

ultima

oslo contemporary
music festival

25

a 25 year celebration 1991–2015

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Ultima 25
A 25 Year Celebration

Editor-in-chief
Lars Petter Hagen
Editor
Rob Young

Contributors
Rolf Wallin
Richard Steinitz
Hege Imerslund
Hugo Lauritz Jenssen
Helmut Lachenmann
Nicholas H. Møllerhaug
Hilde Holbæk-Hanssen
Kåre Kolberg
Rob Young

Henrik Beck (photos, rostrum camera)

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SOCIETY OF
COMPOSERS



MUSIC
NORWAY

25 Years of Ultima Oslo Contemporary Music Festival —An Album

Lars Petter Hagen
2015

The ISCM World Music Days were held in Oslo in 1990, and were a major success. It was the first time they had been arranged in Norway since Ny Musikk and Pauline Hall had hosted them in 1953. Since then, Norwegian music had been through a tremendous progression. The professional level was so high that it garnered attention worldwide. Audiences from Norway and abroad were met with a fresh conception of music by Oslo's contemporary music scene. It was to become known as "The Nordic Sound"—a brash, fearless approach both to music and tradition.

The Ultima Festival was a child of the positive experiences of that year. The festival was inaugurated in 1991 under the composer John Persen's leadership, and it has since been held every year. Everybody seems to chip in when it comes to this arrangement, which is both a shared effort and a celebration of contemporary music. Throughout these 25 years, the festival in a small city called Oslo has grown to become one of the major venues for modern music. Ultima is the result of creative energy and hard work by several thousand people. Ever restless, John Persen set the standard for the rest to follow.

This book does not make any attempt to cover Ultima's complete history to this day. It's more of an album, a declaration of love to an entire arena of human endeavour. It is not a systematic recount of the number of premieres nor any other statistics. All of this simply wouldn't fit. We have attempted to evoke some of the Ultima spirit and to give an impression both of the thoughts that drove the festival through its phases and the way they were made manifest. The world has gone through some fundamental changes in the course of these 25 years, and a festival determined to present new musical ideas and movements has to take that into account. Even though much has changed since its inception in 1991, there is something that has been the Ultima hallmark since its early days:

A commitment towards change and the means to live up to it. Ever since its infancy, Ultima has been an opposition *and* institution, avant-garde and traditional, local as well as international, light-hearted and iron-fisted, beloved and despised. Few, if any, musical festivals can look back on the same kind of diversity and breadth in musical genres throughout 25 years.

Those of us who work with contemporary music usually aren't fond of anniversaries. We tend to look ahead. But after a quarter century, there must be time for a peek over the shoulder. At the ISCM in 1990, I had just turned 15, and I was more into contemporary music than most kids my age. I had signed up for a course in composition at the Norwegian Academy of Music (Norges Musikkhøgskole), where we were taught to make music with cassette recorders, and attended concerts at night. Since then, I have attended each and every Ultima Festival, and I've come to discover a plethora of music I didn't know I liked (as well as some music I didn't know I wouldn't like), my ingrained conception of art and music has been turned upside-down, I've become both enthusiastic and annoyed, and I've laughed and cried my way through nearly every concert venue in Oslo.

Thanks are due to so many people. Seventeen institutions constitute the Ultima organization, and each year they contribute with resources and know-how that provide the means for an top-tier international festival. Their contributions are invaluable. But they are not alone. In the midst of Ultima's history there is a bunch of wonderful people. Hard-working people who know how to think outside the box, talented, sensitive and strong people, knowledgeable, funny and critical, all at once. Be it the performers and composers from all over the world, producers, managers, volunteers, writers or an enthusiastic audience, each of them make up Ultima's backbone. These people invest hours and hours of work to fulfill their dreams and musical ambitions, in most cases without any monetary return or glamour.

It is a true privilege to work in such an environment. As I've been thumbing through the festival programmes from the last 25 years, I have been struck by an insight: More than anything else, Ultima has been a celebration of the individual, of humanity in all its nuances.

Opening the box: Inside the Ultima archives

Rob Young
2015

To stand in front of the stack of archive boxes, piled neatly and discreetly in a storage area of the Ultima festival office, is to face up to a quarter century of music history. Lifting the lids from the plastic containers reveals a collection of programme catalogues from every year, posters, flyers and pocket sized event guides. There are impressively spiral-bound collections of media coverage, photo-copied and logged by cuttings agencies, and original clippings. In more recent years, the coverage shifts to web based content, and here we find A4 sheets printed off from newspaper sites and blogs. In addition there are annual reports, the later ones properly colour printed and typeset with photo galleries. There appears to have been little systematic photographic documentation before 2003, but after that there are several CDs with a mass of unsorted digital images. Apart from all this, there are various examples of long-extinct storage media: syquests and zip disks, even floppies, which for now must preserve their mysterious secrets a little longer. All of this is the visible trace left behind by a festival that is continually zooming onward into the future.

One impressive element of Ultima is that right from the beginning, publication of printed matter has been prioritised, and each year has carried an accompanying magazine, going beyond the mere listing of events, but featuring essays and thinkpieces, interviews and illustrations relating to the music. This reflects wider developments in the discourse around contemporary and avant garde music. Less and less the exclusive privilege of music cognoscenti, new music is now more popularised and discussed in international magazines like *The Wire*, successful books such as Alex Ross's *The Rest is Noise*, and countless magazines, newspapers, blogs and websites. Norway's own *Ballade.no*, formerly a print magazine, remains committed to discussing and critiquing music, and in Ultima's earliest years, it was *Ballade* which produced, commissioned and published

the festival's accompanying brochures in a series of special editions. The festival was therefore guided from its beginnings by an enquiring spirit of communication and dissemination.

Communication and openness are important factors in a culture which supports its arts largely through state funding. A recurring theme, in the newspaper coverage since the early 90s, is less on the music content itself, more on the economical and administrative challenges to the festival and its sponsorships. First there is reportage about Ultima's extraordinary partnership with the Fina oil company; when that is over and the public money starts to come in, questions are continually raised about whether Ultima justifies its own expense, which leads to inevitable arguments about the value of contemporary music. It's a journalistic cliché to single out the most extreme excesses or follies of an avant garde movement in order to claim that its entirety is stupid and worthless, and the Norwegian media are no different in that respect. But there have been plenty of sympathetic voices too: journalists working to inspire public curiosity in the idea of contemporary music, with Ultima—by the end of the century, one of Europe's largest and most significant modern music events—as the hook. Still, it is surprising to see how hard pressed the organisation has been to justify itself year after year. It's perhaps only in the second decade of this century that public willingness to take modern music for granted has become more acceptable.

As for its visual profile, Ultima began in the age of paste-up and matured during the rise of desktop publishing and digital design. Therefore its image has changed dramatically over the years as technology and design aesthetics have become increasingly sophisticated. From the hand-drawn glass of vin rouge illustrating an article on French musique concrète in 1993 to the moiré flags intruding on classic Nordic iconography in 2014, this archive also acts as a mini-history of changing graphic styles and priorities.

Over 25 years, it's clear a great deal of energy and resources have been spent on generating the material that now lives in the Ultima archives. It has never been a sideline or an afterthought, but an integral part of the festival's work: it's about getting messages across, recognising that music, as in the other arts, does not always speak entirely for itself, but often requires explanation, contextualisation, visualisation, in order to be fully appreciated. Whatever anyone thinks of modern music, it's impossible to deny that Ultima works hard every year to make it appear as accessible as possible without dampening its seriousness, its power and impact. At certain times it acknowledges that it can even be fun, too. The selection in this book celebrates Ultima's twenty-fifth year by highlighting pages, images and articles from the archives that together tell something about the story of Ultima over its entire life span. It's not the complete history, but an attempt to give the impression of the scope and ambitions of such a festival, its changing fortunes and the pressures upon it. In doing so, we can perceive the way modern music itself has begun to change over those years: its image, the way it is received, the shift in relationships between composers, performers and audiences, and the kind of spaces it can be heard in.

Meanwhile, the strongest traces Ultima has left are sonic ones, that will remain in the memories of the thousands who have attended its myriad events over the past twenty-five years.

ULTIMA

MAGASIN

Mai 1999 NR 1 1. ÅRGANG



ULTIMA MAGASIN PRESENTERER:

GIRI DICE side 3, LARS THORSEN side 1, VENKATARAM side 2,
FRANCIS MARIE LITTE side 1, OLAV ANDRÉ THOMSEN side 3, ARNE NORDHEIM side 4,
CHADA side 11, CHRISTIAN ECKE side 12, most programmes for Ultima '92.

BALLADE

PREMIERES FOR THE MUSIC
NO 1-10 NOV. 92

OSLO
CONTEMPORARY
MUSIC FESTIVAL

NORDIC
MUSIC DAYS
1992
OCT 3. - 10.



100A LINDENHOLM SCENES
MAIN SPONSOR

ULTIMA 92

BALLADE

PREMIERES FOR THE MUSIC
NO 1-10 NOV. 92

Ultima

OCT. 8th - 10th 1992
OSLO
CONTEMPORARY
MUSIC
FESTIVAL
INCLUDING
NEMO-FESTIVAL



ULTIMA

MAGASIN

6-14 OKTOBER 1995

ULTIMA OSLO CONTEMPORARY MUSIC FESTIVAL

[ultima] 96

[17 - 26] OKTOBER M a g a s i n



OPERA OMNIA
BRONCO QUARTET
DET NORSKE KAMMERORKESTER
MUSIKKORKESTRENE
SLAGVERBENSEMBLE
CIRADA
KLANGFORM WIM
ORIG TRIO
JORG MAGAS ENSEMBLE
JOELLE LEANDRE
WIM VANDERSTRAUS 2
ULTIMA VEZ
MUSIKKORKESTRENE
STYGGHOCKEY
KLANGFORM WIM
KONGESTYGGHOCKEY
DRAIGEN &
MYTTALLORKESTER
"TRUCKLE" &
DET LUDMIGENT
KONGESTYGGHOCKEY
VEDAVORSTRETTEN
DET 20 ENSEMBLE
OLD SIMPSON
OSLO FILHARMONISKE ORKESTER
ULTIMA FILM
"ANCIENT VOICES"



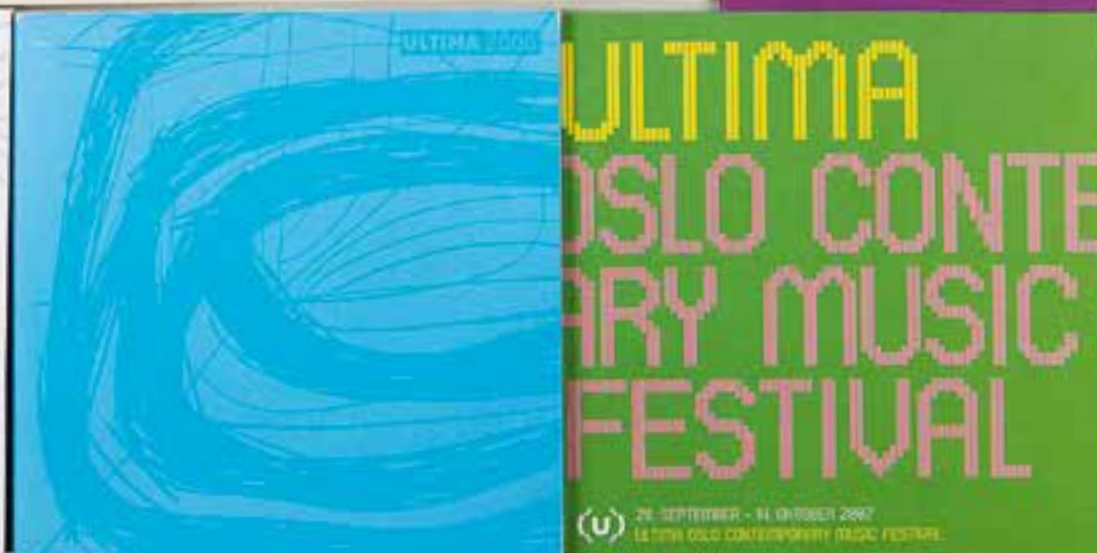
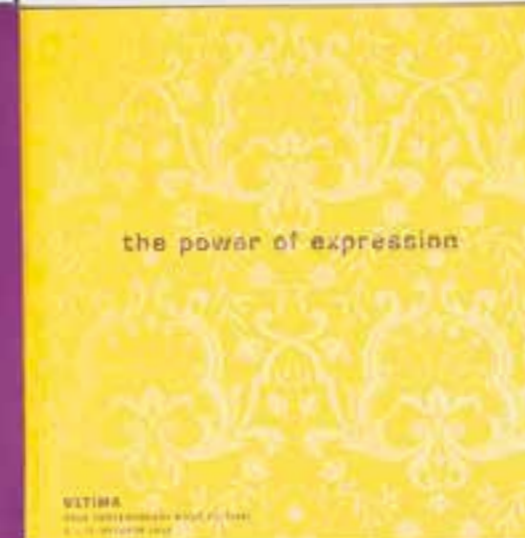
ultima

1 Oktober 14 Oktober

ultima magasin
ultima magasin

Japan in Focus

ultima



ULTI MA '09

Oslo

Con tempo

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estival

09.09. — 19.09.



