersen and Magnus Söderberg examine wandering and process, and study the relationship between the open and the given. The title, *O ihr stimmen des Geschicks, ihr Wege des Wanderers*, which is borrowed from the lyricist

Hölderlin, plays with the idea that a wanderer must be open to whatever he encounters along the way, and that that is what wandering is all about, because whatever he meets is following its own direction, its own path. In the string trio *Curlew*, Ole-Henrik Moe, Kari Rønnekleiv and Kaja Aadne Thoresen explore rigid but fragmented and complex patterns, like those left behind in the sand by the

curlew. “Perhaps we perceive them as so significant because they intuitively remind us of types of connections that surround us; forms and gestures that repeat themselves and that form one whole, but in such an irregular and fragmented way that we don’t easily see them,” says Kahrs, adding that the work is not a description of curlews, but rather of similar structures they inspire the composer

to acknowledge. Sven Lyder Kahrs studied under Brian Ferneyhough and Emmanuel Nunes. In 2001 he was awarded the Edvard Award for the string quartet *Ein Hauch um Nichts* with the Arditti Quartet, and in 2005 he received the Arne Nordheim Composer Award. The concert is being held in conjunction with the opening of Christian Blom’s exhibition of installations (see page 12).

Stine Sørli

Saturday 7/9

SVEN LYDER KAHRS
📍 Kunsternes Hus
🕒 1 pm
\$ Free
• *O ihr stimmen des Geschicks, ihr Wege des Wanderers* (WP)
• *Curlew* (WP)
Performers:
Kristine Tjøgersen: Bass clarinet
Rolf Borch: Contrabass clarinet
Magnus Söderberg: Double bass
Ole-Henrik Moe: Viola
Kari Rønnekleiv: Violin
Kaja Aadne Thoresen: Cello

Piano, piano, pianissimo...

Kristin Norderval



Kristin Norderval. Photo: Kaia Means

North-American composer Kristin Norderval's sound installation is based on a historically loaded Argentinian expression: "El silencio es salud" – silence is health. This work explores the theme of silence, applied particularly to the state-sponsored terrorism practiced during the Argentinian dictatorship (1976–83), but also more generally to relevant events today. Using partly dissected and deconstructed pianos, Norderval creates images of bodies, coffins, and prison cells and allows

the pianos to summon recollections of the individuals' past.

Recordings of piano strings being scraped and set in motion by small motors are mixed with the voices of abducted Argentinians from recorded interviews; victims of torture who survived. Among these is the well-known human rights activist Patricia Isasa, who was abducted at the age of 16. We will also experience Norderval's own improvisations performed in ESMA in Buenos Aires, the former prison camp that

is now a national memorial. While 'piano' implies 'silence' in music notation, the pianos in this installation serve, ironically, as physical mouthpieces for the unspoken. Alex Ross, the respected music critic in the New Yorker, put Norderval's CD *Aural Histories* (2012) on his list of the most notable recordings of 2012. Norderval will give unannounced live performances on the installation during Ultima. In collaboration with NOTAM.

Anne Hilde Neset

Saturday 7/9

KRISTIN NORDERVAL:
*piano, piano,
pianissimo...*

× Installation

Ø Kunsternes Hus

© 1 pm (opening)

\$ Free

The installation will be open from 7–11/9. Open from 12 pm to 18 pm.

Produced by NOTAM

In collaboration with Kunsternes Hus

Supported by the The Norwegian Society of Composers, The Argentinian Embassy and APDH Oslo.





Photo: Erell Perrodo

Fatal madness Tora Augestad



Tora Augestad. Foto: Thomas Olsen

In different ways, madness and death permeate the songs to be performed at this concert.

The range is wide, almost dramatically so, as the Norwegian mezzo-soprano Tora Augestad, along with pianist Trygve Brøske, moves from Robert Schumann's *Abendlied*, via Alban Berg's *Vier Lieder* and songs by the Jewish composer Viktor Ullmann, to a new work by the Swiss composer Beat Furrer (f. 1954). Apart from being one of Europe's most significant contemporary composers, Furrer, who now resides in Austria, is also

known as the founder and conductor of Klangforum Wien. Furrer has collaborated closely with Augestad on several productions. The five songs gathered under the title *Canti della tenebra* were written for Augestad and will be performed for the first time at this concert. The lyrics were written by the Italian poet Dino Campana, who suffered from mental illness for most of his life.

The Norwegian mezzo-soprano Tora Augestad has made her mark at many key venues in Europe. From her base in Berlin, and with a keen eye for musical

theatre, she has participated in projects with the jazz cabaret group Music for a While, among others, and has also collaborated with several figures in the field, among them the celebrated director Christoph Marthaler.

Emil Bernhard

Saturday 7/9

TORA AUGESTAD

Nasjonalgalleriet/
Auditoriet

© 2 pm

\$ NOK 150/100

Tora Augestad: Soprano
Trygve Brøske: Piano

• Alban Berg: *Vier Lieder*
Opus 2

*Dem Schwerz sein
recht* (text by
Friedrich Hebbel),
*Schlafend trägt man
mich in mein Heimatland*
(2-4, text by Alfred
Mombert), *Nun ich
der Riesen Stärksten
überwand, Warm die
Lüfte*

• Victor Ullmann: *Claire
Venus* from *Six sonnets
de Louise Labane*

• Beat Furrer: *Canti
della tenebra* (WP)
Robert Schumann:
Abendlied, Opus 85,
no. 12

• Five Lieder for
Mezzosopran and piano,
text by Dino Campana:
Sul torrento notturno,
Viaggio a Monteviedo,
Il canto della tenebra,
Corsa infrenabile,
La Chimera

• Robert Schumann:
Abendlied, Opus 85,
no. 12

• Viktor Ullmann:
Die arme Seele

In collaboration with
The National Museum
of Art, Arcitecture
and Design.

Virtuosic distortion, microscopic space

Oslo Sinfonietta, Song Circus and electronics



Ruben Sverre Gjertsen. Foto: bek.no

In this new work for ensemble, Norwegian composer Ruben Sverre Gjertsen (b. 1977) uses space, electronics, and different moods based on overtone intervals and Javanese pentatonics. Gjertsen has already made his mark internationally in a number of prestigious performances, including *Circles*, which was commissioned by Pierre Boulez and the Lucerne Festival Academy in 2006. He has also collaborated with ensembles such as Ensemble Intercontemporain and Neue Vocalsolisten Stuttgart. Gjertsen's work is characterised by virtuosity on the

micro level through, among other things, his use of microtonality and unconventional playing techniques. As listeners, we are not only introduced to new, unknown sonic landscapes; the works also distort our expectations as to how instruments and ensembles can sound. What is more, Gjertsen expands the acoustic intrumentarium through his refined use of space, field recordings, live electronics, and surround sounds. Gjertsen is currently an arts fellow at the Grieg Academy in Bergen, studying the transition between instrumental and everyday sounds. He has overlapping

interests with Carole Bauckholt (Germany), whose work will be presented in a concert given by Cikada Ensemble. Oslo Sinfonietta, Norway's oldest running contemporary ensemble, was established in 1986. The ensemble is under the leadership of Christian Eggen. The ensemble comprises leading freelance musicians and members from some of Norway's most prominent orchestras. They will perform together with the Norwegian vocal chamber ensemble Song Circus who specialises in the interpretation of contemporary music.

Emil Bernhardt

Saturday 7/9

OSLO SINFONIETTA
AND SONG CIRCUS
D Dansens Hus
4 pm
\$ NOK 200 / 150
Ruben Sverre Gjertsen:
Landscape with figures II (WP)

Produced by Oslo Sinfonietta and Song Circus. In collaboration with NOTAM and Dansens Hus.

Death at Oslo Central Station

György Ligeti: *Le Grand Macabre*

Following a performance of Mauricio Kagel's anti-operatic work *Staatstheater*, György Ligeti came to the conclusion that it was no longer possible to write anti-operas.

Le Grand Macabre (written between 1974 and 1977) was Ligeti's only opera, his "anti-anti-opera", dealing with both operatic and anti-operatic traditions. This work has become a central part of this influential composer's career, and is regarded as one of the most important operas of the twentieth century.

The main theme of the piece is death in the form of the character Nektrotzar's journey through a society on the brink of an apocalypse.

Used as a magical device to disarm, laughter is the only thing that can avoid man's mortal fear. In a city of skyscrapers inundated by vagabonds and rubbish, he meets an alcoholic and an astroligist. Together, the trio embarks on a journey to Prince Go-Go's castle, a visit that invites many questions: Is this the end of the world or simply a farce? And what does the piece really say about our own time?

The spectacular scenography mainly consists of a gigantic deformed female body around which Ligeti's characters swarm and cling on to. The audience is also constantly reminded that it is witnessing a theatrical piece. Ligeti challenges

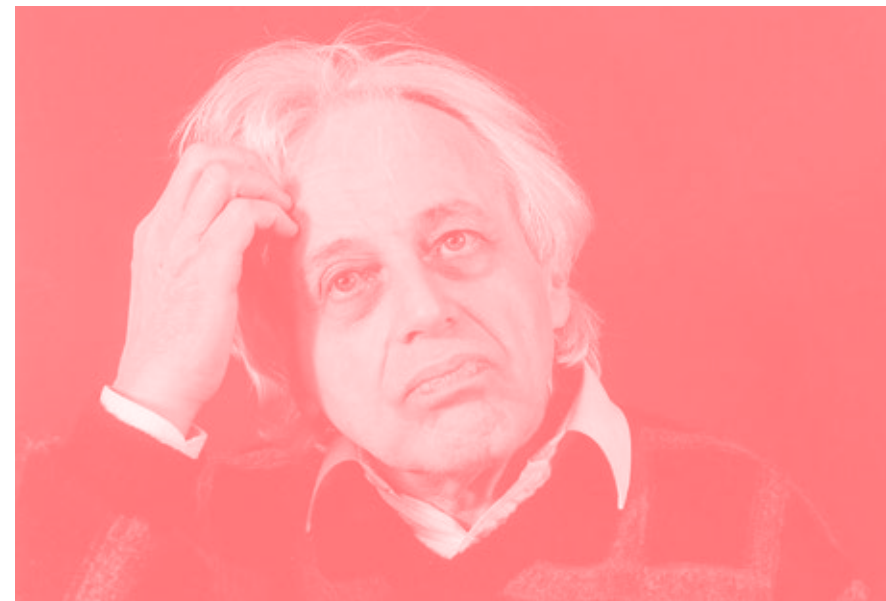
operatic conventions, mockingly and insistently though without actually wanting to break with them. The focus is on the dialogue with tradition, though presented in a new way. Echoes and quotations from composers such as Tippett, Stravinsky, Beethoven, and Birtwistle are mixed with parodies of jazz, cabaret, and renaissance music. The orchestra includes harpsichord, bells, and flutes as well as a frying pan and a plastic duck.

The production staged during Ultima is by the Spanish direction team La Fura dels Baus, known for its imaginative productions, original scenography, and extensive use of video. Through a highly original

and brilliant production, new light is cast on the work while at the same time recreating the lyrics and music with respect.

"Grotesque", "bizarre", and "extravagant" are some of the words used by the critics to describe La Fura dels Baus' production of *Le Grand Macabre*, and the performance has earned overwhelming critical acclaim since it premiered in Brussels in 2009. At last, it is Oslo's turn for a most peculiar dance with death.

Ando Woltmann



György Ligeti. Photo: H. J. Kropp

Saturday 7/9

GYÖRGY LIGETI:
Le Grand Macabre
Den Norske Opera & Ballett
6 pm
\$ From NOK 100–695
Will be performed in September and October.