01.09.09. — 02.09.09. **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA)

ULTI

Oslo

Con

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Fest

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03.09.09. — 04.09.09. **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA)



05.09.09. — 06.09.09. **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA)



07.09.09. — 08.09.09. **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA)

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Mus

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19.

09.09.09. — 10.09.09. **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA)



11.09.09. — 12.09.09. **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA)



13.09.09. — 14.09.09. **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA)



15.09.09. — 16.09.09. **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA) / **Ulrich Schreiber** (USA)



ULTIMA Oslo Contemporary Music Festival

08-17.09.11



ultima oslo contemporary music festival



ultima oslo contemporary music festival



ultima oslo contemporary music festival

Festivalkalender

Freitag 8. Oktober	Sonntag 10. Oktober	Freitag 11. Oktober	Sonntag 12. Oktober
19:00 [Event]	19:00 [Event]	19:00 [Event]	19:00 [Event]
20:00 [Event]	20:00 [Event]	20:00 [Event]	20:00 [Event]
21:00 [Event]	21:00 [Event]	21:00 [Event]	21:00 [Event]
22:00 [Event]	22:00 [Event]	22:00 [Event]	22:00 [Event]

man music machine
ultima 98
www.concertgebouw.nl

Festivalkalender

Freitag 11. Oktober	Sonntag 13. Oktober	Freitag 14. Oktober	Sonntag 15. Oktober
19:00 [Event]	19:00 [Event]	19:00 [Event]	19:00 [Event]
20:00 [Event]	20:00 [Event]	20:00 [Event]	20:00 [Event]
21:00 [Event]	21:00 [Event]	21:00 [Event]	21:00 [Event]
22:00 [Event]	22:00 [Event]	22:00 [Event]	22:00 [Event]

ultima 97

Festivalkalender

Freitag 11. Oktober	Sonntag 13. Oktober	Freitag 14. Oktober	Sonntag 15. Oktober
19:00 [Event]	19:00 [Event]	19:00 [Event]	19:00 [Event]
20:00 [Event]	20:00 [Event]	20:00 [Event]	20:00 [Event]
21:00 [Event]	21:00 [Event]	21:00 [Event]	21:00 [Event]
22:00 [Event]	22:00 [Event]	22:00 [Event]	22:00 [Event]

ultima 96
Gala Concertgebouw
www.concertgebouw.nl



Festival directors

John Persen

1991–93

Åse Hedstrøm

1994–98

Geir Johnson

1999–2008

Luca Francesconi & Poing

2011

Lars Petter Hagen

2009–10 & 2012–present

John Persen
1991-93

John Persen says that the international press during last year's ISCM World Music Days revealed Norway to be a land of music. Ultima wants to do its bit to cement that impression. 'Foreign newspapers wrote that the 1980s were Finland's music decade, while they have launched Norway as a musical centre in the 1990s. Ultima is aiming to become one of the world's leading festivals,' says Persen.

(1991)

The programme of Ultima 93 covers a wide spectrum of styles and genres and bursts musical barriers and genre conventions...

The ideas behind a work of art cannot be communicated in a vacuum, and for this reason you, the audience, are the most important to participate in the festival. Many of the works/concerts are easy to understand, immediate and entertaining, while others will no doubt appear remote and, at worst, pure nonsense. Many composers are asked why they write such 'difficult' music, and not something that the 'man in the street' can understand. They could be asked in return: Why not ask a high jumper to jump a little lower, so that the 'man in the street' can jump as high?

(1993)

ULTIMA MAGAZINE

Editor in Chief
John P. KOENIG

Editor
Dorothy EMDENET

Design page
David A. HOFFMAN

Layout / Design Concepts
Markus S. EITZINGER/Chubbuck CUTLER

Layout
Clay JONES/GO

Graphic Production (Illustrations)
Contributions to the *Urban Magazine* are made by the following authors (chronological order):
Marty HILLMAN
Gary HILSON
Jesse JENSEN
John W. LEE
John PUGH
Bongalee STEINER

Translation
James H. DE PATER
Publishers
C. E. EYRA
Ocho Centenario Museo Postal
Toluca 400 00
N. 4022 00140
Telephone: +52 5 21 98 00
+52 5 21 98 02
E-MAIL: MUSEO-AGN@MEX.net
Website: www.museo-agn.net



Pharm. Econ. Environ.

Festival Director

Since retiring from the Norwegian parliament some time at the end of the 1970's, Johan Porsen has been a very active organizer in the community. As a resident he was involved in efforts to better public education in music. In Barne- og Ungdomsvesen established, and to encourage inter-Nordic collaboration between music teachers. There are also several projects in the area of music education, such as the one by Mørk and NRK-SN, and was one of the initiators and leaders of the Artists' Committee (74, that had as its objective the improvement of Norwegian financial and working conditions for artists. Furthermore, he has had a number of honorary posts in the Norwegian cultural community, and has been the representative of the establishment of China's 'Only Contemporary Music Festival. These demanding commitments have, without a doubt, influenced his output as a composer. However, he has been able to create a large number of works in different genres, above all serious music, chamber music, symphonies, and operas, as well as TV, and an opera. The orchestral work *CDN* was one of the pieces associated with the opening of the Oslo Concert Hall in 1976, and he also received the prize 'Work of the year' for both the orchestral work No. 10 in 1976, and *El Golem* in 1987 from the Society of the Norwegian Composers. Johan Porsen has been awarded the Grand Order Merit for Artistic work 1983.



Kultursnillismen slutt

— Deir av norsk næringsliv og kulturliv mangler kompetanse, og har ofte et naivt forhold til kultursponsing! hevder ULTIMA-jef og komponist John Olsen. Men folk må innse at kultursponsing er et profesjonelt samarbeide, og en forretningsmessig transaksjon mellom to likeverdige parter.

LARS HEGGEL
ROLF ESHMAN (foto)



Glengow omfattende kultursatsing førte til flere investeringer og nedgang i arbeidsledigheten. Dette var blant erfaringene John Olsen tok med hjem fra et sponorkurs i Skottland.

— Forutsetningen om at kultur, kulturverdig og kunstner er selvsagt gode for sponoring av en arbeidende klasse til kultursponsing, og for det økonomiske samarbeidet av kulturlivet, kultursponsing datter seg i en grad av «netto». Næringslivet kjøper et «produkt» som kan hjelpe landet til å konkurrere med overveidende, underveier Perren.

— Det er jo ingen vits! — Ja, det betyr at kulturlivet må ta fullt i det som produserer en betalt, en selve forutsetningen eller utgangspunkt, og samtidig det til et «produkt» som kan hjelpe til næringslivet.

Det vil bruke det i en markedsføring overfor bestemte målgrupper, for å bygge opp en image omkring bedriften eller produktet. Derfor driver det seg om en forretningsmessig transaksjon mellom to likeverdige parter. Men her oppstår ofte kultursnillismen som den stiller med hjem i håndene og ligner. Det kulturlivet utveksler, og som oppnådd oppmerksomhet av seg selv, mener han.

At ULTIMA, initiativ for skandinavisk kultursamarbeide, har utviklet seg som kompetanse og sponoring, er ingen tilfeldighet.

Det økonomiske har en sammenheng med denne utdanningen. Kulturlivet mangler på sin side ressurser til, og kompetansen på «produktutvikling» og samarbeide, som kunstnere som næringslivet. Men det er viktig for kulturlivet å kunne se bedriftens forretningsmessige for å kunne utvise og tilby et kultursponsing som vil fungere for bedriften, sier han.

I Glengow er det Perren som er kulturlivet, satsing kan i seg selv være en forutsetning for næringslivet, og vil være et helt samfunn.

Glengow er selve symbolen på den industrielle utvikling i den vestlige verden. Byen utviklet seg først som et av Europas største industriområder med LA millioen innbyggere i 1900-tallet — deretter gikk det nedover. Byen var nedlagt av gammel industri og kulturring, og befolkningsveksten var negativ.

Sponorkursene begynte i 1982. Med et detaljert kultursponsing, hvor man undersøkte sponorkursene som en viktig faktor, begynte man å se resultatene. Et sponorkurs for alle bedrifter ga dem en bedre forståelse av kultursponsing, og dermed ble sponorkursene et viktig element i Glengow.

Da Glengow i 1990 ble 10-årsjubileum, kom Europakulturfondet, og sponorkursene ble et viktig element i Glengow. Med dette som utgangspunkt arbeidet man videre, og endte med et budsjett på 15 millioner pund bare til hovedsponsing, i tillegg skaffet man 10 millioner pund til sponorkursene. En vesentlig del av disse inntektene kom i form av sponorkursarbeid.

Interessen for kulturlivet, kunst og kunstner har blitt betydelig. Satsing på kulturlivet har ført til flere investeringer, som igjen har gjort at arbeidsledigheten har blitt redusert. Dette har vært en viktig faktor i Glengow.

Men det er ikke alle som er enige. Mange av de som er imot sponoring, mener at sponoring er en form for kultursnillisme, og at det er en form for kultursnillisme.

— Vi jobber med utgangspunkt i skandinavisk, som innen kulturlivet er noe av det vanskeligste å skaffe sponoringssamarbeidene til. Derfor har vi lagt mye arbeid i å skaffe oss kunstnere som sponoring og til et profesjonelt forhold til sponoring, opplever han. Det er i det hele tatt Perren som er i det hele tatt sponoring i Skottland.

Den offentlige satsingen av kulturlivet i Skottland er mye svakere enn i skandinaviske land. Det er nok en av grunnene til at Skottland er på verdensmappen, når det gjelder profesjonell sponoring. Men man kan på offentlig måte har sponoring. For eksempel er sponoring sponoring som kan hjelpe til i næringslivet, og som kan hjelpe til i næringslivet.

— Men det er ikke alle som er enige. Mange av de som er imot sponoring, mener at sponoring er en form for kultursnillisme, og at det er en form for kultursnillisme.

hovedstadskulturen



«Jeg var mer villig å sette fyr på hele operasjonen, og vurderte seriøst å slutte med alt som hadde med musikk å gjøre»

SITT LIVS VERK

I kveld får komponist John Persen endelig høre sitt mesterverk som komponert i Hvaløya, 22 år etter at det ble bestilt. I musikalsk var verket helt ved å hanna på bildet.

John Persen har vært en av de mest kjente komponistene i Norge. Han har komponert mange kjente verk, og har vært en viktig del av den norske kulturlivet. I kveld får han høre sitt mesterverk, som han har komponert i Hvaløya, 22 år etter at det ble bestilt. I musikalsk var verket helt ved å hanna på bildet.

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ULTIMA-jefen John Olsen vil legge ned

Ultimasjefen vil legge ned

Forutsetningen John Olsen i ULTIMA er og kommer å legge ned. Olsen har vært jef for ULTIMA i mange år, og har vært en viktig del av den norske kulturlivet. I kveld får han høre sitt mesterverk, som han har komponert i Hvaløya, 22 år etter at det ble bestilt. I musikalsk var verket helt ved å hanna på bildet.