LE GRAND AFTER PARTY
Premiere party
Den Norske Opera & Ballett, after the performance.

Arne Nordheim Within The Toll

Camille Norment, Ole-Henrik Moe, Kari Rønnekleiv

In the Henie Onstad Kunstsenter's sculpture park in the expansion of Camille Norment's *Within the Toll* sound installation, Ole-Henrik Moe and Kari Rønnekleiv will perform a live violin duo composed uniquely for the Centre and Ultima in honour of Arne Nordheim. Real-time audio spatialisation is performed by Camille Norment with the use of an iPad and spatialising software created especially for this event.

The *Within the Toll* sound installation embraces

the section of the garden containing sculptures representing love, life, and death. This span of the human comedy is encapsulated within the sound and meaning of the tolling bell and has likewise inspired themes of love, landscape, and death within Nordheim's own music. Following Nordheim's belief that "music lives in the span between poetry and catastrophe", Moe, Rønnekleiv, and Norment surround the listener in a dynamic soundscape that interweaves the beauty

of pure tone with the abrasive ambience of texture. This enveloping musical experience pays tribute to the work of Nordheim, one of Norway's greatest composers, and to his themes of human experience.

Lars Mørch Finborud

Sunday 8/9

CAMILLE NORMENT,
KARI RØNNEKLEIV
AND OLE-HENRIK MOE
Arne Nordheim:
Within The Toll
Henie Onstad
Kunstsenter
1 pm
Free

In collaboration
with Henie Onstad
Kunstsenter, Camille
Norment Studio and
NOTAM.



Camille Norment. Photo: Elisabeth Høiberg

Blipp! Bling!

Memini tui – In memory of Arne Nordheim



Eugeniusz Rudnik and music technician Mats Claesson.
Photo: Harald Herresthal

Arne Nordheim, Warsaw, the late 1960s. With him in Studio Eksperimentalne is the Polish composer and sound technician Eugeniusz Rudnik. Together they compose works such as *Colorazione*, *Solitaire*, and *Poly-Poly*. They also gave three concerts in Poland and France.

Rudnik, now 80 years old, is coming to Ultima and the Henie Onstad Arts Centre not only to talk about his collaboration with Nordheim, but also to play some of the music they recorded on magnetic tape almost 50 years ago. We will also have the opportunity of hearing a brand new, 15-minute-long piece he has called *Homage à Nordheim*.

Before meeting Nordheim, Rudnik had already worked with figures such as Krzysztof Penderecki and Andrzej Dobrowolski and had begun to write his own music. He made his debut with *Kolaż* in 1965. Unlike Nordheim, who also wrote

music for more traditional instruments, Rudnik has consistently focused on electronic music. He adopts the technician's approach, focusing on sounds and tones, and most of his works are closely related to the sound universe for which Nordheim is famous. This begs the question: Who was influenced by whom?

Thomas Berg

Sunday 8/9

EUGENIUSZ RUDNIK:
Memini tui—In memory
of Arne Nordheim
Henie Onstad Kunstsenter
1:30 pm
NOK 250/150
(day ticket at the Henie
Onstad Arts Centre)
Music by Eugeniusz
Rudnik and Arne Nordheim

In collaboration with
the Henie Onstad Arts
Centre and the Arne
Nordheim Centre at the
Norwegian Academy of
Music

Arne Nordheim in the world of art:

No “-isms” for me, please!



Arne Nordheim.
Photo: Henie Onstad kunstsenter

ARNE NORDHEIM IN THE
WORLD OF ART:
No “-isms” for me,
please!
Exhibition
Henie Onstad
Kunstsenter
NOK 80/60
From August 2013 to
January 2014

This retrospective exhibition shows how Arne Nordheim's 50-year long multidisciplinary and ground-breaking career established him as a key figure of Norwegian, post-war art. This is the first opportunity to see his pioneering works in the fields of television art, sound sculpture, ballet, theatre, multimedia and sound installations. The exhibition also shows how Nordheim's music has inspired and been inspired by visual art. In conjunction with the exhibition, the composer and musician Helge Sten has reconstructed three of Nordheim's major sound installations. Throughout the autumn, the exhibition will be accompanied by an extensive programme of concerts, featuring performances of Nordheim's music.

The poet of electronic music

Alvin Lucier

Alvin Lucier (b. 1931) is an American legend in composition and sound art. With his experiments in the 60's he revolutionized the way we think about sound. Now, he is coming to Ultima.

The experimentalist and minimalist Lucier explores acoustic phenomena and auditive perception. Lucier's work is characterised by stripped-down, concentrated idiom, yet always in open, playful, and unpredictable ways. Not without reason composer Pauline Oliveros once described him as "the poet of electronic music".

While a professor at Wesleyan University, Lucier was a member of the influential avant-garde group Sonic Arts Union. Much of his work is influenced by science, and explores the physical qualities of sound, such as acoustic resonance and the transfer of sound through physical media. Lucier's experiments with the acoustic and psychoacoustic

qualities of sound at micro level have made him a key figure in the development of electronic music.

Music for Solo Performer was Lucier's debut composition as a newly qualified composer in 1965, and is an extraordinary demonstration in the use of new technology and musical inventiveness. The piece consists of a performer (often Lucier himself) having EEG electrodes attached to his head and connected via wiring to percussion instruments spread around the concert venue. When the performer closes his eyes and achieves a meditative state, a specific type of brain activity is generated that activates or plays the instruments. It was the first piece to use brainwaves in a musical contact, not primarily to demonstrate conscious control of instruments using the power of thought, but more to provide a crude demonstration of the latent power of brainwaves.

Another influential Lucier composition is *I Am Sitting In a Room* from 1970. As in *Music for Solo Performer*, this is a composition for one performer, who reads aloud a text that is recorded. The text is a description of the piece, and begins with the words "I am sitting in a room ..." The recorded text is then played and re-recorded in the same room, so that what initially was a simple recording of a narrated text is gradually transformed by the acoustic, tonal, and sonic qualities of the room.

Exploration of the House is a more recent composition though in the same vein as *I Am Sitting In a Room*. Segments of Beethoven's overture *Die Weihe des Hauses* (1822) (*Consecration of the House*) arranged for orchestra are recorded and played back in the same room over and over again.

Tomas Bjerke Holen

Sunday 8/9

ALVIN LUCIER
📍 Henie Onstad Kunststenter
🕒 2:30 pm
\$ NOK 250/150
(day ticket at the Henie Onstad Arts Centre)
• *Music for solo performer*
• *Wave Songs* (Soprano: Silje Aker Johnsen)

ALVIN LUCIER WILL BE MAKING CONTRIBUTIONS TO ULTIMA ON THE FOLLOWING DATES:

5/9
Empty Vessels Installation
📍 Atelier Nord ANX
🕒 1 pm
→ Page: 5

9/9
INTERVIEW WITH ALVIN LUCIER/ULTIMA ACADEMY
📍 Ny Musikk
🕒 1:30 pm
11/9
THE NORWEGIAN RADIO ORCHESTRA
📍 Store Studio, NRK
🕒 6 pm
Exploration of the House (Alvin Lucier)

11/9
ALVIN LUCIER AND MUSICIANS FROM ENSEMBLE NEON
📍 Fagerborg Kirke
🕒 10 pm
• *Silver Streetcar for the Orchestra* for solo triangle (Triangle: Håkon Stene)
• *Two Circles* (Ensemble neoN)
• *I am sitting in a room* (Alvin Lucier)
→ Page: 34

In cooperation with Ny Musikk, Henie Onstad Arts Centre and Atelier Nord, Ultima has invited Lucier to Oslo.

German composer and curator Hauke Harder has since 1995 assisted Alvin Lucier on installations and performances.



Alvin Lucier. Photo: Michael Schroeater

Music – in spite of everything

The Recycled Instruments Orchestra of Cateura



The Recycled Instruments Orchestra of Cateura. Photo: Landfill Orchestra / Hidden Village Films

Every day, 1.5 tons of rubbish is gone through by the five hundred or so recyclers, so-called *gancheros*, in the town of Cateura, a suburb of Paraguay's capital city Asunción. Life in this small town is centred on the landfill on which it has – quite literally – been built. To the local community, the ubiquitous waste is not only an inconvenience; for many of them it is also a means of existence.

To make the best out of the situation and use available resources in the best possible way was the brainchild of the music-loving ecologist Favio Chávez, who found ways of converting the rubbish into fully serviceable instruments. He went about retraining local craftsmen to become instrument makers

and teaching children and young people to play music on instruments that had formerly been tin cans and oven parts.

Jazz musician and composer Jon Balke has visited Cateura and has specially composed a work for the orchestra.

"Visiting Paraguay and meeting the young people and their families in the slums around the landfill reminded me of how an economic system lies like a heavy weight joining these people's lives together, and also of how a single idea can change everything and penetrate the harsh reality they've grown up in," says Balke. He describes the project as both an honour and a challenge: "An honour

because of the strong will and creative forces associated with a deeply humanistic view of human life behind the whole process of building this orchestra, and an almost miraculous linking of a brilliant idea, skilled instrument makers, and a fantastic group of young people. A challenge because as a composer one could easily mess things up for them. New music will prove a challenge for the orchestra, and it's important that they succeed, that the music is something they can use, something that moves them forward and spreads the joy of playing, and that releases some of this dynamic orchestra's energy."

The story of this unusual orchestra has attracted

Sunday 8/9

THE RECYCLED INSTRUMENTS ORCHESTRA OF CATEURA AND BARRAT DUE'S JUNIOR ENSEMBLE
📍 Oslo Concert Hall
🕒 5 pm
\$ 200 / 150 / 100
• Jon Balke: *Alquimia* (WP)
• Østen Mikal Ore: *Melting* (WP)

Supported by Music Norway and Arts Council Norway.

widespread attention. An American film crew is following their progress, from making the instruments and raising funds to making their journey to Ultima and Oslo. The resulting film, *Landfill Harmonic*, which is due to be ready for release in autumn 2013, sets the spotlight on topics such as poverty, pollution, the affluence of modern society – and the necessity for music under all conditions. The trailer has already proven a hit on YouTube, with over one million viewers.

In the Oslo Concert Hall they will meet Barratt Due's Junior Ensemble, which will perform a new work by Østen Mikal Ore.

Ola Vikås

Satyricon and the Norwegian National Opera Chorus



Satyricon. Photo: presse

Ever since Deep Purple teamed up with the Royal Philharmonic Orchestra in 1969, heavy metal has worn its classical pretensions on its sleeve. The more colossal extremes of rock music have always pushed towards a fascination with the dynamics of orchestral music—witness Emerson, Lake & Palmer’s 1970s progressive versions of Mussorgsky’s *Pictures At An Exhibition* and Copland’s *Fanfare for the Common Man*. Metallica’s *S&M* flirtation with the San Francisco Symphony in 1999 produced colossal results, while the

elaborate stage designs of Iron Maiden and others wouldn’t have looked out of place at Bayreuth. So Satyricon’s specially composed oratorio for black metal group and Oslo’s 55-strong the Norwegian National Opera Chorus has a lineage behind it. In a genre not known for its flexibility, group members Satyr and Frost have always searched for new and surprising forms to present their music, and this ambitious project marks a significant moment of maturity for black metal. The large scale work, coinciding

with Satyricon’s first album release in five years, includes special guest Sivert Høyem of Madrugada, lending his ogre-sized vocal cords to the morass. Norwegian black metal has certainly had its share of symphonic moments, but perhaps the natural destination for the huge concepts and epic sense of human tragedy is the opera house. Satyricon’s dark-hearted millennial visions, plus the massed choral torments, promise a tumultuous rebel extravaganza.

Rob Young

Sunday 8/9

SATYRICON AND THE NORWEGIAN NATIONAL OPERA CHORUS
Den Norske Opera & Ballett, Main Auditorium
8 pm
\$ NOK 340/420/520
Produced by The Norwegian National Opera & Ballet.

About playing music softly Karstein Djupdal and Steve Reich

Reverberations and reflections is Karstein Djupdal’s newly composed work for six pianos. The work were performed by musicians/students at the Norwegian Academy of Music, where Djupdal studies composition. He describes the work as “a kaleidoscope of sounds produced by six pianos in which the acoustics and the spatial aspects of sound are explored”. The work will give the audience an acoustic six-channel surround experience. Techniques taken from electronic music, such as delay, reverb, and spatialisation of sound, have

been written into a purely acoustic situation. The musicians will also perform Steve Reich’s classic *Six Pianos* (1973). “Even when all the cards are on the table and everyone hears what is gradually happening in a musical process, there are still enough mysteries to satisfy all. These mysteries are the impersonal, unattended, psycho-acoustic by-products of the intended process. While performing and listening to gradual musical processes one can participate in a particular liberating and impersonal kind of ritual. Focusing

in on the musical process makes possible that shift of attention away from he and she and you and me outwards towards it.” (Reich on the work in *Music as a Gradual Process*)
Karstein Djupdal

Monday 9/9

LUNCHTIME CONCERT
Steinway Piano Gallery
12 pm
\$ Free
• Karstein Djupdal: *Reverberations and reflections* (WP)
• Steve Reich: *Six Pianos* (1973)
Performers: Sanae Yoshida, Anders Torberntsson, Dorina Komani, Alexander Hofstad Berby, Tuuli Lempa, and Eirik Fosstveitt.
Produced in collaboration with The Norwegian Academy of Music and Steinway Piano Gallery.



Six Pianos. Photo: Stanley Fefferman

Experimental listening

Kenneth Karlsson and Elisabeth Holmertz

Kenneth Karlsson, artistic director of the Cikada Ensemble, and the versatile Swedish soprano Elisabeth Holmertz have joined forces to form a contemporary duo. Holmertz is a seasoned performer of everything from medieval music to experimental musical theatre, though her main repertoire

consists of early and contemporary music. The music of British composer Tansy Davies lies somewhere between avant-garde and experimental rock. She has composed pieces for the likes of the London Symphony Orchestra, the BBC Symphony Orchestra for the

2010 Proms, and the BIT20 Ensemble. Karlsson and Holmertz will give a first performance of Davies' work entitled *Song of pure nothingness* as well as new music from the Dutch composer Robert Zuidam and Ragnhild Berstad. Berstad, who received the Arne Nordheim Composer

Award in 2008, has been likened to John Cage due to her deep listening approach to all kinds of sounds. In recent years her compositions have centred around glass instruments, such as her *Requiem for choir and glass*, which debuted at the Oslo International Church Music Festival in 2012.

Maren Ørstavik



Elisabeth Holmertz. Photo: Per Buhre

Monday 9/9

KENNETH KARLSSON AND
ELISABETH HOLMERTZ
📍 Steinway Piano Gallery
🕒 6 pm
\$ NOK 200 / 150
• Tansy Davies: *Song of pure nothingness* (WP)
• Ragnhild Berstad: *go wo taite* (WP)
• Georg Friedrich Haas: *...wie stille brannte das licht* (WP)
• Robert Zuidam: *New work* (WP)

Produced in collaboration with Steinway Piano Gallery
Supported by Arts Council Norway and the Norwegian Composers Fund.

Musical Election night vigil



Jon Løvøen. Photo: Bent René Synnevåg

Music and politics have long gone hand in hand. Take Verdi's opera *Nabucco* from 1841, for example: whether intended or not, it was perceived as an incitement to Italians to throw off the yoke of Austrian and French domination. *Rights of a Woman* from 1795 is an early feminist song, while *The Underground Railcar* from 1854 deals with a slave who flees to Canada. When *Norge i rødt, hvitt og blått* [Norway in Red, White and Blue] could at last be performed at Chat Noir in May 1945, a man in the audience was so elated that he ate his programme out of sheer joy.

The Norwegian general election will be held during

Ultima, and will be marked by a musical election night vigil. In Kulturhuset, which is situated close by the Labour Party headquarters in Youngstorget, music of every political shade will be performed, from *De e itjnå som kjem tå sæ sjøl* with Vømmøl Spellemannslag, *Gryr i Norden* and *Samholdssangen*, to the Progress Party's song *Fremtiden i dag* with Christian Ingebrigtsen and *Unge Høyre* med Oral B. Clear your throats and sing along!

Jon Løvøen will host the vigil in a lively talk show with topical guests and relatively in-depth analyses. How do political parties choose their musical profile?

Do they have music committees? What do the lyrics really mean? Cover versions of political music, political DJs, and election night vigil coverage on a big screen. Welcome to our non-partisan round-table discussion where there is room for everyone, regardless of political affiliation. Ultima's lively talk show will put the spotlight on some of the most memorable moments in Norwegian music history. The highly competent panel members, Atle Antonsen, Aslag Guttormsgaard, Kari Slaatsveen and Rolf-Erik Nystrøm, will discuss, interpret, and analyze the political parties' musical profiles and choice of

music, accompanied by Stian Carstensen's cover versions. The programme will be followed by a non-partisan election vigil with big screens, political DJs, beef stew, and bar.

Thomas Berg

Monday 9/9

MUSICAL ELECTION
NIGHT VIGIL

📍 Kulturhuset
🕒 7.30 pm
\$ Admission: 100,—
After 9 pm, free

The music of things

Carola Bauckholt and Cikada Ensemble

Showing deep sensitivity for the transition between the incidental and the organised, Carola Bauckholt (b. 1959) combines music with the fleeting sounds of everyday things. Drawing on her precise, unmistakable musicality, she treats seemingly unmusical sounds, lifting them up and drawing them into an artistic musical universal, resulting in works that fall between two spheres: do they belong to the sphere of specifically musical sound production or to the surroundings, the room and the atmosphere in which the sounds are

produced? In addition to two brilliant chamber works, *Lichtung* for string quartet and *Treibstoff* for ensemble, both from 1995, the concert also comprises three first performances. The fact that Cikada has chosen to dedicate an entire evening to Carola Bauckholt is something of an occasion; she is regarded by many as one of Germany's most interesting contemporary composers. In a long series of works, Bauckholt, who studied under Mauricio Kagel in Cologne, has explored the boundaries between music

and theatre, between instrumental sounds and everyday noises. She is regarded as a pioneer and a source of inspiration by many, among them the Norwegian composer Ruben Sverre Gjertsen. Together with her husband, the composer Caspar Johannes Walter, she was also active in founding the Cologne-based Thürmchen Ensemble.

Emil Bernhardt

Tuesday 10/9

- CIKADA ENSEMBLE
Ø Olav V Hall, Akershus Festning
© 6 pm
\$ NOK 200 / 150
Carola Bauckholt:
• *Song* for ensemble (WP)
• *Laufwerk* for ensemble and tape (WP)
• *Ohne Worte zwei* for cello, contrabass clarinet and tape (WP)
• *Lichtung* for string quartet
• *Treibstoff* for ensemble

Free food and refreshments will be served during the concert.

Produced by Cikada.



Carola Bauckholt. Photo: Regine Körner

Generation Kill

Nadar Ensemble



Stefan Prins. Photo: Stefan Prins

Tuesday 10/9

- NADAR ENSEMBLE
Ø Kulturkirken Jakob
© 9 pm
\$ NOK 200 / 150
• Ignas Krunglevicius: *TWO REGIMES* for ensemble and video (WP)
• Alexander Schubert: *Point Ones* for sensor-augmented conductor and ensemble
• Jorge Sánchez-Chiong: *Used Redux (from Auto-Cine)* for amplified ensemble, tape, and video
• Matthias Kranebitter: *Top 10*—Songs for cello, keyboard and video
• Stefan Prins: *Generation Kill* for ensemble, game controllers, video projectors, and live electronic
• Generation Kill: Marieke Berendsen. (Also the ensemble's violist)
Video by: Thomas Wagensommerer

“The result was mind-bending, and not in a druggy, blissed-out way. As the composer intended, it was disturbingly difficult to tell what was real and what was virtual.”
Alex Ross on Stefan Prins’ *Generation Kill*.

Crossing musical boundaries and genres is a key element when the Nadar Ensemble from Belgium offers a multimedia concert

experience par excellence, spearheaded by young musicians and composers. ‘Nadar’ was the pseudonym of the French multitasking artist and adventurer Gaspard-Félix Tournachon, and the ensemble’s musicians embrace the spirit of his multifaceted artistic expression.

In Stefan Prins’ *Generation Kill*, video games and music are intertwined in a way that

challenges the boundary between virtuality and reality. The same phenomenon is apparent in this evening’s first performance of a work by Ignas Krunglevicius, a Lithuanian composer based in Oslo. *TWO REGIMES* for ensemble and video explores subcultures on the internet.

In *Point Ones*, by the German composer Alexander Schubert, the conductor is equipped with sensors

and conducts the improvisation of both the musicians and the electronics. Jorge Sánchez-Chiong, born in Venezuela, also attempts to capture the spontaneous vitality of improvisation, while Matthias Kranebitter (Austria) examines aspects of tradition and the composer’s role in his music.

Stine Sørli

When celebrities dream — again

KORK: Christian Wallumrød and Alvin Lucier

The respected jazz pianist, composer, and ensemble leader Christian Wallumrød from Kongsberg is one of Norway’s foremost musicians.

At this year’s Ultima he presents *When*

celebrities dream of casual sleep (second try), his first work for orchestra and a joint commission for Ultima and the Angelica Festival in Bologna, where it premiered in May this year.

With the Christian Wallumrød Ensemble, Wallumrød has explored the jazz genre’s melodious extremes, inspired by folk music, European contemporary music, and minimalism.

Wallumrød has divided the Norwegian Radio Orchestra into separate groups, each working at its own tempo. The soundscape of the piece is based on the orchestra’s magnificent pianissimo palette, which puts its distinct stamp on the work, and the sizeable ensemble is treated more like a chamber orchestra than a symphony orchestra.

“The piece calls to mind slow-moving machinery which, rather than being occupied with sweeping, dramatic gestures, is more intent on upending groups of sounds” says Wallumrød. The orchestra will also perform Alvin Lucier’s *Exploration of the House*.

Ola Vikås

Wednesday 11/9

THE NORWEGIAN RADIO ORCHESTRA
Conductor: Jonathan Stockhammer
Store Studio, NRK Corporation, Marienlyst
6 pm
\$ NOK 200 / 150
• Christian Wallumrød: *When Celebrities Dream of Casual Sleep (second try)*
• Alvin Lucier: *Exploration of the House*.
Produced by The Norwegian Radio Orchestra.



Christian Wallumrød. Photo: Urban Willi/ECM Records

A different Judas

Transiteatret-Bergen and BIT20 Ensemble: Judasevangeliet [The Gospel of Judas] by Tore Vagn Lid



Tore Vagn Lid. Photo: Transiteatret –Bergen

Some years ago, composer Tore Vagn Lid read about the *Gospel of Judas*, which had been found in the Egyptian desert in the 1970s and translated in the early 2000s. It didn’t take him long to realise that it could form the basis for a musical drama. “The gospel challenges the very basis of our Christian cultural heritage. The Passion of Christ is turned upside down when the most evil character, the executioner, is transformed into the hero. Judas is portrayed as the only one who really understood what Jesus meant. They make an agreement whereby Judas turns Jesus over to his enemies in order to bring about salvation,” says Lid. “It’s a beautiful manuscript that offers ample opportunities for dramatic adaptation.”