Det er en blomstrende fem-åring som nå inviterer festbende og tilreisende til ni dagers Ultima-festival i Oslo. Som fenderinger flest strøtter festivalen av energi, fantasi og bløkketro på at alt er mulig. For det er det! Gjennom 33 arrangementer skal bredden i ny musikk presenteres for såvel store som små ører og øyne. Fem-åringens verden er grenseløs, og takk for det.

Programmet er et bredt spekter av ny og gammel musikk, og det er det som gjør Ultima til en festival som ikke bare er for musikkere, men for alle som liker å utforske nye grenser i kunsten. Det er en festival som er åpen for alle, og som gir alle en mulighet til å oppleve noe nytt og spennende.

Ultima er en festival som er åpen for alle, og som gir alle en mulighet til å oppleve noe nytt og spennende. Det er en festival som er åpen for alle, og som gir alle en mulighet til å oppleve noe nytt og spennende.

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Leifur Einarsson, festivalleder for Ultima.

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Åse Hedstrøm

1994-98

'This year's festival is on a back burner, just an expanded weekend festival featuring around a third of the total concerts there were last year. That's not viable as far as I'm concerned, so we have two choices: either we wind down after four years of operations, or we press on in the spirit and scope represented by John Persen's leadership, and which has contributed to building up the flagship for Nordic contemporary music which Ultima has become.'

(1994)



Leifur Einarsson, festivalleder for Ultima.

'Artists are inspired by elements from all points of the globe and all the epochs down through the ages. Comprehensive forms of expression are born within the synthesis of music, dance, the plastic arts and the written word. A multi-cultural, multi-faceted artistic sphere has developed, with modern technology having provided artists with an entirely new, rich and strange world to explore. Ultima provides a potential platform for precisely these forms, and conspires to stimulate co-operation between a wide variety of artistic forms... Through quality the intention is to provide the public with what they wish to experience, but also that which they are unaware they long for—Boundaries will be violated within those regions called Ultima in Latin.'

(1996)

'Our ability to meet the unknown can only be acquired through exposure. As in meeting new cultures or within a constructive dialogue concerning the truly creative elements of contemporary art. Modernism and electroacoustic music have spawned entirely new techniques and concepts, and strict professional prerequisites concerning creation and performance place contemporary music in a position to explore entirely new worlds of sound in both a refined and reflective manner.'

(1997)

'As an international festival of contemporary music, Ultima must be a forum for the latest and most original in the field. We must actively encourage new modes of experiencing music and indeed new ways of participating in its performance. A product of the city, Ultima must itself create new arenas, and thereby become as it were an artistic reflection of our urban reality.'

(1998)

A parent, David David, however, is nervous of the idea of affecting people's actions as well as not affecting them. He is worried they remained an interesting but a little active spectrum of involvement, going from those that were completely caught up in the act to those who had never there, or, again, were not there. They believed that these children would be somewhat involved in the act.

For those of us who regularly look out the air-conditioned front of a classroom, theater, painting studio, or any other place, it is difficult to imagine life without access to this wealth of information, experience and insight. For those of us who continue the challenge of contemporary art forms, life would become radically one-dimensional without the challenge of constant self-discovery and self-reinvention.

[illegible]

It focuses on subjects it is possible to present in a single month, often in collaboration with an international artist or composer, so that they participate and work together. The artists are brought in from all over the world and participate in a common meeting with a resident audience.

It is important to emphasize that a firm's task is both to present multiple forms of artistic evidence, and to use broadly spoken insight into modern life, as well as its varied audience, namely, in a society that is saturated by television, to convey the message that it is time to be concerned with contemporary artistic values and describe them in terms of an individual level of aesthetic taste.

How is it organized? First, Africa has become an established continent both nationally and internationally, presenting an agreed historical outline programme in the most extensive of its kind in the fourth countries. In the course of intensive days of extensive performing art installations and lectures (a whole range of performers) on a state-of-the-art of the latest in contemporary music, and related art forms, it encompasses both a history of international institutions, quality and role of music, and a kind of self-reflection on the role of music in the world.

The fact that many who do not go to the synagogue think that religious life is the only thing that can give them a sense of meaning and purpose is a sad reality. The synagogue must be able to provide a sense of meaning and purpose for all who seek it, not just for those who are already committed to the Jewish faith.

Investigate the way in which people experience the world through their senses. This is a very important part of the human experience and is often overlooked in traditional education. This course will explore the various ways in which people experience the world and how these experiences shape their lives. We will look at the role of the senses in perception, memory, and learning, and how these experiences can be used to improve our lives. We will also look at the role of the senses in the arts and in the sciences, and how these experiences can be used to create new knowledge and to improve our understanding of the world.

Je größer das Bett, desto besser.
Je mehr Platz, desto besser.
Je mehr Komfort, desto besser.
Je mehr Ruhe, desto besser.
Je mehr Entspannung, desto besser.

Så er Magnus Hergulds mest kjente verk et daskereportasje fra Lindøeholm fra 1930 fra to sangere, seks musikere og tre dukkepuppeter. I operen, som er bygget over en skillevest, forteller Herguld historien til et ungdommelig lekeselskaps medlem med hjelp fra ungdomslærer og idrettsleder somstet fra sin barndom. Gjennom berfag skandaler fra Lindøeholm forteller Herguld at ut i representantene det skjedde, og selv om det eneste barnet er i et stille og rolig sang, så har mest med utdannelsel og et musikkens som barndom.

Quemais domo illa allegorice totius
 mentis Magnae thesauri domus et ingens
 cellarius, cum suis immensis rebus
 diu et saepe habundantius amplexibus
 decoratur et hic habundantius amplexibus
 decoratur.

[illegible][illegible]

Nå trenger ikke marginalisering å være en tragedie. Det skjer også et framskritt i saker som offentlighetens sikkerhet. Algoritmen til Major-Heyerdal kan kanskje være en interessant brikke i dette.



Geir Johnson

1999–2008

‘A festival is an expedition, new and unfamiliar territory through which each concertgoer must make his or her own way.’

(2001)

‘It is said that art does not arise from a vacuum, that all true art has its fundament in human experience, or has an audience in which it creates a sense of familiarity, in order to function. Thus one path to experience leads through the door to the concert hall. Yet for a creative artist this is just one of the consequences—and not even a desired one—of creating. For it is in the creative process itself that the artist is most alone, left to her own accumulated knowledge, understanding of technique, ability to make good judgements, and staying power. One of the things that alienates audiences from new music is that they do not understand these conditions, or the results. So we will attempt to raise the question—which paths to experience does an artist take in the creative process? Which paths to experience can an audience take to become aware of this process of realisation?’

Is art based on intuitive experience, or is it a consequence of historically accumulated knowledge? Is the creative process towards a new work of art something which is begun afresh each time, or does there exist a historically informed learning process? There is no single, conclusive answer to these questions, or perhaps each work of art provides its own individual answer.’

(2005)

‘Who owns the world?’ asked Brecht provocatively seventy years ago. Today we know that the answer to this simple question depends partly on who it is that holds the key to interpreting the world. Artists have created their own key to interpretation, incompatible with the key held by social economists, politicians or journalists. It is the unpredictable nature of art which makes it ‘un-ownable’ and through which its freedom is defended time and again—no matter how often it comes under attack.’

(2002)

‘Much has changed in our music life during the last 20–30 years, and Norwegian contemporary music has undergone tremendous growth and renewal. Sometimes one is struck, however, by the way in which this music is met with a lack of curiosity. The new music is sometimes treated as an unwelcome refugee in its native land. Certain media are more interested in giving space to artists who wish to expose their rear in the nation’s leading newspapers with reference to freedom of speech than giving a qualified response to quieter and more complex artistic statements.

Marginalisation, however, does not have to be a tragedy. It can also create a free space at the edge of the public eye... We hope to encourage discussion and debate about the nature of music: What can it tell us about the society we live in, how does it correspond with our own lives and aesthetic preferences?’

(2007)

‘... Through mythology change is conveyed; via old images new ones are created, which provides a framework for our understanding of the world in which we live. We must take the time, however, to analyse these images. There is no time. The fact that we live in a state of transition between a largely analogue sound culture and a digital one is just one superficial example of these changes, in a phase in which our very existence is changing, and our first law might be formulated thus: Our age has become a state of continuous transition.

The programme for Ultima 2007 is characterised by this sense of transition. We are in transit towards something else. In a formal sense we can underline this fact by pointing out that this is the last Ultima without the new opera house, and without a national arena for contemporary dance. But in reality it is about something deeper: It is about the role that art can play in an era in which the demands for original and far-reaching social solutions are becoming ever greater. The old question about the role of art as a form of perception and understanding is relevant once again.

Art is essentially a mythological form which never disappears, but which is recreated every time an important work is performed. The philosopher Ernest Bloch describes art as the Utopia of hope: Art carries within itself the seeds of the new order, of that social structure which mankind until now has not succeeded in achieving.

Mankind’s dreams are many. Icarus’s dream has been realised mechanically, but the Icarus myth is not about learning to fly by oneself; it is about solving impossible tasks, daring to fly straight at the sun.

And then we must ask ourselves which role we play in the myth: Are we Daedalus warning Icarus, or are we the flyer himself, daring to rise towards the sun, and diving into the ocean when our wings melt?’

(2007)

‘While Ultima is considered by some as a bastion for radical, almost uniform musical expression, our project has been more concerned with presenting an ever broader range of expression and variety of tradition within the festival’s profile. Sometimes this comes across, other times it does not; behind the selection of works on the programme lies nonetheless an ambition to find music which has the power to make a statement in relation to our time. Whether or not these works were written in 2008 is therefore of secondary importance. It has nonetheless often proved to be the case that Ultima is a unique arena for the newest musical developments—a situation we are pleased to observe, since it shows that artists consider the festival to be valuable and attractive.

However ‘great’ or ‘important’ a festival of contemporary art might become, I believe one should always bear in mind that there music always be an element of guerrilla, in the sense that the festival should dare to make room for oppositional voices, for that which makes us uncomfortable, for that which is rejected—either for being too traditional or too experimental. From a historical point of view it is important to recognise how works which today are part of the repertoire, were once considered oppositional.’

(2008)



LIVERPOOL: Rose Hudson

Det første møde
med legenden

Sauk 26-Bring vor Dein Johnson
an Aug i Casuarinmayer holl-
handel i Dalk. Jich phyllone
Gastie Malinns offinalofoten
Sufero. En stikholer thugom
hat hat.

- Jeast Står du der op aftrædet
Manden, gæfth,
Gæst Jæstnærder sig op, som
han har været med, Jæstnærder



VELKOMMEN!

[illegible]

For å finne gang sammenheng mellom de to nivåene i skolebarns musikkforståelse, ble det gjennomført en spørreundersøkelse. Spørreskjemaet ble utarbeidet i samarbeid med lærerne ved skolebarns musikkforståelse, og ble sendt ut til alle lærerne ved skolebarns musikkforståelse. Spørreskjemaet ble utarbeidet i samarbeid med lærerne ved skolebarns musikkforståelse, og ble sendt ut til alle lærerne ved skolebarns musikkforståelse.

ACOUSTIC SPACES

Die beiden Hauptgruppen werden in
unabhängig voneinander funktionierende
Einheiten (Zellen) unterteilt, die sich
unabhängig voneinander bewegen und
sich selbstständig reproduzieren können.
Die Zellen sind in Gruppen von
Hundert bis zu Tausenden von Zellen
organisiert, die sich selbstständig
reproduzieren können. Die Zellen
sind in Gruppen von
Hundert bis zu Tausenden von Zellen
organisiert, die sich selbstständig
reproduzieren können.

[illegible]

It is important to understand that the 100,000 people who are the focus of the study are not the same as the 100,000 people who are the focus of the study. The study is not a study of the 100,000 people who are the focus of the study. The study is a study of the 100,000 people who are the focus of the study.