Judasevangeliet [The Gospel of Judas] is the final part of a trilogy which Lid calls “sørgespill” [*Games of Sorrow*]. The other parts are entitled “Straff” [*Punishment*] and *Kill them all!* “It’s an attempt to find a form of dramatic performance that is neither opera nor theatre. The first two had some musicians but mostly actors, whereas *The Gospel of Judas* mostly involves vocalists,” says Lid.

Ando Woltmann

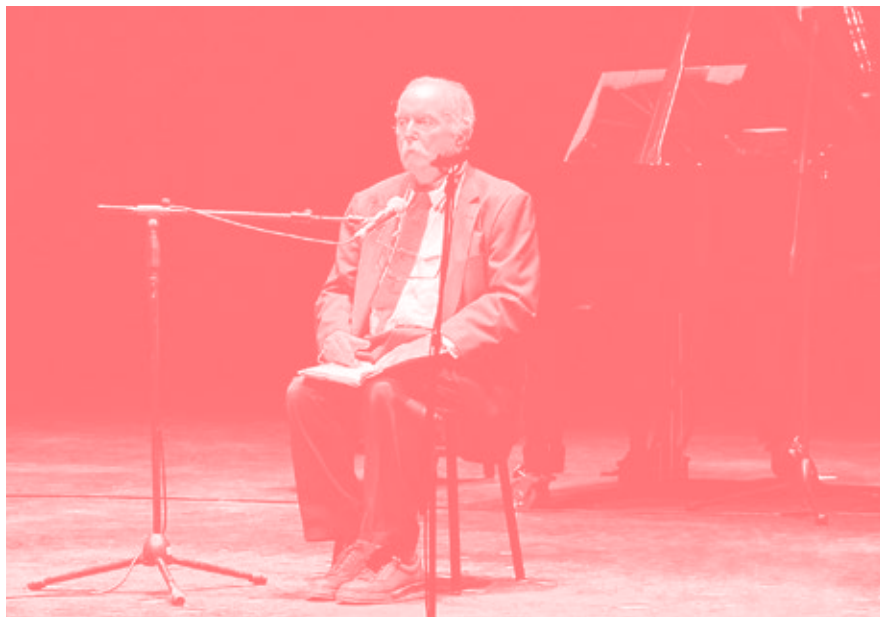
Wednesday 11/9

TRANSITEATRET – BERGEN AND BIT20 ENSEMBLE: *Judasevangeliet [The Gospel of Judas]—Game of sorrow* by Tore Vagn Lid
Den Norske Opera & Ballett, Auditorium 2
7.30 pm
\$ NOK 350 / 250
A performance will also be given 12/9 and 13/9
Direction, lyrics and concept: Tore Vagn Lid
Performers: Transiteatret-Bergen and BIT20 Ensemble
Music: Glenn Erik Haugland and Tore Vagn Lid
Scenography: Kyrre Bjørkås

Produced by: Transiteatret-Bergen in collaboration with the Norwegian National Opera and Ballet, BIT20 Ensemble and Ultima.

I Am Sitting In a Room

Alvin Lucier



Alvin Lucier : *I Am Sitting In a Room*
Photo: Festival Internazionale di Musica Contemporanea 2012

One of the most influential and well known of Alvin Lucier's compositions is *I Am Sitting In a Room* from 1970. As in *Music for Solo Performer*, this is a composition for one performer, who reads aloud a text that is recorded. The text is a description of the piece, and begins with the words "I am sitting in a room ...". The recorded text is then played and re-recorded in the same room, so that what initially was a simple recording of a narrated text is gradually transformed by the acoustic, tonal, and sonic qualities of the room it is performed in.

There will also be a version of *Silver Streetcar for the Orchestra* (title after

Luis Buñuel), the quite minimalist piece where a triangle is quickly tapped during a score of 19 minutes, whereas the musician plays with all the acoustic properties of the instrument, with progressive accelerations and decelerations. The rhythm is thus perceptively diminishing to the benefit of the flow of resonance. Soloist: Håkon Stene. The final piece performed this evening is *Two Circles* (2012) for flute, clarinet, violin, cello, and piano. This piece will be performed by musicians from Ensemble neoN, a Norwegian ensemble formed in 2008 with a group of musicians educated at The Norwegian Academy of

Music in Oslo, Norway. The establishment of the ensemble was a result of a interest in contemporary music from all parties after many years of experience in the field. Ensemble neoN comprises nine musicians, two composers and a conductor.

Tomas Bjerke Holen

Wednesday 11/9

ALVIN LUCIER AND
MUSICIANS FROM ENSEMBLE
NEON

Ø Fagerborg Kirke

© 10 pm

\$ NOK 200 / 150

Performers:

Alvin Lucier, musicians
from Ensemble neoN and
Håkon Stene

- *Silver Streetcar for the Orchestra*,
for solo triangle
(Soloist: Håkon Stene)
- *Two Circles*
(Ensemble neoN)
- *I Am Sitting In a Room*
(Alvin Lucier)

In collaboration with
Ny Musikk.



A botanical adventure

Odd Johan Fritzøe: Adventura Botanica

Dansens Hus and Ultima present Odd Johan Fritzøe's first full-evening concert since receiving the Norwegian Critics' Award for *Sne* [Snow] in 2009. In a change of scene from the icy-cold to the tropical, this is a study of the invisible laws of nature.

Almost 150 years ago, Charles Darwin surmised the existence of an insect with a proboscis long enough to pollinate the amazing Madagascar star orchid – even though no one had even seen such a creature. Thirty years after Darwin's such an insect was finally discovered: the hawk moth, or *Xanthopam morganii praedicta*, part of

whose name was given in honour of Darwin's prediction of its existence. In the same way as Darwin studied coevolution between plants and insects, Fritzøe's ensemble has been inspired by the stories in Darwin's theories. The quartet SPUNK provides the music, and together this artistic team has developed movement, potent noise poetry, light sculptures, and dynamic visuals.

Odd Johan Fritzøe received his training at the National Academy of Ballet in 1987, and is both dancer and choreographer in *Adventura Botanica*. The free impro quartet SPUNK, comprising Maja Ratkje,

Hilde Sofie Tafjord, Lene Grenager, and Kristin Andersen, creates music from acoustic instruments, electronics, and spatial installations. The performance previewed at Soddjazz in North Trøndelag in April 2013.

Maren Ørstavik

Thursday 12/9

ODD JOHAN FRITZØE:
Adventura Botanica

♥ Dansens Hus

© 7 pm

\$ NOK 280 / 190

Additional performance on 13/9, 14/9 and 15/9.

Dance and choreography: Odd Johan Fritzøe

Scenography:

Karl Hansen

Music: SPUNK

(Maja Ratkje, Hilde Tafjord, Lene Grenager and Kristin Andersen)

Construction/

technology:

Armin Bårdseth & Thom Johansen / NOTAM

Photo/film:

Odd Geir Sæter

Costumes:

Svein Ove Kirkhorn

Assistant

choreographers:

Pernille Bønkan and

Torunn Robstad

Production:

Odd Johan Fritzøe

Co-production: Dansens

Hus, Dans i Nord-

Trøndelag & NOTAM

Supported by: Arts

Council Norway and the

Fund for Performing

Artists.



Adventura Botanica. Photo: Dansens Hus



Photo: Erell Perrodo

Use your Delusions

Harry Partch: Delusion of the Fury

Composer, music theorist, instrument maker, and libertine: Harry Partch's originality and creative energy have made him a source of inspiration and a legend beyond the boundaries of contemporary music. Partch was one of a kind, and one of the most emotionally powerful composers of the twentieth century, as readily inspired by Greek mythology and ancient philosophy as by his own experiences as a hobo. Musical drama, dance/theatre, spectacular multimedia performances, vocal and chamber music, all performed for the most part on self-made instruments, constitute the legacy of Partch's long and winding career.

Already in the 1930s, he rejected the Western musical tradition and introduced his own musical theories rooted in African theatre, Chinese opera, and Japanese dance theatre. With a vocal range comprising as many as 43 pitches, his microtonality became his trademark and formed a platform for the custom-made instruments he built, numbering more than 25 in all. He once described himself as "a philosophic music-man seduced into carpentry," and his carpentry skills have left indelible marks both inside and outside modern pop and club music.

Delusion of The Fury from 1969 was his final



Harry Partch. Photo: William Gedney Collection, Duke University, David M. Rubenstein Rare Book and Manuscript Library

work, and contains all his microtonal and harmonically challenging trademarks – all performed on one set of instruments. This work, which is divided into two acts like a dance theatre piece, has been acclaimed by many as Partch's most consummate work. Act I is based on an eleventh-century Japanese folk tale, while Act II is an adaptation of a farcical folk tale from Africa. The work moves from tragedy to comedy, and is a ritual expression, in vocal, instrumental and corporeal

terms, of the reconciliation by the living with both life and death.

Delusion of The Fury hovers somewhere between dream and madness, and a wide range of theatrical devices are used on the instruments, which themselves play a key role in the production. It is the German ensemble musikFabrik, under the direction of Ibsen Award winner Heiner Goebbels, which has taken on the task of recreating the work at Ultima, complete with reconstructed instruments. musikFabrik, based

Thursday 12/9

HARRY PARTCH:
Delusion of The Fury
♥ Nationaltheatret
© 7.30 pm
\$ NOK 350 / 250
Ensemble musikFabrik
Directed by Heiner Goebbels

Produced by Ruhr-
triennale–International
Festival Of The Arts.
In coproduction
with the Ensemble
musikFabrik and the
Holland Festival

Supported by Kultur-
stiftung des Bundes and
the Kunststiftung NRW.

In collaboration with
the National Theatre.

in Cologne, has long since gained world renown for its dedication to artistic innovation, so *Delusion of The Fury* by Harry Partch should prove a perfect match.

Ando Woltmann

Vagabonds

Streifenjunko



Streifenjunko. Photo: Henrik Beck

Trumpet player Eivind Lønning and saxophonist Espen Reinertsen make up Streifenjunko, a duo where improvisation at the acoustic micro level and expanded playing techniques are key elements. In recent years the duo has travelled all over the world, played more than 100 concerts, and released two highly acclaimed albums.

Their debut album, *No Longer Burning*, released in 2009 on the excellent Norwegian label Sofa, evoked the following enthusiastic response from music journalist Peter Margasak in the

Chicago Reader: "*Trumpeter Eivind Lønning and reedist Espen Reinertsen, two young Norwegians performing as Streifenjunko, knocked me out with their unassuming debut album, delivering one of the most potent and original spins on free improvisation I've heard in years.*" The duo's follow-up album, *Sval Torv*, released last year, also earned rapturous reviews.

Their use of silence and of different sounds makes it easy to be taken by Streifenjunko's subdued minimalism. Streifenjunko has previously collaborated

with names such as Christian Wallumrød, Sidsel Endresen, Toshi Nakamura, Jim Denley, and video artist Kjell Bjørgeengen.

In this concert specially commissioned by Ultima, Streifenjunko experiments with the limits of simultaneousness within improvised music by applying new methods, and the duo is extended with vocalist Sofia Jernberg and pianist Christian Wallumrød for the occasion, two very exiting musicians that fits Streifenjunko like a glove.

Ando Woltmann

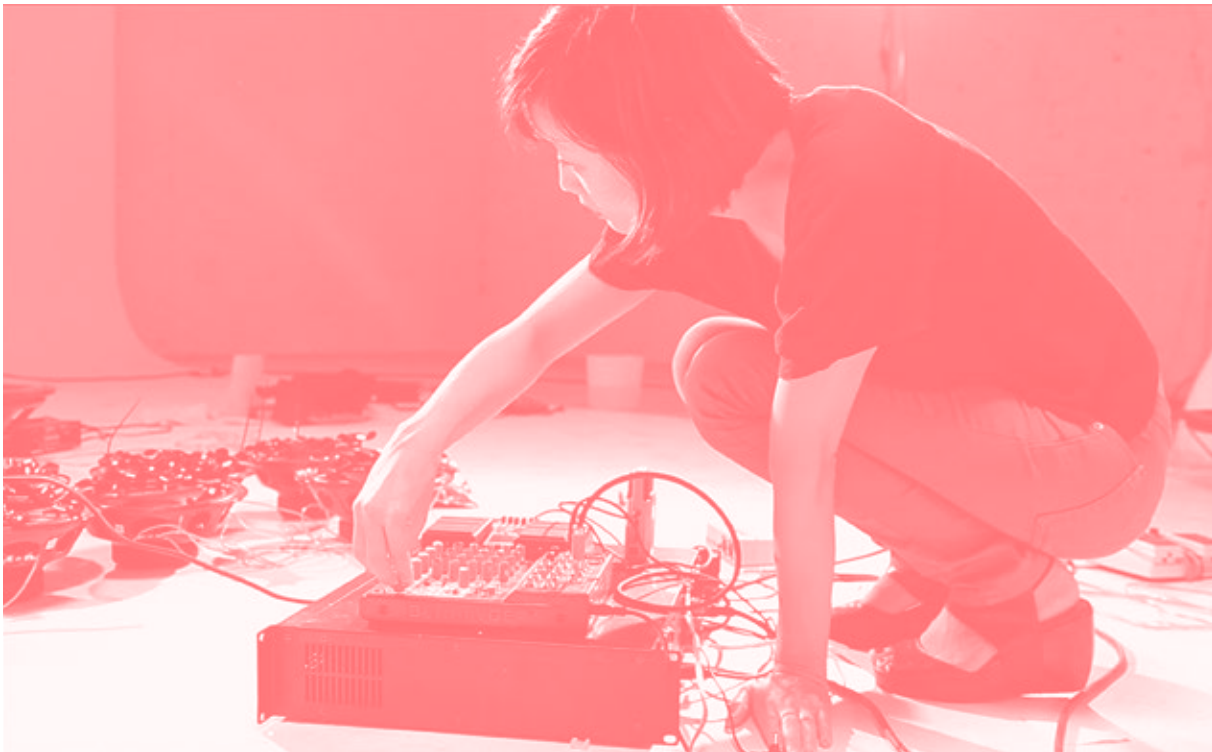
Thursday 12/9

STREIFENJUNKO
♥ Akershus Slottskirke
© 10 pm

\$ NOK 200 / 150
Performers: Eivind Lønning (trumpet)
Espen Reinertsen (saxophone), Christian Wallumrød (piano), Sofia Jernberg (vocals)

Supported by The Norwegian Composers Fund.

Lunchtime concert
Christine Sun Kim



Christine Sun Kim. Photo: Nowness.com

New York artist Christine Sun Kim was born deaf. Her work explores hearing and non-hearing culture through physical aspects of sound. Through her installations, images and performances she investigates ways to reclaim sound and spoken language. Sun

Kim holds an MFA from Bard College and works and exhibits internationally. At this free lunchtime performance at nyMusikk she will present some of her latest work. In collaboration with Dans for voksne and Ny Musikk.

Anne Hilde Neset

Friday 13/9

LUNCHTIME CONCERT:
CHRISTINE SUN KIM
Ø Ny Musikk
© 1 pm
\$ Free

Simple, complicated
Cikada Trio

This concert presents the works of two prominent composers in chamber format. Although the work of Alessandro Melchiorre (b. 1951) from Italy is rarely performed in Norway, he is a central figure in the southern European contemporary music scene. He studied under Brian Ferneyhough in Freiburg in the 1980s, and developed a highly refined, complex style of composition in the late-modern tradition. More recently, however, he has acquired a more transparent style, though

his scores still place heavy demands on musicians. Melchiorre says that *Figurazione dell'invisibile*, which was commissioned by and written for Cikada Trio, is about how Leonardo da Vinci regarded music as a contrast to painting. In recent years, Jon Øivind Ness (b. 1968) has concentrated on simplification in terms of musical expression technical performance. At the same time, he often uses tonal, polytonal, and microtonal elements, arranged in tightly knit structures.

The end result is a form of minimalism, which is also manifested in *Drop*, written in autumn 2012. Cikada Trio comprises flutist Anne Karine Hauge, clarinetist Rolf Borch, and pianist Kenneth Karlsson, all seasoned performers of new music.

Emil Bernhardt

Friday 13/9

CIKADA TRIO
Ø Akershus Slottskirke
© 6 pm
\$ Free; Oslo Culture Night event
• Alessandro Melchiorre: *Figurazione dell'invisibile* (WP)
• Francesco Filidei *Texture*
• Jon Øyvind Ness: *Drop* (WP)

Free food and refreshments will be served during the concert.
Produced by Cikada.



Cikada Trio. Photo: Blunderbuss

You do it – we don't have the time!

Hiorthøy & Östberg



Kim Hiorthøy and Lisa Östberg. Photo: Black Box Teater

The world's longest ghost ride, a documentary about David Attenborough, a neoclassical ballet, and a gigantic mistake: together with Swedish Lisa Östberg, Kim Hiorthøy has created a dance performance in which ideas play the lead role; ideas for fantastic projects that ought to be realised, that ought to exist in this world – it's just that they personally are too busy learning how to play the drums. You will therefore be presented with the selected projects and detailed instructions on how they should be brought to life.

As well as working as a designer, illustrator, musician, short story writer, and cinematographer, Kim

Hiorthøy recently graduated as a choreographer from the University of Dance and Circus, Stockholm. His examination project, *Pocket*, was staged at MDT, Stockholm (2011) and at Théâtre de la Cité Internationale, Paris in 2012. Hiorthøy has attracted attention for the diversity of his work and for his prolific production.

Lisa Östberg is a dancer, choreographer, director, and scriptwriter. She received her training at the Royal Swedish Ballet School, the Trisha Brown Dance, and the Merce Cunningham Studios in New York. Hiorthøy and Östberg have previously collaborated as dancers

and on the music project *Drivan*. Their new work, *Black Warrior*, is due to have its premiere in spring 2014.

Mira Langeland

Friday 13/9

HIORTHØY & ÖSTBERG:
You
📍 Black Box Teater
🕒 7 pm
💰 NOK 265 / 180 / 100
Friday 13/9 and
Saturday 14/9.
Choreography and
dance: Kim Hiorthøy
& Lisa Östberg
Music: Kim Hiorthøy
and Antonio Vivaldi
Lighting: SUTODA
Scenography: Clara
Isaksson & Sandra
Parment
Graphic design:
Jonas Williamsson
Production:
Emilia Mellberg
Co-production:
MDT, Dansstationen
& Atalante

Produced by Black
Box Teater.

Three artists; one spirit

Charles Ives / Frank Zappa / Lene Grenager

Charles Ives, Frank Zappa and Lene Grenager; three artists separated in time, place, and musical expression, yet who have at least one personality trait in common: independence of spirit.

Charles Ives was ahead of his time with his experimental, unconventional sound collages. Ives' use of polytonality and microtonality interwoven with clustering techniques, complex rhythms, and marching and pop music quotations were

for the most part ignored by contemporary audiences in the United States of the early 1900s. It was only after his death in 1954 that he gained a reputation as one of America's most influential early modernists. This evening's programme presents a selection of his songs, arranged by John Adams and Georg Friedrich Haas.

At the boundary line between art music and pop music lies the eclectic, innovative, and eternally

popular Frank Zappa, himself an admirer of Ives. The mix of different styles and expressions – from political musical via R&B to classical orchestral music – is his trademark, and this evening's programme features *Sad Jane*, from the legendary album *London Symphony Orchestra Vol. 1* (1983).

Lene Grenager's specially commissioned work *VEV* [WEAVE] is inspired by the Norse idea of how a

skilled weaver can influence the course of history and the fate of man. Grenager's distinctive voice as a solo cellist, member of the improv quartet SPUNK, and composer, is intuitive, immediate, intense, and different, and she carries on the tradition of powerful music's independence of spirit.

Maren Ørstavik

Friday 13/9

OSLO PHILHARMONIC
ORCHESTRA:
Charles Ives,
Frank Zappa and
Lene Grenager

📍 Oslo Konserthus
🕒 7.30 pm
💰 Free; Oslo Culture
Night event
Conductor:
Baldur Brönnimann
Baritone soloist:
Leigh Melrose
• Lene Grenager: *VEV* (WP)
• Charles Ives:
5 Songs, arr. John
Adams: *On the Coun-
ter*, *The Sideshow*,
Serenity, *Memories*,
The Circus Band
• *5 songs*, arr. Georg
Friedrich Haas:
From Lincoln, *The Great
Commoner*, *From the
Swimmers*, *The White
Flowers*, *Mists*
🎻 Frank Zappa: *Sad Jane*

Produced by: Oslo
Philharmonic Orchestra
Supported by The
Norwegian Composers
Fund.



Grenager. Private photo

Minimalist maximalism

Jefta van Dinther: GRIND

GRIND is a performance in light, sound, and movement. David Kier's dark, minimalist techno becomes meditative through its repetition, Jefta van Dinther's pulsating, almost primitive, movements hypnotise, and Minna Tiikkainen's flickering light beams make darkness seem as visual as light. Through duration and repetition, that which at first seems simple and familiar is transformed into an overwhelming, alien machine: *GRIND* minimises in order to maximise.

Jefta van Dinther (Sweden/Netherlands) is a dancer, choreographer, and senior lecturer at the University of Dance and Circus in Stockholm. In February 2013 he performed

Kneeding in Oslo, in collaboration with Dansens Hus and Rethinking Dance, and he is currently working on a production for the respected Cullberg Ballet.

Along with the other artists behind the performance, Jefta van Dinther has received much critical acclaim for *GRIND* in both German and Swedish media, as well as several awards, including Wild Card of the Year at the 2012 Dortmund Theatre Festival.

WARNING: *This performance contains strobe lighting and is therefore unsuitable for those with photosensitive epilepsy. The performance also contains some brief sequences in total darkness.*

Maren Ørstavik

Definitions of GRIND

VERB

1. to reduce to powder or small fragments by friction
2. to wear down, polish, or sharpen by friction

NOUN

1. dreary, monotonous, or difficult labour, study, or routine
2. the result of grinding
3. the act of rotating the hips in an erotic manner

Friday 13/9

JEFTA VAN DINTHER:
GRIND

♥ Dansens Hus

© 9 pm

\$ NOK 280 / 190

A performance will also be given on 14/9.

By: Jefta van Dinther, in collaboration with Minna Tiikkainen and David Kiers
Concept: Jefta van Dinther and Minna Tiikkainen

Choreography and dance: Jefta van Dinther

Lighting design:

Minna Tiikkainen

Sound design:

David Kiers

Music: David Kiers and Emptyset

Production: Jefta van Dinther/Sure Basic and Minna Tiikkainen

Supported by: Swedish Arts Council, Swedish Arts Grants Committee, Amsterdam Fund for the Arts, and Nordic Culture Point.
Produced by Dansens Hus.