"There's also another," argued North Carolina's 72nd voters. "Let me be at someone's political rally while someone else takes an advantage as he/she goes after reelection in [a] heavily contested Democratic state." —*Wash. Post*

thought about going to Northridge. But he says he was concerned about the possibility of a terrorist attack. He says he was concerned about the possibility of a terrorist attack. He says he was concerned about the possibility of a terrorist attack.

Einzelne Mitarbeiterinnen und Mitarbeiter, die sich für die Arbeit der Bundesagentur für Arbeit engagieren, werden von der Bundesagentur für Arbeit mit einem Ehrenzeichen ausgezeichnet. Dieses wird von der Bundesagentur für Arbeit verliehen und ist ein Zeichen der Anerkennung der besonderen Verdienste der Mitarbeiterinnen und Mitarbeiter. Es wird von der Bundesagentur für Arbeit verliehen und ist ein Zeichen der Anerkennung der besonderen Verdienste der Mitarbeiterinnen und Mitarbeiter.

de vrede om te laten horen dat Nederland niet afhankelijk is van de Amerikaanse steun en om te laten horen dat Nederland niet afhankelijk is van de Amerikaanse steun en om te laten horen dat Nederland niet afhankelijk is van de Amerikaanse steun.

There are many well-known examples of the transposition and reuse of architectural elements in other languages. In the following, we give a short overview of the reuse of architectural elements in the design of software systems. We start with a brief overview of the reuse of architectural elements in the design of software systems. We then discuss the reuse of architectural elements in the design of software systems. We then discuss the reuse of architectural elements in the design of software systems.

increasing job satisfaction, as well as the ability to attract and retain top talent. Employees who are engaged in their work are more likely to be productive, innovative, and committed to the organization's success. This is why many organizations are investing in employee engagement programs, such as training, coaching, and feedback, to help their employees reach their full potential.

Hier finden Sie alle weiteren Informationen zu den verschiedenen Angeboten der Bundesagentur für Arbeit.

Einzelne, meist private Unternehmen, die sich mit der Gewinnmaximierung befassen, werden als *ökonomische Akteure* bezeichnet. Diese Akteure sind in der Lage, die Produktion und den Konsum von Gütern und Dienstleistungen zu steuern. Sie sind die Hauptakteure in der Wirtschaft und sind für die Schaffung von Wohlstand verantwortlich.

the fact, were that we
 doing it today with all the
 facilities we've got today
 would have been impossible;
 even I wouldn't be student &
 a major contributor. I think
 that we've got to be able to
 do it with the same facilities &
 the same old equipment &
 the same old people.

Book Reviews

[illegible]

Best experience

John J. Schmitt
John J. Schmitt



Luca Francesconi & Poing

2011

'Much of our daily life, our understanding of culture and society, is based on the assumption that we know who we are. We see ourselves with a starting point in how we are portrayed in literature and art throughout history. But we also claim that it will always be hard to describe our own time, difficult to see ourselves from the outside. During Ultima you will be able to hear and see many attempts and approaches...

Has evolution altered our kind to something which, seen from the near future, comes across as alien and frightening, without ourselves noticing it? Have we been mutated into monsters with the help of our digital reality?'

(Joint statement, 2011)

Pop møter støymusikk

Ny ledelse i Ultimafestivalen

Popmusiker Lars Lillo-Stenberg møter støymusikere Lasse Mathisen og Trond POING på scenen som leder første Ultima-festival.

STAVANGER

Stavangerfestivalen er klar for å åpne med en stor og spennende festival på 11. og 12. september. Den første festivalen i serien er ledet av Lars Lillo-Stenberg og Lasse Mathisen.

Stavangerfestivalen er ledet av Lars Lillo-Stenberg og Lasse Mathisen. De to har samarbeidet i mange år, og har nå tatt steget videre til å lede festivalen sammen.

Verden, som er et begrep som er vanskelig å definere, er det som er utenfor oss. Det er det som er utenfor oss, og det er det som er utenfor oss.

Verden, som er et begrep som er vanskelig å definere, er det som er utenfor oss. Det er det som er utenfor oss, og det er det som er utenfor oss.

3. Innhold og fakta 2011

3.1 Arrangementsleder
I 2011 er det Lars Lillo-Stenberg og Lasse Mathisen som leder festivalen.

Popmusiker Lars Lillo-Stenberg møter støymusikere Lasse Mathisen og Trond POING på scenen som leder første Ultima-festival.

Arrangementsleder Lars Lillo-Stenberg og Lasse Mathisen har samarbeidet i mange år, og har nå tatt steget videre til å lede festivalen sammen.

3.2 Arrangementsleder

Ultimafestivalen 2011 åpner den 11. september med PØING. Arrangementsleder Lars Lillo-Stenberg og Lasse Mathisen har samarbeidet i mange år, og har nå tatt steget videre til å lede festivalen sammen.



ÅPNING I 2011: De to nye kjerne som ledet den første Ultimafestivalen og møter på scenen i 2011: Lars Lillo-Stenberg og Lasse Mathisen (Foto: Sverre Hestmark)

Fra hver av kantene kom nye kunstneriske uttrykk på Østervangens plass der det var festival. De to nye kjerne som ledet den første Ultimafestivalen og møter på scenen i 2011: Lars Lillo-Stenberg og Lasse Mathisen (Foto: Sverre Hestmark)

Side 58

PÅ KANTEN AV VERDEN

Verdens fremste balansekunstner vil ikke si hva han skal gjøre på Østervangens plass under Ultimafestivalen. Det lover godt.



Det er ikke alle som har sett den høye tårnen på Østervangens plass. Den er en del av festivalen, og den er en del av festivalen. Den er en del av festivalen, og den er en del av festivalen.

Det er ikke alle som har sett den høye tårnen på Østervangens plass. Den er en del av festivalen, og den er en del av festivalen. Den er en del av festivalen, og den er en del av festivalen.

Side 59



Lars Petter Hagen

2009–10 & 2012–present

‘According to the African Ubuntu philosophy, ‘You are who you are because of others.’ Music is strengthened through its dependency on its environment. This perspective is the starting point for the theme of this year’s Ultima. Reflections on identity, the function of music in a digitised, globalised and individualised world; reflections on tradition and modernity, on borders and infinity. The Ultima Festival is a forum for ideas in music across disciplinary boundaries. We are a meeting place, an arena for dialogue.’

(2014)

‘The DIY attitude in music is often linked to punk and other subcultural forms of expression, and to art movements like Futurism, Dadaism and Fluxus. At the moment, it looks like this attitude is finding its way back into the traditionally more academic field of contemporary music, maybe as a result of technological developments freeing the production and distribution of music from institutional and/or commercial middlemen and opening up the definition of quality in an interesting way... The complex reality of Oslo’s music scene at the moment, combined with the high quality of the results and open musical attitudes make the city the object of international attention. The programme for this year tries to reflect this. You could say it is about rules or maybe the lack of them. It is about challenging tradition and convention so the music can develop even further, and continue to move us.’

(2010)

‘I am intrigued by all forms of music that somehow have a bit of a curious, exploring attitude, that experiment with its own boundaries and inhibit an ‘unfinishedness’. For a festival like Ultima, building any absolute boundaries between art and popular culture and using a traditional, institutional definition of quality as backdrop for the programme would be feigned. Challenging conventions and seeking new connections and relations that might occur in new contexts is far more interesting.

Many theories have been created and plenty of opinions formed on contemporary art and music. What are the works of art supposed to mean? Who are they really made for? Should they please or provoke? All I know for sure is that there are no simple answers. However, one factor motivates me more than anything—the certainty that art has the ability to uncover different shades of all things.

In all times, people have to the best of their abilities tried to cope with the general absence of meaning, the irreversibility of time and the finite nature of man. Melancholy has a cultural history of its own. In his book *Det indre mørke* (*The Darkness Within*), Espen Hammer regards melancholy as a reaction to the extreme rationality of society today and the happy superficiality it demands of people. Melancholy is a ‘reflected attitude to life’ and ‘an active response to something’, he argues. This kind of attitude has to be regarded as fundamentally optimistic, as it implies a profound belief in the fact that things, despite all, can get better.

Our goal is to reach as many people as possible with contemporary music. In my opinion, Ultima is a festival containing something cutting-edge for everyone. Our greatest challenge is to target new audience groups. According to a music critic from the Norwegian Broadcasting Corporation, as festival director I should answer the question ‘Who is contemporary music for?’ This is nonsense. Contemporary music is for everyone, but our goal is not to make everyone enjoy everything. The practice of the artists defines what contemporary music is—I don’t. Communicating with the ever increasing amount

of audience groups is a great challenge. The feedback so far shows that we at least do something right, though we constantly work towards improving ourselves. Narrowing the range is definitely not the answer.

A festival with ambitions to present brand new and unknown music necessarily needs to take some chances to present projects with outcomes that are difficult to survey or control. Precisely this risk, this gamble, creates an interesting festival for contemporary art. This is our lot: doomed to being perpetually annoying.’

(2009)



NEW NORDIC MUSIC

- PROVINCIALISM OR REGIONAL IDENTITY?

Anders Beyer

Seen at a distance, from another continent, the art and culture of the different Scandinavian countries may and has become lumped together and considered as a collective whole. Not in this way, however, when we think of the political and cultural ties which bind the Scandinavian countries together. If we look at an historical view, we have actually had very much to do with one another in the north, we have been, more or less, "aligned each other". But when history ends and local concerns have been replaced by a collaboration between the Scandinavian countries, which is unique not only in Europe, but in the entire world.

When Beyer was the European Director of the Oslo Festival, he wrote and directed the play "The North is a Land". The play is a collection of stories from the different Scandinavian countries.

group the countries together as one. We don't have to look back to medieval times, but the common European history has been a factor in the development of the Scandinavian countries. There are many different reasons for this. It is the geography, and political, and the fact that the first political movement in Europe was the political movement in Scandinavia, which again led to the fact that the Scandinavian countries were the first to be united into a single state.

There is, now, all possibilities of creating a common European identity, but it is not the same as the identity of the Scandinavian countries.

common that the political and historical development of the Scandinavian countries has been a factor in the development of the Scandinavian countries. It is not the same as the identity of the Scandinavian countries.

Especially, good economic conditions followed by the fact of the Scandinavian countries in Europe, leading to the development of a new social movement. The economic situation in the Scandinavian countries was not as good as in the rest of Europe, and this led to the fact that the Scandinavian countries were the first to be united into a single state.

A sharp focus on cultural expressions coming from individual Nordic countries, including compositions in music, shows how it is to group the countries together.



Anders Beyer, Director of the Oslo Festival

Anders Beyer, Director of the Oslo Festival, is a young man with light hair, wearing a striped shirt, holding a stringed instrument, possibly a guitar or mandolin.

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Arbeiderbladet

Arbeiderbladet is a newspaper published in Oslo, Norway. It is a left-wing newspaper and is one of the largest in Norway.

Oslo på verdens kulturkart

Dette blir festivalen som vil sette Oslo på det internasjonale kulturkartet. Komponist John Pien, som nå også har titelen festivalchef, presenterer oktober-Oslo som en lekkeskissen for sommerfestivalen.

DA AVSTIKKET til Oslo i sommeren 1993, Oslo Festival, vil være en festival som vil sette Oslo på det internasjonale kulturkartet. Komponist John Pien, som nå også har titelen festivalchef, presenterer oktober-Oslo som en lekkeskissen for sommerfestivalen.

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nye folkier nye folkier nye folkier nye folkier nye folkier

Lyden av Norge

For første gang er hele Norge involvert i Ultima-festivalen. På Oslo S kan du legge din egen musikk med lyden av hele Norge som instrument.



Lyden av Norge

The NORWEGIAN WONDER

Thoughts on the new generation of teachers and Norwegian social education

[illegible]

may sometimes. Regardless of a work component's level, those individuals involved in it were generally positively viewed and/or they had more influence over the work. In the case of the importance of selecting people for the job, the importance of the work component was positively related to the importance of the work component.