On love

Nils Bech



Nils Bech. Photo: Benjamin A. Huseby

Friday 13/9

NILS BECH / OLE-HENRIK MOE / JULIAN SKAR

♥ Kulturkirken Jakob

© 10 pm

\$ NOK 200 / 150

Nils Bech / Ole-Henrik Moe / Julian Skar:
New work (WP)

Performers: Nils Bech, Ole Henrik Moe, Kari Rønnekleiv, Julian Skar

Art installation by Eirik Sæther.

Supported by Arts Council Norway.

Not many artists would be just as willing to play at Ultima as at Øya Festival, but Nils Bech is one of them. This concert marks the first time he presents new music since last year's critically acclaimed album *Look Inside*. It's a love story.

– What have you created for Ultima?

– It's a kind of follow-up to my previous album. *Look Inside* was about a relationship that wasn't working, the break-up, and starting over. The new album picks up the thread a year later and is about starting a new relationship, love, insecurity, and jealousy. I collaborate with musicians Ole Henrik-Moe and Kari Rønnekleiv,

and it sounds like pop music with elements of contemporary music.

– What would you like audiences to bring with them from your concerts?

– That they can identify with what I sing about and can be touched by it. They don't necessarily have to have had exactly the same experiences as me, but more that they can identify with the universal emotions I sing about. In this way a song is a fantastic instrument because it has two layers: melody and lyrics. I want to write lyrics that balance on the deeply personal plan without sounding trite.

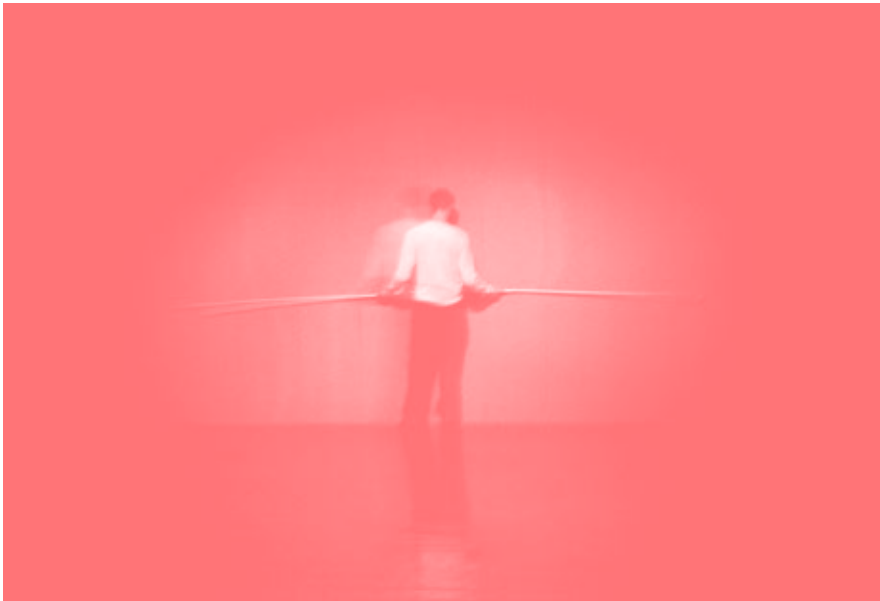
– You often give so-called performance concerts. How do you view the

relationship between the visual and the musical?

– It has partly to do with my need to distance myself from the stereotype of a singer, like "Now you have to go out there and entertain the audience." I don't believe you share something simply by standing there and looking into people's eyes. I prefer to create a kind of peep cabinet full of sculptures, paintings, and objects made by other artists to recreate the emotions I sing about. Between them, the music and the objects create a universe which goes back to the emotions conveyed by the song and which the audience can share.

Nils Bech is a singer and performance artist who explores the tensions between art, pop music, and contemporary music. He has performed at venues including Venezia-biennalen, ICA in London, and MoMA PS1 in New York, and has released two albums: Look Back (2010) and Look Inside (2012). His concert at Ultima premieres his latest project.

Maren Ørstavik



GRIND. Photo: Viktor Gårdsäter

Hypnotic mechanical sounds

Conlon Nancarrow
Øyvind Brandtsegg/Robert Willey

American-born Conlon Nancarrow (1912–1997) is best known for the works he wrote for player piano. Because his technically intricate compositions often exceeded human ability, he coded the music on mechanical rolls, thereby creating his chaotic, jazz-influenced, almost hypnotic compositions.

Due to his communist convictions and participation in the Spanish Civil War on the side of the republicans, Nancarrow

was forced to live a life in exile from 1955. From his new home in Mexico, he worked as a composer, though he was largely ignored by his contemporaries until the 1980s.

Øyvind Brandtsegg has gained a reputation as a melodic percussionist with a nose for music technology innovation. Together with the American Nancarrow expert Robert Willey and producer Jan Tro, he has developed new arrangements of the composer's

piano studies, instrumented for computer-controlled church organ.

It's not quite how the composer himself preferred it; he wanted everything to be as hard and precise as possible, and did things such as remove the felt lining from the piano hammers to achieve it. Willey's MIDI versions of Nancarrow's music from the 80s were produced with sharpness rather than timbre in mind, but being able to control the organ also

allowed us to explore its areas of applications, says Brandtsegg, who promises artistic, authentic music in a new form.

Ola Vikås

Saturday 14/9

ØYVIND BRANDTSEGG/

ROBERT WILLEY:

Conlon Nancarrow

♥ Grønland Krike

© 12 pm

\$ NOK 150 / 100

Conlon Nancarrow:

Studies for Player Piano

1. Study No 21
2. Study No 41 a
3. Study No 2b
4. Study No 41 b
5. Study No 8
6. Study No 37
7. Study No 6
8. Study No 25



Øyvind Brandtsegg. Photo: Anja Elmine Basma

"Listening takes time!"

Kjell Samkopf

As composer, percussionist and teacher, Kjell Samkopf has played a vital role in Norwegian contemporary music. He has written chamber music, orchestral pieces, electroacoustic pieces, music for dance, film and TV productions, music for use in teaching, as well as several compositions for percussion. And at the very heart of all this lies his lifetime project: To transform listening into an active process. As the jury of the Edvard Music Award put it when presenting him with the award in the open category: "Deeper experience awaits those who actively listen"; "Listening takes time", was award-winner Kjell Samkopf's brief reply.

On the release of *Etydesamling for slagverk [A Book of Etudes]*, a collection of 45 studies, 18 of which are for solo marimba, 18 for solo vibraphone, and 9 of which can be played on either vibraphone or marimba, Kjell Samkopf talked about the significance of the studies: "The étude as a work fascinates me. The étude is the music of musicians. The étude is not primarily written for audiences, but for musicians. It's mostly a work that focuses on a particular theme or that has a particular intention, usually linked to an instrumentally technical or compositional challenge. The étude was written with the intention of developing



Kjell Samkopf. Private photo

the musician and his or her mental capacity and intellectual insight. The étude shows the instrument's potential, and usually has an innovative structure."

Samkopf's most recent works mainly comprise outdoor recordings, and are accompanied by album covers of carefully selected illustrations and brief instructions reminiscent of music scores. Last year saw the release of *Burraboran-gian Stones*, 79 minutes of Australian landscape recorded at Lake Burraboran outside Sydney. The work

records humans' active interaction with nature's own incidental, unavoidable impulses, and the result is refined in respect of this interaction. Many composers throughout history have paid particular attention to the étude, among them Clementi, Debussy, Chopin, Bartók, Kreisler, Paganini, Liszt and Ligeti. Probably the best known are Bach's inventions, which were intended to serve just as much as a textbook in composition as one in playing the harpsichord. The étude is a challenging

Saturday 14/9

KJELL SAMKOPF:

Etyder for slagverk

[A Book of Etudes]

♥ Nasjonalbiblioteket

© 2 pm

\$ Free

Performed by former students and colleagues

Produced in collaboration with Kjell Samkopf.

genre; the composer must have in-depth knowledge of the instrument, and craftsmanship is ascribed considerable importance. The étude is music for the insider.

The afternoon concert in the National Library lasts for three hours and promises to be an unforgettable experience – for those who dare listen.

Ando Woltmann

The Dollhouse
The Norwegian Chamber Orchestra
with Martin Fröst



Martin Fröst. Photo: Mats Bäcker

The Norwegian Chamber Orchestra's first concert of the season is one of the final events during Ultima. This concert presents the chamber orchestra's guest artistic director, the Swedish clarinetist Martin Fröst, and modern Nordic music by Bent Sørensen, Anders Hillborg and Göran Fröst, as well as works by Stravinskij and Dukas. The central theme for the concert is humans as dolls, caught up in the strings of Fröst's *D-tangled* for

clarinet and orchestra, on the steps in Sørensen's *Doll Steps In Venice*, or under a magic spell in Dukas' *The Sorcerer's Apprentice*. Produced by the Norwegian Chamber Orchestra.
Mira Langeland

Saturday 14/9

THE NORWEGIAN CHAMBER ORCHESTRA WITH MARTIN FRÖST:
The Dollhouse
Oslo Konserthus
6 pm
\$ NOK 80–365
• Göran Fröst:
D-tangled for clarinet and orchestra
• Bent Sørensen:
Doll steps in Venice
• Paul Dukas:
Trollmannens læregutt
• Igor Stravinskij:
Pulcinella Suite

• Anders Hillborg:
Peacock Tales
Produced by The Norwegian Chamber Orchestra.

A prayer for grace
Gavin Bryars: *Jesus' Blood Never Failed Me Yet*

The starting point for what would later become a cult classic – and which will close this year's Ultima – came about when composer Gavin Bryars was working on a documentary film about people living rough around London's Elephant and Castle and Waterloo Station in 1971. At that time these areas were popular haunts for the homeless and alcoholics. Bryars says that the work came about by chance: "In the course of being filmed, some people broke into song. When I listened to the recordings, I discovered this one person – in this case not an alcoholic – singing a religious song, *Jesus' Blood Never Failed Me Yet*. It was not used in the final film, but I was given access to the unused material, including that song."

Bryars could not put the song out of his mind, and realised that the 13 bars formed a loop that was repeated in a slightly unpredictable way. He copied the song directly as it was, with a view to adding an orchestral accompaniment later on. At the time, Bryars was working on an art project and left the recording playing while he was out of his office. When he returned, he found his colleagues completely overwhelmed by the old man's singing. It was apparently then that he became aware of the emotional power of the song. By adding a simple, gradually

evolving, orchestral accompaniment that respected the tramp's nobility and faith, Bryars transformed the song into a powerful yet subdued work. The work's status as a cult classic was endorsed when *Jesus' Blood Never Failed Me Yet* was recorded in 1993 with Bryars' close friend Tom Waits, whose gravelly voice was added on top of the original vocal. The work introduced Bryars, who until then was best known for his jazz and

classical compositions, to a much wider audience. The original 25-minute long version was recorded on Brian Eno's *Obscure* label in 1975. Ultima 2013 will be rounded off with a late-night concert performance of the 75-minute long version of this work given by the Norwegian Radio Orchestra and Oslo Cathedral Choir in the beautiful surroundings of Oslo Domkirke.
Maren Ørstavik

Saturday 14.9.

THE NORWEGIAN RADIO ORCHESTRA AND OSLO CATHEDRAL CHOIR
Conductor: Jonathan Stockhammer
Oslo Domkirke
10 pm
\$ NOK 350/250
Gavin Bryars:
Jesus' Blood Never Failed Me Yet
In collaboration with The Norwegian Radio Orchestra and Oslo Cathedral Choir.



Gavin Bryars. Photo: Point Music/Philips Classics

Open meeting: Gender equality in the field of music

Ultima Oslo Contemporary Music Festival, the Oslo Philharmonic Orchestra, and the Norwegian Academy of Music invite high-school students and teachers as well as the music-interested audience to an open meeting at 17.30 on Friday 13 September in the Oslo Concert Hall – Glasshuset. The event is held in conjunction with the Oslo Philharmonic's concert at Oslo Culture Night.

Among the topics to be discussed are:

- Women musicians: How are they portrayed in the media?
- Career planning
- Can one talk about masculine and feminine expressions in music?

The programme will include talks by Kristin Danielsen, Anne Hilde Neset and composer Lene Grenager. You will also get a chance to visit the sound and image exhibition made by students from Oslo By Steiner School and Manglerud Upper Secondary School under the guidance of Ida Habbestad, Gyrid Kaldestad and Bodil Furu.

Pizza and refreshments will be served.



Apocalyptic remix Ultima Remake



Kjetil Hugaas i Le Grand Macabre. Foto: Erik Berg

Remake, Ultima's annual educational project, takes modern classics from twentieth-century art music as its starting point and lets young people explore them from a contemporary perspective. This year, pupils from the music and the media and communication programmes at Bjørnholt Upper Secondary School will delve deep into Ligeti's anti-anti-opera *Le Grand Macabre*, written in 1977 and scheduled to receive its premiere performance at the Norwegian National Opera & Ballet during Ultima. This work marks a key turning point in

the history of opera: it was written during the Cold War, and deals with the collective fear of the end of the world, presented in an experimental form in which elements of parody and irony invite us to reflect on the human condition. The pupils will recreate the work's apocalyptic theme in an audiovisual installation and transfer the theme to our own time. What do today's youth love and fear? How do they combat angst? In parallel with Ligeti's work, the installation will contain visual collages and auditory

contrasts. Through workshops with respected artists, the teenagers will learn about the background for the work and receive in-depth technical and artistic information that will provide them with a platform for their own recreation of the work. Assistance will be on hand in the form of the Spanish ground-breaking direction team La Fura dels Baus, which is also directing the opera production. Stine Sørli

Saturday 14/9

Ultima Remake:
Le Grand Macabre

Den Norske Opera & Ballett, Foyer

© 4.30 pm

\$ Admission: Free

Performers:

Pupils from Bjørnholt Upper Secondary School
La Fura dels Baus

In collaboration with
The Norwegian National Opera & Ballet

Supported by Arts
Council Norway.

ultima academy

Ultima Academy is an international symposium that takes place each year during Ultima Oslo Contemporary Music Festival. A program of lectures, workshops and debates offers music enthusiasts, professionals and students insight into the connection between contemporary music theory and practice. In 2013, we present new ways of staging music and give a retro-/prospective look into instrument design.

In partnership with The Norwegian Society of Composers, The Oslo National Academy of the Arts, The Norwegian Academy of Music and The Nordheim-Senteret, the Norwegian Opera & Ballet, NOTAM, Ny Musikk, Atelier Nord and the The Department of Musicology at the University of Oslo.

Monday 9/9

SOUND AS A MEDIUM OF ART
— With Peter Weibel

PLAYING CONCEPTS
— With Alvin Lucier and Anne Hilde Neset

BOREALIS NOTATIONS 2013
— Exhibition and performance

THE CREATIVE ENVIRONMENT: DEBATE — With Peter Weibel, Robert Henke, Stefan Prins, Christian Blom, Alvis Vidolin and Jøran Rudi.

THE PRE-STOCKHAUSEN ERA: WDR AND THE BEGINNINGS OF ELECTRONIC MUSIC
— With Arnulf Mattes and Markus Aust

ARNE NORDHEIM & THE POLISH EXPERIMENTAL STUDIO/VEVNAD
— With Eugeniusz Rudnik, Marek Zwyrzickowski and Mats Claesson

Tuesday 10/9

KAGEL, BEUYS & BEETHOVEN
— With Peter Weibel

ABLETON LIVE — THE ART OF ENGINEERING ART — With Robert Henke

MULTIMEDIA PERFORMANCE: ENSEMBLE NADAR
— With Stefan Prins

KINECTIC SCULPTURES — SYNÆSTHETIC ILLUSIONS
— With Christian Blom

THE ANALOGUE REVOLUTION OF DIGITAL MUSIC TECHNOLOGY
— With Tellef Kvifte

INSTRUMENT DESIGN — NEW TECHNOLOGIES
— With Alexander Jensenius

HIGHLIGHTING LIGETI I: LE GRAND MACABRE
— With Peter Edwards, Erling Gulbrandsen, the Norwegian Opera & Ballet and La Fura Del Baus

Wednesday 11/9

POSSIBLE STRATEGIES FOR THE INTERPRETATION OF CONTEMPORARY MUSIC
— With Björn Gottstein

THE STAGE AS INSTRUMENT AND COMPOSING LITERAL READINGS
— With Simon Steen-Andersen

MUSIC IN THE FOREGROUND: CHRISTOPH MARTHALER'S MUSIC THEATRE — With Tora Augestad and Hild Borchgrevink

HARRY PARTCH: A MAVERICK AND HIS INSTRUMENTS
— With Björn Gottstein, Beate Schüller, Ensemble musikFabrik, Heiner Goebbels

ultima academy

Thursday 12/9

ANALYSIS DAY: LE GRAND MACABRE X STAATSTHEATER
— With Ole-Henrik Moe and Trond Reinholdtsen

Friday 13/9

POLITICAL POSSIBILITIES WITHIN MUSIC THEATRE
— With Hans-Thies Lehmann & Tore Vagn Lid

Academy Workshops

31/8–1/9
HARDWARE HACKING
— Workshop with Nicolas Collins

1–12/9
“STATEN” — Workshop on composed theatre with Trond Reinholdtsen, Amund Sveen and Christine Lindgren

Practical Information

All activities are free and open to the public with the exception of the workshops. The program is subject to change.

For updated times and venues, questions and application check www.ultimaacademy.no or contact academy@ultima.no.



Instrument workshop



program 5/9-14/9

Ultima invites children to have a go at making instruments and producing music at the Norwegian Museum of Science, Technology and Medicine. The children's instrument workshop gives children the opportunity to make their own instruments and to experiment with sound and composition. Three musicians from Drivhuset invite children to try out different ways of making sounds and music, including plastic tubing, balloons, strings, wooden planks, and sticks.

And of course, once everyone has finished making their instruments, they will give a concert! The music is composed by the participants themselves: a new work for each group. All this will take place in the exciting surroundings of the Norwegian Museum of Science, Technology and Medicine, where you can also see and learn more about music machines and materials in plastic, wood, and metal. Suitable for day-care centres and for open family workshops.

Hild Sofie Tafjord —
blowpipes and plastic

Isak Anderssen — wooden
planks (xylophone) and
rattles

Jon Halvor Bjørnseth —
strings and mbira
instruments

📍 Norsk Teknisk Museum
 ☉ Day-care centre groups:
 Tues 10/9 – Fri 13/9
 can be ordered via
skole@tekniskmuseum.no
 ☉ Family workshops:
 Saturday 14/9 at 12pm
 and 2pm
 Registration:
 At the museum's
 reception desk.

More details at
www.tekniskmuseum.no

Thursday 5/9

ALVIN LUCIER: <i>Empty Vessels</i> × Installation ‡ Atelier Nord, ANX Opens 4/9 Open every day from ⌚ 1 pm–6 pm → Page: 5	OPENING CONCERT Ensemble Modern plays Frank Zappa ‡ From <i>The Adventures of Greggery Peccary</i> (1978) and <i>The Yellow Shark</i> (1993) ‡ Sentrum Scene ⌚ 7.30 pm → Page: 6
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Friday 6/9

ENSEMBLE RECHERCHE ‡ Norges musikkhøgskole ⌚ 6 pm ♪ Music by Martin Rane Bauck (WP), Cornelius Cardew, Morton Feldman and Alwynne Pritchard (WP) → Page: 8	IVO DIMCHEV: <i>X-on</i> × Performance art ‡ Black Box Teater ⌚ 7 pm → Page: 9	THE NORWEGIAN SOLOISTS’ CHOIR ‡ Trefoldighetskirken ⌚ 9 pm ♪ Luigi Nono: <i>Io, frammento dal Prometeo</i> → Page: 10
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Saturday 7/9

ARNE NORDHEIM: <i>Dråpen</i> × Installation ‡ Bekkelaget renseanlegg ⌚ 12 pm Free bus transport from Kulturhuset/Youngstorget at 11.30 am → Page: 11	CHRISTIAN BLOM × Installation ‡ Kunstnernes Hus ⌚ 1 pm (Opening) • <i>Roses</i> (WP) • <i>Trio for dancing thread, lightbulb and bell with damper</i> (WP) → Page: 12	SVEN LYDER KAHRS ‡ Kunstnernes Hus ⌚ 1 pm ♪ Music by Sven Lyder Kahrs (WP) → Page: 13
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KRISTIN NORDERVAL × Installation ‡ Kunstnernes hus ⌚ 1 pm (Opening) <i>piano, piano, pianissimo...</i> (WP) → Page: 14	TORA AUGESTAD: <i>Fatal Madness</i> ‡ Nasjonalgalleriet/Auditoriet ⌚ 2 pm → Page: 17	OSLO SINFONIETTA AND SONG CIRCUS ‡ Dansens Hus ⌚ 4 pm ♪ <i>Landscape with figures II</i> (WP) → Page: 18
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GYÖRGY LIGETI: <i>Le Grand Macabre</i> ‡ Den Norske Opera & Ballett ⌚ 6 pm → Page: 19	LE GRAND AFTER PARTY: After the performance ‡ Den Norske Opera & Ballett Premiere party → Page: 19	IVO DIMCHEV: <i>X-on</i> × Performance art ‡ Black Box Teater ⌚ 7 pm → Page: 9
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Sunday 8/9

ARNE NORDHEIM: <i>Dråpen</i> × Installation ‡ Bekkelaget renseanlegg ⌚ 12 pm Free bus transport from Kulturhuset/Youngstorget at 11.30 am → Page: 11	CAMILLE NORMENT/KARI RØNNEKLEIV/OLE-HENRIK MOE: <i>Within The Toll</i> ‡ Henie Onstad Kunstsenter ⌚ 1 pm → Page: 20	EUGENIUSZ RUDNIK: <i>Memini tui–In memory of Arne Nordheim</i> × Exhibition ‡ Henie Onstad Kunstsenter → Page: 21
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Sunday 8/9

(continued)	ARNE NORDHEIM in the world of art: No “–isms” for me, please! × Exhibition ‡ Henie Onstad Kunstsenter ⌚ 1.30 pm From August 2013 to January 2014 → Page: 21	ALVIN LUCIER ‡ Henie Onstad Kunstsenter ⌚ 2.30 pm • <i>Music for solo Performer</i> • <i>Wave Songs</i> Soprano: Silje Aker Johnsen → Page: 22	THE RECYCLED INSTRUMENTS ORCHESTRA OF CATEURA ‡ Oslo Konserthus ⌚ 5 pm With Barratt Due's Junior Ensemble ♪ Musc by Jon Balke, Østen Mikal Ore → Page: 23
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SATYRICON AND THE NORWEGIAN NATIONAL OPERA CHORUS ‡ Den Norske Opera & Ballett ⌚ 8 pm → Page: 24