In his presentation to his audience, he said he was in a difficult area in which he had contributed through his work to the health of the district, the nation, and the world. He said that he was not alone in this, but that he was part of a team that had made a difference in the lives of many people. He said that he was proud of the work that he had done and that he was grateful for the support of his colleagues and the public. He said that he was looking forward to the future and that he was confident that the team would continue to make a difference in the world.



...and that I could not see any other way to do it. I was not a doctor, but I was a nurse, and I was a woman.

[illegible][illegible]

NYE NORSKE KOMPOSISJONER

En af Ulfvins-festivals mest populære aktiviteter er at bestille cirkel af komponister for udfordringer under festivalen. I de sidste dele af cirklen er der programmer, der er mere eller mindre. De mest populære opmærksomhed fra Rolf Wollum er blevet afleveret for Ensemble Torsø, Contemporary til Kjell Sandvick og Flens i den anden halvdel af festivalen. Torsø. Vi har taget af de komponister, der vil se os og som ikke er cirkel.

SAFETY
 Many workers are unaware of the health hazards associated with the use of pesticides. The following facts should be kept in mind: Pesticides are used in many ways, and the most common is spraying. The most common way to apply pesticides is by spraying. The most common way to apply pesticides is by spraying. The most common way to apply pesticides is by spraying.

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STAGE/ENTERTAINMENT

A Woman's Tale: Millions of Ghosts



Ultima Festival, A Voice of Norway

Sounding the Nation

What is the meaning and role of national identity in a land like Norway and the Nordic region, where the idea of nationality is less complicated than elsewhere? Mona Elvik explores ideas of nationalism as portrayed in the music of Ulrik and Pålmoen. Mona Elvik

The race between the two candidates for the presidency of the United States is already approaching the end. The polls show that the odds are in favor of the Democratic candidate, Bill Clinton, over the Republican candidate, George W. Bush. Clinton is leading in the polls by a margin of about 10 percentage points. This is a significant lead, especially considering that the election is still less than a month away. Clinton's lead is based on a combination of factors, including his strong performance in the swing states and his ability to attract the support of the African American community. Bush, on the other hand, is struggling to gain momentum and is facing a significant challenge in the swing states. The race is expected to be a close one, and the outcome will have a major impact on the future of the United States.

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On a page 10 in *Nature* is devoted to early three-dimensional displays. All have continued and are being improved with new concepts. The first method was the stereoscope. From the late 1800s to the early 1900s, the stereoscope was the only method of three-dimensional viewing. It consisted of two photographs of the same scene taken from slightly different angles. The viewer looked at the two photographs through a pair of lenses, and the brain fused the two images into a single three-dimensional image.



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By August 1998, after 18 months of work, the first draft of the book was ready.

The Nordic Sound

Text: Richard Steinitz
1992

One of the things to savour about new music in the 1990s is the upsurge of activity that has swept through the Scandinavian countries. This new creative energy has been germinating for several years; now suddenly everybody is taking note of it. Scandinavian music may be a hybrid but its different branches are sprouting up with fresh confidence at a time when some of the old tendrils of central Europe have grown long and lanky, if not to say rather moth-eaten and mildewy. By contrast, there's a vigour and purpose about Scandinavian music, a genuinely fresh direction.

Speaking as director of another contemporary music festival, I confess that 'Nordic Music' as a definable concept seems to me relatively new, not one that I seriously thought to be programmable ten years ago. That's not to forget the deep traditions going back to Grieg or Berwald. Nor could one fail to admire those outstanding senior contemporary personalities like Arne Nordheim and Per Nørgård whose work has long been performed worldwide; but they seemed, essentially, to be individual creative voices rather than representatives of a bigger and broader phenomenon. To a certain extent the more northern Nordic peoples have experienced, understandably, a sense of isolation; Danish composers having been the first to establish themselves in the perception of the world at large as an important new school. But things have changed and, in the last few years,

the Scandinavian countries have seen an explosion of new energy that has brought them to the centre of attention.

In any case, the public has become more interested in what is happening on the fringes of Europe. We are even prepared to entertain the notion that a small country like Iceland may have—as it evidently does—a contemporary musical culture of its own. This new-found curiosity may be partly due to the fact that central Europe has itself become less dominant and patronising. What, in retrospect, appears to have been over-arrogant and intolerant post-war attitudes which proclaimed the laws of Darmstadt and integral serialism as the only way forward, have faded into the past. Partly, it is also due to the crumbling of old political barriers, the fusing together of the whole land mass, which has made newly possible an informed interest in its extremities.

But the real change is that Scandinavian new music has acquired a clear profile and composers have achieved better recognition in their own countries. The institutions of Nordic music, particularly some of its music schools, are relatively new and make more likely the emergence of groups of composers and performers whose individual talents are stimulated and enhanced by each other. The Finnish 'collective' Toimii, founded by Magnus Lindberg and Esa-Pekka Salonen, is such an example. Other outstanding performing groups

like Avanti (Finland) and Cikada (Norway) are less than a decade old but have already become important international ambassadors, at home and abroad, for Nordic composers. There has been, ever since the war, an increase in productive cultural contacts: for instance the involvement of Ligeti in the Stockholm Royal Higher School for Music in the sixties and, more recently, the flow of Scandinavian composers to Paris, often at the invitation of IRCAM. Such migration has been useful for the cosmopolitan reputation of these major cities but also essential, I would suggest, for the maturing of the composers themselves. Commuting between a musical metropolis and the home base constantly exchanges and stimulates ideas and nurtures indigenous activity. For this reason, now that the Finns are about to establish their own Centre for Art and Computer Technology in the city of Espoo in collaboration with its Parisian model IRCAM, one wonders whether it would not be better for the Finns to continue to work in Paris and to persuade the French to go to Espoo. Insularity has its strengths but also dangers!

Indeed, comparatively frequent visits by many leading world composers to the Scandinavian countries have served to stimulate activity and contributed to the development of ideas. Cage, for one, has been on several occasions; he would appear to have influenced Magne Hegdal, whose music interestingly mediates between order and chance. In 1989, Stockholm honoured Schnittke with the first comprehensive festival of his music anywhere. And in the last decade or so Nordic new music festivals have sprung up such as Aarhus, which shone brightly in the early 1980s and is now host to an important new computer music festival; the Helsinki Biennale, and the youngest and most precocious festival, Ultima, launched to coincide with the ISCM World Music Days in 1990. At this public debut, the Norwegians impressed everyone by the skill and efficiency with which they temporarily adopted an ungainly international animal, with their excellent musical resources and high standards of programme planning and performance. Oslo has extremely fine musicians, a friendly spirit, and a new cultural awareness; it has gracious venues and is an attractive city—all good attributes for a festival. Its only disadvantage is that, at least for the visitor, it is so expensive.

And so what is this 'Nordic Sound'? Dare one even attempt a generic label for something so diffuse? The nearest I can attempt, if not too trite, is an analogy: Nordic music, you might say, is a sort of Lego-culture that has grown up from being an occasional plaything into a complex system of interrelationships, in which the play ethic and serious engineering are intriguingly combined. Certainly, there's toughness in Nordic music, an

abrasiveness in its fusion of timbre and texture; but there's also a sense of fun, of colourful display and sheer enjoyment. I like the physicality with which composers engage with their sonic material—not overly hung-up with intellectual systems—intelligent yes, but guided by the ear as much as the mind. Fantastic shapes are created out of an ingenious variety of components. There's a highly developed interest in timbre as a sort of sound magma. The unmistakable family identity imprinted on every Lego piece has a parallel in the kinship that appears to exist between Scandinavian composers; something indefinable perhaps, but which, at its most basic, has to do with a particular breed of inventiveness, humour and clarity of thought. But who, in describing that fundamental key to the system, could adequately convey the endless variety of structures it has produced?

In Nordic music the landscape itself still has the power to impart a kind of transparency, the sparseness of population, an immediacy to the relationship between Man and matter. Nor does Nordic music seem to have fallen prey to the excesses of a nostalgic neo-romanticism. Its own generative spirit gives it a wholly more engaging, younger flair and a real sense of adventure. Composers these days commonly control both structure and material with the aid of computers, a practice which inevitably gives objectivity to much of their work. Such clear-cut distinctions between the musical sound of the Scandinavian countries are a lot harder to perceive, particularly since synthesis and stylistic pluralism are everywhere in the air. Newness per se is now well behind us; there's a widespread revival in harmonic sensitivity which must make some senior composers, for whom it has always been important, feel that fashion has caught up with them. Added to this, I have to say that it's decidedly incautious for an outside observer to attempt to categorise; any labelling is going to be less than the truth, even when applied by those who know their brief better than I do. Nevertheless, in the quest for that elusive Nordic spirit, I'll take the risk!

To this listener, at least, the Danes appear to have found the most distinct identity. They were among the first to go to the international courses in new music at Darmstadt, which commenced in the summer of 1946 and which had such a potent influence on postwar music worldwide. For Per Nørgård the encounter with the European avant-garde in the 1960s resulted in a radical reorientation, breaking 'the universe of Nordic temperament' of which he had previously been an ardent advocate and instigating an experimental pluralism shared by many other Danish composers. Significantly, it was Nørgård's turning towards a hierarchical harmonic and proportional system

and to the inspiration of nature that brought international acclaim. But by that time the next generation, led by Hans Abrahamsen, Karl Aage Rasmussen, Poul Ruders and Bent Sørensen were moulding to their own personalities aspects of systems music and the 'new simplicity' in music; that of bold colours and intriguing polyrhythmic textures in which simple ideas are used in elaborate, yet clear and objective structures. The brightness of such music, with its refreshingly unexpected twists and contrasts seems—if anything does—to typify the Danish sound.

In Finland, after that important, consummate elder statesman Erik Bergman, it is the work of the much younger composers Kaija Saariaho and Magnus Lindberg that continues to command widespread attention. Both have been markedly influenced by the investigations into harmony, timbre and sonority by Gerard Grisey and Tristan Murail in France. Both have lived in Paris for extended periods and worked at IRCAM. Through their use of computers, both have created a compelling blend of timbral subtlety and gestural volatility. Yet they are very different personalities. Kaija Saariaho (who had to struggle to be accepted in Finland as a woman composer) has tended towards works of rich textural activity but with a single vision, an initial explosion, perhaps, generating a vast diminuendo. Magnus Lindberg at first took the public by storm with music of almost strident expression, a dazzling play of mass and colours. Latterly, his ideas, although no less wild and extravagant, have become more indulgent and opulent, the extraordinarily rich, broad sweep of his music being accomplished through exciting, skilful transitions impeccably paced. Here is a fascinating mix of analytical calculation and intuitive daring that makes Lindberg an admired leader of his generation.

Viewed from the outside, no such internationally outstanding young personalities seem to have emerged in Sweden, extremely lively though the musical scene has undoubtedly been for many years, with its impressive amateur choral traditions, its lead in electronic music and its eclectic attitude to style and expression. The balance between constructivist attitudes (as represented earlier in the post-war era by Bo Nilsson) and strong feeling is deep rooted.

Norway cannot boast such an active musical background, although the benign personality of Arne Nordheim presiding over the scene since the 1960s has clearly been a positive influence. Now, through the energies of such people as Geir Johnson, President of Ny Musikk, John Persen, Director of Ultima, and younger composers like Asbjørn Schaathun, founder of the Oslo Sinfonietta and another composer having forged close links

with IRCAM, it has moved dramatically into the forefront. As in Sweden, there are a bewildering number of composers writing with amazing confidence and panache, considering the relatively unreceptive environment they must have encountered until only a few years ago. If vocal lyricism seems a more Swedish characteristic, instrumental architecture appears more Norwegian—but whose forceful structures are glistening and radiant with strong musical images; rarely do they seem facelessly abstract. In this domain, the work of Rolf Wallin and Cecilie Ore stands out for its energy, complexity and sophistication.

When the Ultima festival commenced in 1990 [sic], ready to chime the hours, as it were, of the last decade of the twentieth century, its partnership with the World Music Days held that year in Oslo ensured a thoroughly international programme. In future years it will be important to maintain and develop such openness by also extending itself beyond the boundaries of Europe. Meanwhile, in this, its third year, Ultima rightfully proclaims its essentially Scandinavian identity. Here, then, in a welcoming and delightful setting, is an excellent opportunity to experience the vitality and breadth of Nordic music at the cutting edge.