Monday 9/9

LUNCH CONCERT ‡ Steinway Piano Gallery ⌚ 12 pm ♪ Music by Karstein Djupdal (WP) and Steve Reich → Page: 25	KENNETH KARLSSON AND ELISABETH HOLMERTZ ‡ Steinway Piano Gallery ⌚ 6 pm ♪ Music by Tansy Davies (WP), Ragnhild Berstad (WP), Robert Zuidam (WP) and Georg Friedrich Haas → Page: 26	MUSICAL ELECTION NIGHT VIGIL ‡ Kulturhuset ⌚ 7.30 pm Panel: Aslag Guttormsgaard, Kari Slaatsveen, Atle Antonsen and Rolf-Erik Nystrøm Host: Jon Løvøen ♪ Music by Stian Carstensen → Page: 27
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Tuesday 10/9

CIKADA ENSEMBLE ‡ Akershus Festning, Olav V Hall ⌚ 6 pm ♪ Music by Carola Bauckholt (WP) → Page: 28	GYÖRGY LIGETI: <i>Le Grand Macabre</i> ‡ Den Norske Opera & Ballett ⌚ 7 pm → Page: 19	NADAR ENSEMBLE ‡ Kulturkirken Jakob ⌚ 9pm ♪ Music by Ignas Krunglevicius (WP), Alexander Schubert, Jorge Sánchez-Chiong, Matthias Kranebitter (WP) and Stefan Prins → Page: 29
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Wednesday 11/9

THE NORWEGIAN RADIO ORCHESTRA ‡ Store Studio, NRK ⌚ 6 pm ♪ Music by Christian Wallumrød and Alvin Lucier → Page: 30	TRANSITEATRET–BERGEN AND BIT20 ENSEMBLE: <i>Judasevangeliet</i> [The Gospel of Judas] (WP) by Tore Vagn Lid ‡ Den Norske Opera & Ballett ⌚ 7.30 pm → Page: 31	ALVIN LUCIER AND ENSEMBLE NEON ‡ Fagerborg Kirke ⌚ 10 pm ♪ Music by Alvin Lucier → Page: 32
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Thursday 12/9

ODD JOHAN FRITZØE: <i>Adventura Botanica</i> (WP) × Dance performance 📍 Dansens Hus 🕒 7 pm → Page: 35	ENSEMBLE MUSIKFABRIK 📍 Nationaltheatret 🕒 7.30 pm ♪ Harry Partch: <i>Delusion of The Fury</i> . Directed by Heiner Goebbels Page: 36	TRANSITEATRET – BERGEN AND BIT20 ENSEMBLE: <i>Judasevangeliet</i> [The Gospel of Judas] by Tore Vagn Lid 📍 Den Norske Opera & Ballett 🕒 7.30 pm → Page: 31
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STREIFENJUNKO
📍 Akershus Slottskirke
🕒 10 pm
→ Page: 37

Friday 13/9

LUNCH CONCERT Christine Sun Kim 📍 Ny Musikk 🕒 1 pm → Page: 38	CIKADA TRIO 📍 Akershus Slottskirke 🕒 6 pm ♪ Music by Alessandro Melchiorre (WP), Francesco Filidei, Jon Øyvind Ness (WP) → Page: 40	ODD JOHAN FRITZØE: <i>Adventura Botanica</i> Dance performance 📍 Dansens Hus 🕒 7 pm → Page: 35
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KIM HIORTHØY AND LISA ÖSTBERG: *You*
× Dance performance
📍 Black Box Teater
🕒 7 pm
→ Page: 40

TRANSITEATRET – BERGEN AND BIT20 ENSEMBLE:
Judasevangeliet [The Gospel of Judas] by Tore Vagn Lid
📍 Den Norske Opera & Ballett
🕒 7.30 pm
→ Page: 31

OSLO PHILHARMONIC ORCHESTRA
📍 Oslo Konserthus
🕒 7.30 pm
♪ Music by Charles Ives, Haas/Adams, Lene Grenager (WP), Frank Zappa
🎻 *Sad Jane*
→ Page: 41

JEFTA VAN DINTHER: *GRIND*
× Dance performance
📍 Dansens Hus
🕒 9 pm
→ Page: 42

NILS BECH/OLE-HENRIK MOE/JULIAN SKAR/KARI RØNNEKLEIV
📍 Kulturkirken Jakob
🕒 10 pm
Installation:
Eirik Sæther
→ Page: 43

Saturday 14/9

ØYVIND BRANDTSEGG/ ROBERT WILLEY 📍 Grønland Kirke 🕒 12 pm ♪ Music by Conlon Nancarrow → Page: 44	KJELL SAMKOPF: <i>Etyder for slagverk [Studies for Percussion]</i> 📍 Nasjonalbiblioteket 🕒 2 pm → Page: 45	ULTIMA REMAKE: <i>Le Grand Macabre</i> 📍 Den Norske Opera & Ballett, Foyer 🕒 From 4.30 pm Students from Bjørnholt High School → Page: 48
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NORWEGIAN CHAMBER ORCHESTRA WITH MARTIN FRÖST: *The Dollhouse*
📍 Oslo Konserthus
🕒 6 pm
♪ Music by Göran Fröst, Bent Sørensen, Paul Dukas, Igor Stravinskij and Anders Hillborg
→ Page: 46

GYÖRGY LIGETI:
Le Grand Macabre
📍 Den Norske Opera & Ballett
🕒 6 pm
→ Page: 19

KIM HIORTHØY AND LISA ÖSTBERG: *You*
× Dance performance
📍 Black Box Teater
🕒 7 pm
→ Page: 40

ODD JOHAN FRITZØE:
Adventura Botanica
× Dance performance
Dansens Hus
🕒 7 pm
→ Page: 35

JEFTA VAN DINTHER:
GRIND
× Dance performance
Dansens Hus
🕒 9 pm
→ Page: 42

THE NORWEGIAN RADIO ORCHESTRA AND OSLO CATHEDRAL CHOIR
📍 Oslo Domkirke
🕒 10 pm
♪ Gavin Bryars: *Jesus’ Blood Never Failed Me Yet*
→ Page: 47

Installations/
exhibitions

ALVIN LUCIER:
Empty Vessels
× Installation
📍 Atelier Nord, ANX
Opens 4/9
Open every day from
🕒 1 pm–6 pm
→ Page: 5

ARNE NORDHEIM:
Dråpen
× Installation
📍 Bekkelaget renseanlegg
🕒 7/9 and 8/9 12 pm
→ Page: 11
Free bus transport from Kulturhuset/Youngstorget at 11.30 am

CHRISTIAN BLOM
× Installation
📍 Kunstnernes Hus
🕒 Opens 7/9 1 pm
→ Page: 12
• *Roses (WP)*
• *Trio for dancing thread, lightbulb and bell with damper* (WP)

KRISTIN NORDERVAL:
piano, piano, pianissimo... (WP)
× Installation
📍 Kunstnernes hus
🕒 Opens 7/9 1 pm
→ Page: 14

ARNE NORDHEIM
in the world of art:
No “–isms” for me, please!
× Exhibition
📍 Henie Onstad Kunstsenter
🕒 1.30 pm
From August 2013 to January 2014
→ Page: 21

Educational projects

(see also pp. 49–52)

	OPEN MEETING: GENDER EQUALITY IN THE FIELD OF MUSIC Oslo Konserthus, Glasshuset ⌚ 13/9 at 5.30 pm Open meeting for students and teachers and music-interested audience on The event is held in conjunction with the Oslo Philharmonic’s concert at Oslo Culture Night. → Page: 48	ULTIMA REMAKE: <i>Le Grand Macabre</i> 📍 Den Norske Opera & Ballett ⌚ 14/9 from 4.30 pm Ultima’s annual educational project → Page: 49	ULTIMA ACADEMY 📍 Norges musikkhøgskole ⌚ From 9/9–13/9 Ultima Academy – an international symposium that takes place during Ultima. A program of lectures, workshops and debates. Full programme on page 50. → Page: 50
	INSTRUMENT WORKSHOP 📍 Norsk Teknisk Museum ⌚ Day-care centre groups: Tues 10/9 – Fri 13/9 can be ordered via skole@tekniskmuseum.no Family workshops: Saturday 14.9. at 12am and 2pm Registration: At the museum's reception desk. → Page: 52		
Venues	AKERSHUS SLOTTSKIRKE Akershus Festning T: 23 09 35 53 www.forsvarsbygg.no	ANX / ATELIER NORD Olaf Ryes plass 2 inng. fra Sofienberggt. T: 23 06 08 80 www.ateliernord.no	BEKKELAGET RENSEANLEGG Ormsundveien 5 T: 23 38 63 00 www.bvas.no
	BLACK BOX TEATER Marstrandgata 8 T: 23 40 77 70 www.blackbox.no	DANSENS HUS Møllerveien 2 T: 23 70 94 00 www.dansenshus.com	DEN NORSKE OPERA & BALLETT Kirsten Flagstads plass 1 T: 22 47 45 00 www.operaen.no
	FAGERBORG KIRKE Pilestredet 72 T: 23 62 90 09 www.fagerborgkirke.no	GRØNLAND KIRKE Grønlandsleiret 34 T: 23 62 91 06 www.gamlebyen- oggrønland.no	HENIE ONSTAD KUNSTSENTER (HOK) Sonja Henies vei 31 T: 67 80 48 80 www.hok.no
	KULTURHUSET Youngstorget 3 www.facebook.com/ kulturhusetioslo	KULTURKIRKEN JAKOB Hausmannsgate 14 T: 22 99 34 54 www.jakob.no	KUNSTHØGSKOLEN I OSLO Fossveien 24 T: 22 99 55 00 www.khio.no
	KUNSTNERNES HUS Wergelandsveien 17 T: 22 85 34 10 www.kunstnerneshus.no	NASJONALBIBLIOTEKET Henrik Ibsens gate 110 T: 810 01 300 www.nb.no	NASJONALGALLERIET Universitetsgata 13 T: 21 98 20 00 www.nasjonalmuseet.no

Venues

(continued)

	NATIONALTHEATRET Johanne Dybwads plass 1 T: 22 00 14 00 nationaltheatret.no	NORGES MUSIKKHØG- SKOLE (NMH) Slemdalsveien 11 T: 23 36 70 00 www.nmh.no	NORSK TEKNISK MUSEUM Kjelsåsveien 143 T: 22 79 60 00 www.tekniskmuseum.no
	NY MUSIKK Platousgate 18 T: 21 99 68 00 www.nymusikk.no	OLAV Vs HALL Akershus festning T: 23 09 35 53 www.forsvarsbygg.no	OSLO DOMKIRKE Karl Johansgate 11 T: 23 62 90 10 www.oslodomkirke.no
	OSLO KONSERTHUS Munkedamsveien 14 T: 23 11 31 00 www.oslokonserthus.no	SENTRUM SCENE Arbeidersamfunnets plass 1 T: 22 20 32 32 www.rockefeller.no	STEINWAY PIANO GALLERY Stortingsgaten 30 T: 902 54 244 www.steinway.no
	STORE STUDIO, NRK Bjørnstjerne Bjørnsons plass 1 T(KORK): 23 04 70 00 www.kork.no	TREFOLDIGHETSKIRKEN Akersgata 60 T: 22 62 90 40 www.trefoldighet.no	

Tickets

Buy your tickets to concerts at www.billettservice.no T: (+47) 815 33 133 Ordered tickets can be picked up at the post office, ‘Post i butikk’, Narvesen, and 7Eleven. More info www.ultima.no.	Please view informa- tion about each spe- cific performance. Full price and dis- counts (students, elderly, unemployment etc.) is available. NB! Sold out! Book early, as we expect performances to be sold out.
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