BALLADE-2

Debut i spagat?

Den 25-årige debutanten presenterer et utvalg av sine egne tekster, som er utvalgt av en jury av forfattere og kritikere. Debutanten er en av de mange som har fått en sjanse til å vise sin talent.



Foto: [Name]

5 Kultur

Sammelsøisisk. Ultimias tema inviterer til å reagere, men festlyttende encyklopedi.

Et leksikon for det nye



Kommisar Ida Hvalbjørn

1. Utvalgte tekster

Et samlet leksikon over det nye i norsk litteratur, som er utvalgt av en jury av forfattere og kritikere. Det er en festlyttende encyklopedi, som inviterer til å reagere, men festlyttende encyklopedi.



Angriper ledermodellen ved Ultima

Obskøn poesi og klassisk avantgarde

ULTIMA 1999. Nyknytning og nyknytning i forbindelse med Ultima 1999.

Obskøn poesi og klassisk avantgarde. Ultima 1999. Nyknytning og nyknytning i forbindelse med Ultima 1999. Obskøn poesi og klassisk avantgarde. Ultima 1999. Nyknytning og nyknytning i forbindelse med Ultima 1999.



Debutant

Jeg tok bare ut noen blåbær fra vaginaen og kastet dem på publikum, publisert søndag 15. september 2010



Foto: [Name]

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Publisert søndag 15. september 2010

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Å tukle med samtidsmusikk

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Foto: [Name]

Utenfor boksen er det andre bokser

Er det riktig at hvis samtidsmusikken presenteres etter kopieringsmodellen, og teateret blir et aktualitetsprogram, så gir vi mye av livet?



Мусор — раздельный, искусство — неделимое

ФЕСТИВАЛЬ СОВРЕМЕННОГО МУЗЫКАЛЬНОГО ТЕАТРА В ОСНУ



12 KULTUR

«Morph» er tema for årets Ultima, et ti- delfende som bla. må se for seg da den

Tablåaktig



KOMMENTAR

Årets ti-delfende «Morph» er et tema som er både nytt og kjent. Det er et tema som er både nytt og kjent. Det er et tema som er både nytt og kjent.

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Dødsangst og dommedag

Kunstneren «Morph» er et tema som er både nytt og kjent. Det er et tema som er både nytt og kjent. Det er et tema som er både nytt og kjent. Det er et tema som er både nytt og kjent. Det er et tema som er både nytt og kjent.

MORGENBLADET

MORGENBLADET

BAKGRUNN • KOMMENTAR

Ny musikk? Æsj!

Ny musikk er stygg og vanskelig og uenigslig – det er opp- løst og vakkert. Men er den det? Samtidsmusikk er ikke så morsom som folk vil ha det til, den er bare så ubegripelig!

Kunsten, evigheten og alle vi andre

Ultima-felles? Uroverlekkende nye...

Grensesprengende Oslo-festival

Ultima – Oslo Contemporary Music Festival – er den første i rekken og i år følger fra 8. til 16. oktober presentasjonen 22 begreper som har vært viktige i norsk musikkhistorie.



There are few today who would question the value of telecommunication.

Good art has always broken its bounds—this, in itself, a well-used definition of art. The same applies to all creative activity, from technical innovation to the plastic arts—and music. Some have always allowed themselves to become provoked when claims that the impossible is possible have been forwarded, as it shakes the foundations of our fundamental worldview, and the security that the familiar gives. Those inquisitive souls, for whom the unknown does not constitute a threat, but instead a possibility for development, will never be in the majority. There are, however, enough of them to fill concert auditoriums, and, through their engagement, to put the future firmly on the agenda.

Myth and Reality (or: 'Rumours of My Death Are Greatly Exaggerated')

The confirmation of the myth of contemporary music, and of Ultima, would be the total absence of an audience, and the concomitant total absence of financial support for the work in putting this ambitious project together. The festival project is based on a totally unique—in the Norwegian experience—cooperation. The Ultima foundation consists of the most professional and prestigious music organisers and organisations, among them the Norwegian Opera, the Oslo Philharmonic, and the Norwegian Broadcasting Corporation. The festival also has a number of associates within both the public and private sectors—Fina Exploration Norway, for instance, who, by providing financial and material resources for the festival, make an arrangement of this size possible.

What makes participation in this sort of co-operation attractive? It can impossibly be economic considerations; contemporary music is a narrow part of the musical spectrum and will, seen realistically, always continue to be 'unprofitable' seen through the eyes of an accountant. If all innovation in society were immediately accepted, it would probably be a sign that something was wrong—with art itself.

Sponsors: Philanthropists or Business Partners?

Economic support, or other forms of contribution to artistic activity by individuals, business, or public sources is old news. One of the first patrons must have been the generous Roman, Maecenas, who was well known for his support of the worthy needy, and one of those who benefitted from

his generosity—several thousand years ago—was Virgil. Whether Maecenas required recompense is unknown, but he must be said to have acquired immortality. Nor is it charity when the government, or others in the public sector, make their priorities and choices from the pile of more or less well-formulated applications for financial aid. The government claims its recompense, and supervision of how the funding is used, not just after the money is used, but also in the form of an exact budget. This is commonly accepted. Now that the private sector has increasingly discovered culture as a part of the sponsorship market, warning and critical voices are heard from many directions. Sponsorship, accession to sponsors' demands for programme change and increased commercialisation, are words that are used in connection with the vistas of business sector money in cultural bank accounts. The criticism is levelled as though:

- a) This is something completely new, and
- b) The sponsor will call the tune for the writer, painter, composer—or dancer.

If we regard the Ultima Festival as an example of a cultural activity that receives support from the private sector—and by this comes into the definition 'fortunate', in this case by the oil company Fina Exploration Norway—one will see that this cooperation has an untraditional nature, compared to established wisdom. The deal is clear: Ultima receives a certain amount, and in return, the festival must keep its part of the bargain. The contract contains not one clause concerning the content of the festival programme. The returns by Ultima are, mainly, suggested by Ultima itself, after a careful consideration of the availabilities. It is, actually, the very fact that Ultima has undergone a careful self-analysis, that forms the basis of the constructive cooperation with Fina.

The point is not that the coins of the business sector clink more attractively in the coffers of culture than those of the government, but rather that, as it functions today, the business sector is a more attractive partner than the State. The State can find this deplorable, but that is very much the fault of the State itself. Can the cultural sector be blamed because it seeks associates who are more flexible, and who take more individual consideration than the government? The point is that the business sector often makes far fewer stipulations than the State, and therefore affects the artistic content far less.

If this is how it should be, and whether the private sector is qualified to define art—that is another question, and a political discussion. All in all it is the politicians who determine who shall sit on the moneybags—if funding shall come from departmental budgets or as contributions from private sources—by, amongst other

measures, fiscal regulations. As of today, there is very attractive taxation relief on sponsorship funds, enabling the net outlay by the sponsor to be reduced considerably.

We are not so naive as to believe that sponsorship of culture springs from artistic interest among the companies. A company cannot, by definition, be interested in art. Certainly, the Marketing Director could be personally interested, and sponsorship requires a certain knowledge of the branch that one chooses to endow with marketing funds. It must not be forgotten that the target of any company is earning money—not to give it away, or involve itself in the politics of culture. Any form of sponsorship is a result of the consideration of the possibilities for return on the investment, and part of a marketing strategy. But those who work with art and culture in a combination of private and public funding, know that their professional qualities of cooperation count for their business partner, and that they are treated accordingly.

Forum for Surprise

What, then, does Ultima offer that is worthy of support and experience? Peculiar sounds systemised. Hypermodern technique. improvisation, musical theatre and performance. All Norwegians have heard of Arne Nordheim, all have heard the expression 'pling-plong' used about contemporary music. This is all part of the myth. This myth, too, is about to be exploded. It could be said that contemporary music is beginning to become contemporary in the right sense of the word. It is no longer necessarily being played in evening dress, on the traditional concert platform. Why should avant garde music use one-sided classical limits for the music? The Ultima Festival wishes to take the consequences of the increasing interest for our own century's composers, and the increasing interest in crossing boundaries and breaking out of 'boxes' that the younger generation shows. By taking serious music out of its usual precincts by, for example, arranging five late night concerts at the Rockefeller Music Hall, this positive trend will be strengthened—and some of the prejudices hopelessly strangled, in the course of the eight days that the festival lasts. Ultima should be a forum for surprise. An eight day overdose of innovation, and a workshop for composers and performers as well as audiences. The word overdose refers to the fact that not all the works that are performed will remain as milestones and classics in music history. Nor is it the intention that the audience will understand and like all that they see and hear. The word workshop is, by definition, an invitation to

all who want, and dare, to participate in a historic process that could be called 'selection of tomorrow's classics'. And Ultima—and other comparable workshops—give both public and associates an unique chance to be the first step in this process.

The World Comes to Norway — and Vice Versa

There are inside contemporary music, as in other established artistic directions, different styles and genres—some already established, some already abandoned, and some not yet formulated. Contemporary music, too, writes itself in, or out of, existing tradition. The intention of Ultima is to present a broad spectrum of differing epochs and styles. An important subsidiary aim for Ultima is to act as a catalyser for Norwegian music's further international efforts. It is obvious that contemporary music is a field where Norwegian names are 'competitive', to use a commercial term. The Norwegian Opera can be used as an example; it is, at the time of writing, invited to perform abroad not to play Verdi or Wagner—but rather to play Arne Nordheim's *The Tempest*, and Antonio Bibalo's *Macbeth*. Both of these critically acclaimed performances fill houses—and both are highly modern. The Ultima Festival is, on the other hand, an important reason that Cikada, a young Norwegian chamber ensemble which solely plays contemporary music, has been invited to tour Mexico, the USA and Italy after the international music scene became, during last year's festival, aware of the quality of this ensemble. The Cikada breakthrough is one of several examples of positive synergic effects that occur in the wake of an effort like Ultima. Even so, it is the music, at the moment it is made, that is most important. And what it does to each and every listener.

and in chains, then trouble begins between the authors and the over-educated, Western initiation and fellow intention. The piece can only work if there is all through a beautiful and mysterious correspondence between initiation and the work plan at which your thought have helped you to arrive - which may be a banal statement, but true nonetheless.

When reviewing Pille Gudimovs Holmgren's production, now more than 30 years after the first more personal works, one sees that the aesthetic foundation is still relevant, despite something remarkable having happened in the last work: these require more movement, more action, in the words of the composer.

- The last period of the 60's with music, the quest for 'isms', is a matter of history. We have now opened the windows to new directions. Music because the influences of the music of the East and of Africa has given access to new areas of sensitivity. I am a convinced supporter of presence

in music-making. You can hear it in the rising quality in *Concerto Grosso*, where the musicians are allowed to exploit the true value of their instruments and express themselves with artistic refinement. The quartet is sustained by some strange sound elements, almost like a jungle. The expression "jungle-harmony" has been central to me, but more also emanate from the orchestra. I find it exciting to combine the strings with the reed, as confirmed by the phrase "there's rock in harp and harp in rock". Or, as I said about *Concerto Grosso*: "Vindt en stift, Spike Jones is plottet". When I see jungle harp it is because an African perspective is present. African music has interested me since I saw *Belle Époque* about 15 years ago. It was one of those experiences that changes your life. Not immediately, but later. I have been searching for the African rhythm long before they began to be talked about. They didn't fit, however, into the music of the 60's, so I put that music on the back burner. But during the last fifteen years I have brought it out again because

I allow myself a more flexible profile. What has happened during the last years, is that I have longed for more music, as I speak, I have wanted the musician to be able to develop his musicality to a greater degree, for example being allowed to create more rhythm and melody, so that it is exciting to play again. My dream is to study seriously with octaves.

Translated by David Isenst

Three sparkling ones from

Kåre Grøttum: -Fra en musikers dagbok- - NOPA CD 2924

Kåre Grøttum has received rave reviews for his musical diary with contributions from, among others, Aina Oldeide, Per Vølvestad and Kenneth Sivertsen.

Kringkastingssjorkesteret: -Snapshots- - NOPA CD 2922

Norwegian "Evergreens" performed by the Norwegian Radio Orchestra, conducted by Øivind Bergh and featuring music by, among others, Carsten Klouman, Ragnar Danielsen and Fritz Austin.

NOPA presents -Jazzway to Norway- - NOPA 2923

Top entertainment for jazz lovers! Two records in one: -Jazzway to Norway- (1979) and -Dog you mind- (1984) with



Kjell Karlsen's big band. Music by, among others, Øivind Westby, Bjørn Kruse, Pete Knutsen and Frode Thingnes.

MYTH, MUSIC, AND MONEYBAGS

Hege Imerslund

Myths are more than Greek Gods and tales of Creation

Myths are born of fear and ignorance
Myths are still living here, even today

Contemporary music is, perhaps to a greater extent than any other artform, myth-ridden. Do not confuse myths with fairytales and legends, a myth is no form of fantasy. As opposed to adventure stories, myths become reality, with the purpose of confusing and blurring our view of the world. In this way we avoid being confronted with our own prejudices, and in this way we become cut off from all experiences that could stimulate development, creativity and innovation. Myths have been spun since the dawn of ages, and will continue to be so. And, just as continually and necessarily, the struggle against the myths will be fought by new generations. This process is well documented in all types of activity and in all cultures.

THE MYTH OF ULTIMA THULE

The name, Ultima, reflects the idea of Ultima Thule, the End of the World, the outer limit for all human activity. A mystical idea, in other words, that refers to an exploration where the human mind could no longer grasp reality. Ultima Thule was never found, the myth never confirmed. It could be said that Ultima Thule moved and broke the bounds of its own definition. And, for the moment, there is nothing that indicates that there is an outer limit for human understanding or creativity. Nor has the Ultima Festival any plans on reaching the outer limits of its activities. For from now, the Festival accepts the responsibility, and the duty, to burn the bounds and never accept fixed lines on the nature of music and how it should sound.

TIME WILL SHOW

Few people today have any problem in accepting an important composer as Edward Grieg - not to appreciate his work highly. Our opinion of his music today does not reflect the fact that in his day he was a controversial and much-discussed composer. It always takes time to create an atmosphere of acceptance for innovation and experiment, and this no doubt explains why all worthy innovation shows inequality first after time has shown it to have quality. When Alexander Graham Bell invented an apparatus that made it possible to communicate with people who were deaf in cables, it is said that he met the following reaction from the first people to whom he demonstrated his new invention: "It's amusing, but will hardly have any practical use." There are few today who would question the value of telecommunication.

Good art has always broken its bounds - this, in itself, is a well-used definition of art. The same applies to all creative activity, from technical innovation to the plastic arts - and music. Some have always allowed themselves to become provoked when claims that the impossible is possible have been forwarded, as it shakes the foundations of one's habitual worldview, and the security that the familiar gives. These impossible words, for whom the unknown does not constitute a threat, but instead a possibility for development, will never be in the majority. There are, however, enough of them to fill concert audiences and, through their engagement, to put the future funds on the agenda.

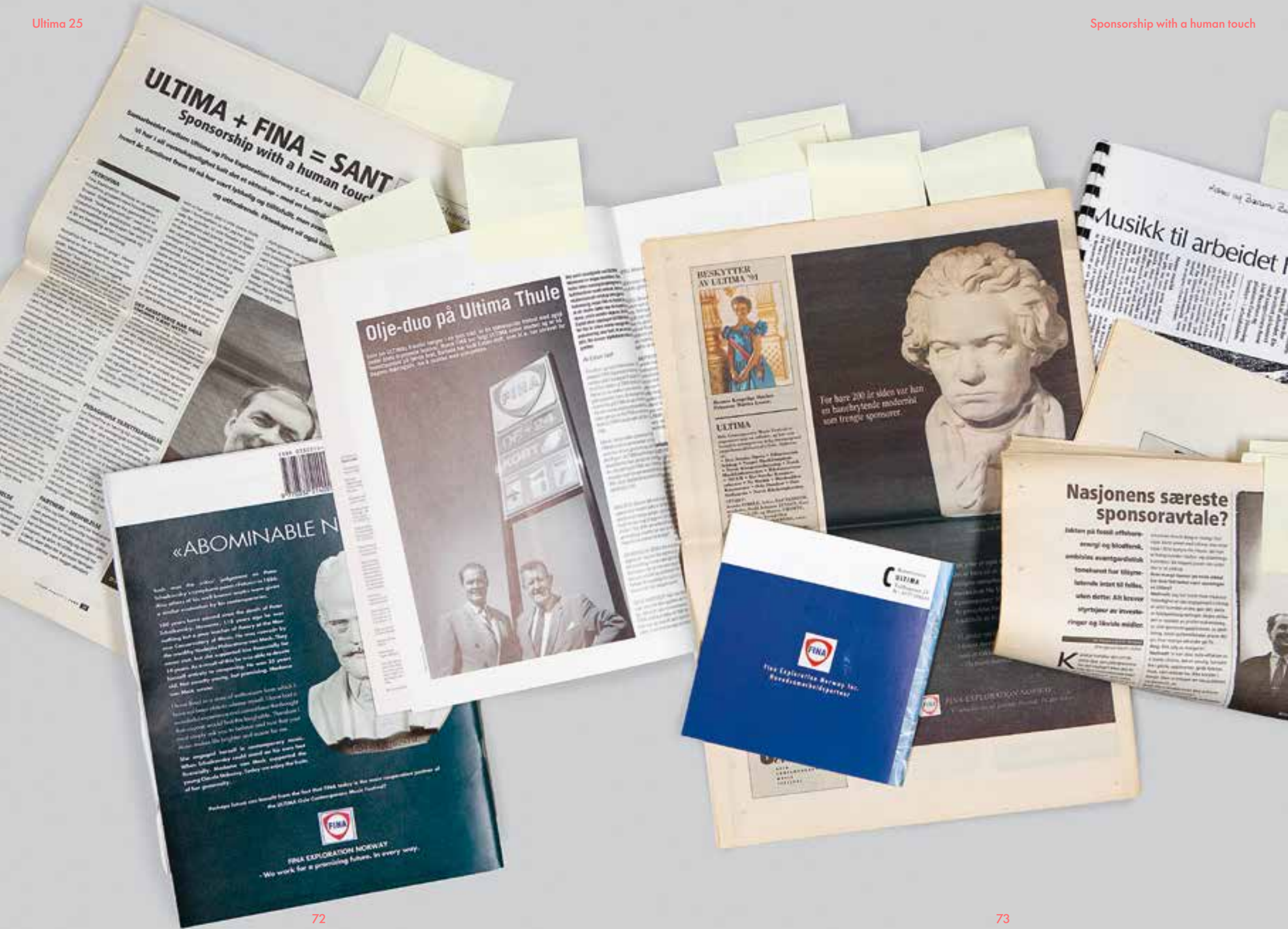
MYTH AND REALITY | OR: "THE RUMOURS OF MY DEATH IS GREATLY EXAGGERATED"

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of financial support for the work in putting this ambitious project together. The festival project is based on a - in the Norwegian experience - totally unique cooperation. The Ultima Foundation consists of the most professional and prestigious music organizers and organizations, among them The Norwegian Opera, The Oslo Philharmonic, and the Norwegian Broadcasting Corporation. The festival also has a number of associates within both the public and private sectors - Finn Exploration Norway, for instance, who, by providing financial and material resources for the festival, make an arrangement of this size possible. What makes participation in this sort of cooperation attractive? It can be impossible to estimate considerations contemporary music is a narrow part of the musical spectrum and will, seen realistically, always continue to be "impossible" seen through the eyes of an accountant. If all innovations in society were immediately accepted, it would probably be a sign that something was wrong - with us itself.

SPONSORS - PHILANTHROPISTS OR BUSINESS PARTNERS?

Economic support, or other forms of contribution to artistic activity by individuals, families, or public sources is old news. One of the first patrons must have been the generous Roman, Maecenas, who was well-known for his support of the worthy words, and one of those who benefited from his generosity - several thousand years ago - was Virgil. Whether Maecenas required recompense is unknown, but he must be said to have acquired immortality. Nor is it chains when the Government, or others in the public sector, make their priorities and choices from the pile of more or less well-formulated applications for financial aid. The Government claims its responsibility, and experience of how the funding is used, not just if the money is used, but also in



ULTIMA + FINA = SANT

Sponsorship with a human touch

Olje-duo på Ultima Thule

Musikk til arbeidet

Nasjonens særeste sponsoravtale?

«ABOMINABLE N



FINA EXPLORATION NORWAY
- We work for a promising future. In every way.

Norway's strangest sponsorship?

Text: Hugo Lauritz Jenssen
1996

The search for offshore fossil fuels and truly ambitious, cutting edge, avant garde sonic art might appear to have little in common, except for this one thing: they both demand a deluge of investments and ready cash.

It may not be all about the most profound depths, but maybe it's about the outer frontiers of what's possible. Neither may the highly unusual pas de deux which the Fina oil company has danced with the Ultima Festival since 1991 be due to any honourable obligation felt by international finance, nor by any steely-eyed accountant's dreams of 'return on investments'. Not at all. It's about heartfelt Emotion in the Time of Late Capitalism.

The year is 1959, and outside corporate headquarters, the first Norwegian Fina flag hangs in mid-air below its pole like a C sharp. Via its subsidiary Fina Exploration Norway S.C.A., the PetroFina consortium, Belgium's largest company, is dipping its toes into the briny North Sea, and thus into what is about to become the Norwegian oil adventure, beginning with stakes in the Ekofisk and Tommeliten oilfields. It's hard to fathom that the Belgians extracted 52.8 million barrels of oil the previous year. That amounts to more than 5.5 billion Norwegian kroner.

So we're not talking about any old Belgian chocolate stand here. There's a businesslike hush inside the old white building. No ambient soundscape on discreetly concealed loudspeakers

betrays the love affair with Ultima. The tall ceramic stoves (unused) betray a certain stoic grandezza. I'm met by a priest who's only sporadically active as such, and ditto a major. One of them is a Fina CEO. The other is a former Fina CEO. I'm confused. Where are the economists? Where are the engineers in search of oil? What about roughnecks in yellow helmets gazing seismically into Jurassic and Cretaceous layers? Could these slightly unconventional oil magnates be the source of what could rightly be called Norway's weirdest sponsorship deal?

Gisle Nødtvedt is an ordained minister, but he performs ecclesiastical duties 'only in emergencies'. His predecessor Johannes Henrik Berg is still vigorously active, attending to Ultima, among other things. He's also a member of Oslo's city council, representing Høyre, the conservative party, in the culture and education committee. The pair of them amiably compete for their turn to speak.

Here's an excerpt:

How many licenses to drill has the Ultima sponsorship earned you?

NØDTVEDT: I've been very candid about the fact that we're involved with Ultima for reasons that differ from what someone else might have. This is an emotional issue. Other companies will look to maximise the profits they make

from sponsorships, see how it affects their profile, measure the number of lines of newspaper copy, or seconds of TV coverage.

BERG: Sell more margarine!

- N There's no measuring the effect of supporting Ultima, it just can't be done, except in joy, experiences, and good feelings. Don't forget that our company doesn't have any customers in Norway. But we do need a certain amount of publicity and goodwill. We do.
- B And we prefer not to use the words 'sponsor' or 'sponsorship'.

Have there been any international responses to your association with Ultima?

- N I presented a keynote address on Ultima and Fina at a large convention about culture and business in Stockholm. Companies like Volvo, ABB, Ericsson and Nokia were in attendance, but our involvement with Ultima was the only oddity! Multinational corporations are wary of sponsoring anything that may be perceived as controversial; they don't want to be associated with risky or complicated things. Controversy makes them worried—but we haven't been scared by it. I believe our competitors have taken note of the fact that we've done certain things differently.
- B I gave a talk about what demands businesses should make on their partners in Budapest last year. What we do is regarded as odd.

International companies support opera houses, national theatres and symphony orchestras. How does 'sponsorship' in an era without artistic patrons work? What obligations does wealth bestow in 1996?

- B We have a certain obligation towards cultural discourse, in particular the part that doesn't find support elsewhere. This corporation strives to make a return on investments, and we're certainly not averse to that. But while patrons in previous ages made certain demands and had their own preferences, this is not something we adhere to. If Ultima wants to put on something that's critical of the oil industry, the festival is free to do that. Anything Ultima puts on is fine by us.
- N Fina is one of the largest taxpayers in Norwegian history; since 1975, we've contributed more than 50 billion kroner in taxes, so we have a relatively good conscience. We feel we're doing our part.

How many Fina employees actually attend Ultima concerts voluntarily, without sideways glances at unwritten career rules? In other organisations, you play golf with your boss to climb the ladder. So, are Xenakis, Ligeti and Arne Nordheim what it's all about at Fina?

- N Both employees and management need artistic and intellectual experiences, and never underestimate their capacity for good art and culture. We want to be challenged. The number of Fina employees interested in Ultima is rising.
- B I think it has something to do with team spirit. We put a lot of effort in to involve our staff. There's an educational side to it as well.
- N In the autumn of 1991, Ultima held a chamber concert here at our place. 'OK, so what does John have in store for us this time? Hand grenades or sawing through grand pianos?' But it was a devilishly smart programme. Contemporary music doesn't only consist of cats squealing, Sibelius's romances are contemporary! The musicians explained that Stockhausen didn't work with a metre in the traditional sense, but electronic pulses. So, several of our co-workers were able to count the exact number of pulses. There were 27.

Why do you support Ultima?

- N Ultima's leadership has been thoroughly impressive, starting with their very first approach in 1990. They didn't ask for any handouts; they wanted a dialogue. This has grown to become a good mutual relationship. We have been invited to voice our opinions throughout the whole process, but of course we haven't had any say in the artistic choices or profile. We've been saying that a Belgian ingredient would be nice for the last two years. So we're happy to see that the dance performance by Ultima Vez led by Wim Vandekeybus gets to represent Belgium this year.
- B This partnership makes demands on both parties. Ultima doesn't just come by to collect money! Ultima's management, the musicians and our guests are put in contact with each other. We've been able to reach out to groups that otherwise wouldn't want to get in touch with international business.

You often stress that Ultima and Fina are 'equal partners'. Surely this is just a buzzword? In economic terms, you're the elephant to Ultima's mosquito.

200 (RE)VISIONS OF A REAGAN
Signs for the nation feature in *Revisions*, the 14th biography of the president, by John Edgar Hoover, Jr. (1917-2000). Hoover's *Revisions* is a collection of 14 essays, each focusing on a different aspect of Reagan's life and career. The essays are written in a style that is both accessible and scholarly, and they provide a comprehensive overview of Reagan's life and work. The book is a valuable resource for anyone interested in the life of the 40th President of the United States.

Not a member? [Click here to join!](#)

En av Europas ledande undermark, Luciano Biondi, fyller 70 år, og Ultima har valgt å legge hovedvekten av spørsmålene på to av hans viktigste verker: "Formazioni" og "Requiem". I tillegg foreslår for første gang i Norge både Magnus Lindberg verk "Iara".

[illegible]

It is not, however, a simple matter to find out what has been happening in the world of international relations. The world is a very large place, and it is very difficult to get a clear picture of what is going on in it. The world is a very large place, and it is very difficult to get a clear picture of what is going on in it. The world is a very large place, and it is very difficult to get a clear picture of what is going on in it.

NOTE: ALL EFFECTS THREE-SIDED
 Effect: chi-square(1), two-tailed; linear
 effects: $t(174)$; $F(1, 174)$; Bonferroni, .05



THE BOW IS MIGHTIER THAN THE PEN

JOËLLE LÉANDRE

interviewed
for Sharon Bessett

Josée Lander is an extraordinary human whose mind applies itself to issues in France's "crisis state". While working with the International Council on French Radio, her Schoolies, Joseph Sauer and Arthur Berman, she is also responsible, thanks to her coordinating initiative, for some of the more serious criticism for her treatment in Europe the past 12 years. Lander is an advocate of the positive for her compatriots: a "new progress", and improvement, "is being written". Perhaps her greatest achievement is being able to live herself (from within) changes without ignoring their subtle influence and potential on others. She also knows something that comes from within: politics has no end, and it is not for her.

[illegible]

the local community participation. As a local authority, neither the Government nor the local authority can do this.

I was very keen, for the past 10 years, to put the emphasis on the local people. I have always been a localist in the best possible way to apply to the Government. When I visited the Government, I was very keen to put the emphasis on the local people. I was very keen to put the emphasis on the local people. I was very keen to put the emphasis on the local people.

What comments have changed your views on localism?

During the last 10 years, I have been very keen to put the emphasis on the local people. I have been very keen to put the emphasis on the local people. I have been very keen to put the emphasis on the local people.

[illegible]

"There are no conventions playing," he says.

[illegible]

nal composers

[illegible]

80

Ekstase og askese

Hj eren betjeningstid er gitt av ett utvalg av tre personer som kalla skolebarn, lærere, "Barnets" leger og andre som arbeider med i det norske helsevesen, og som vurderer og er faglig ansvarlig for dem. De er alle av norsk avstammelse.

As Trapped Surfer

Shannon Housley also was part of the 1990s New York City scene. "I got out of the industry, working on the office floor for the *Elle* magazine," she says. "I was a model, and I got into the scene, and I got into the scene."

More information about this subject can be found at www.dpi.state.tx.us.
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28. <http://www.gutenberg.org/files/10000/10000-h/10000-h.htm>

[illegible]

1. *Journal of the American Medical Association*, 2000; 283: 2686-2692.

- Å lytte er å arbeide

FESTIVALKOMPONIST HELMUT LACHENMANN I SAMTALE MED BENDIK HAGERUP

Bendik Hagerup: Det kanskje mest iøyenfallende aspektet ved musikken din er den utstrakte bruken av ukonvensjonelle spilleteknikker. Du har i den forbindelse lansert ideen om det du kaller en *musique concrète instrumentale*. Kan du si noe om hva du legger i dette begrepet og hvordan du utviklet det?

Helmuth Lachenmann: Som du vet var jeg i sin tid elev av Luigi Nono, og jeg studerte og analyserte hele repertoaret av strukturalistiske stykker fra den andre wiener-skole til serialismen. Problemet jeg hadde med denne musikken var at den var fundert i en heller gammeldags tonehøydetenkning som ikke samsvarte med dens klanglige uttrykk. Det sto derfor tydelig for meg at jeg var nedt til å finne en egen måte å komponere for tradisjonelle

instrumenter på, som kunne bryte ut av dette fengselet.

Energisk lytting

Jeg har alltid vært opptatt av lyders energiske aspekt, den kroppslige energien som investeres i det å frembringe en lyd. Ta de høye pizzicatoene i Beethovens harpekvartett som et eksempel. En tone spilt pizzicato i denne sammenhengen er ikke bare en konsonans eller dissonans i Ess-dur, den er også en streng med en gilt spenning som blir løst og sluppet mot gripebrettet. Det er taktitt og kroppslig, og jeg hører det som en energisk prosess.

Når det gjelder instrumentasjon kan man slik sett betrakte enhver lyd som det spesifikke klanglige resultatet av hvordan den rent fysisk blir frembragt,

men dette blir som regel bare sett på som en måte å artikulere en musikalsk tekst på. Jeg mener at det er nettopp dette kroppslige som er den musikalske teksten.

Det blir som i dagliglivet hvor du bruker øret for å fastslå kausale sammenhenger. Hvis jeg for eksempel slipper denne tallerkenen i gulvet, går det i knas med et kiler, og det vil sannsynligvis til og med oppstå en slags rytme. Men du vil ikke først og fremst tenke på denne lyden ut fra et musikalsk perspektiv; du vil slå fast at nå har noe blitt ødelagt. Eller for å ta et mer delikat eksempel: Hvis du trækker på en sleg med skoen din, hører du et lite knepp, og i det øyeblikket vet du at du har endt eksistensen til et levende vesen. Det er en svak lyd, men en sterk effekt.

“HVIS DU TRÅKKER PÅ EN SLEGG MED SKOEN DIN, HØRER DU ET LITE KNEPP, OG I DET ØYEBLIKKET VET DU AT DU HAR ENDT EKSISTENSEN TIL ET LEVENDE VESEN. DET ER EN SVAK LYD, MEN EN STERK EFFEKT. EN SLAGS *PIANISSIMO* SOM SAMTIDIG ER EN *FORTISSIMO*.”



Spitting into a Crater

Helmut Lachenmann
(A talk given at the Réseau Varèse
Public Conference, National Library,
Oslo, Friday 24 October 2005)

Upon the outbreak of the first world war, when German and Austrian newspapers were busy outdoing one another in their patriotic enthusiasm for the war, the Austrian publicist Karl Kraus, editor of the journal *Die Fackel* between 1895 and 1935, published that legendary article entitled 'In dieser grossen Zeit' ('In These Great Times'), in which he not only warned the public, but in fact directly opposed this enthusiasm and prophetically foresaw the European catastrophe and the 'last days of humanity'. When the Nazis came to power in 1933, Kraus remained silent, to the horror and disappointment of all like-minded persons, who had expected another fiery protest. After causing his followers further confusion with a four-page issue of *Die Fackel* containing nothing but a Shakespeare sonnet and its German translation—confusion and irritation, not least when he filed a lawsuit against a newspaper on account of an incorrectly-set comma and printed the comments on his silence published everywhere in a further, substantially longer issue of the journal, Kraus presented the public with that over 400-page article in which he reacted to the outrage directed at him with the statement: 'You are expecting me to spit into a crater' and the conclusion that there could now be only one concern: 'to bring language to safety'.

The suppression of freedom and culture in European democracies no longer takes the form of outright fascism. Staring at the mechanisms of oppression in partly bygone fascist systems, we are largely blind to those mechanisms of oppression operating more or less subtly and crippling the spirit in our Western profit- and fun-oriented civilisation. They have not been seen through anywhere near enough to counteract what they have caused: the evidently unstoppable destruction perhaps not of mankind, but certainly of humanity. With regard to the increasing erosion of our culture under the dictatorship of ignorantly manipulated majority decisions and economically-based practical constraints, the sole concern of those who are vigilant and think responsibly must—following the Kraussian dictum—be to bring the 'spirit'—ie 'art'—to safety. And as art itself has evidently become the medium of a false security for a liberally-styled society that wishes to see its own standardised moral concepts preserved within it, as it seems—as a demanding, yet at the same time rather museum-like variant of the all-suffocating, all-pervasive service sector, that industrial factor known as 'entertainment'—to have become a sort of refuge for those who, as cultural enthusiasts, are capable of no other reaction in their paralysis before the threats to human existence they seek to repress than burying their heads in the sand of a false philharmonic security

through the misuse of tradition, the demand to bring art to safety must at once mean to bring art to unsafety. This means that in society's public discourse the European concept of art—and within it the concept of music, the concept of beauty—must be brought up for discussion.

It must/should be delimited, in its substance and by definition, from that of entertainment—with all respect, I might add, for I do not question the latter's right to exist. Only thus can its indispensable nature become evident as a medium of mankind's recollection of its spiritual capacity, a recollection without which it would stagger to its downfall. This seems to me to be what is called for now. The European concept of art must also be set apart from all the non-European forms of art by which we allow ourselves to be fascinated as something exotic, not least because, beyond their mere aesthetic magic, we also sense their authenticity and rooting in an intact conception of the world as a challenge to our own fundamental loss of the same, though we often try to repress this aspect and comfortably relish the aesthetic magic of the exotic as cultural tourists and, as creative artists, are frequently guilty of cleverly appropriating it: non-European art, the music of gagaku, of gamelan or of Tibetan monks as fresh sustenance for a society whose cultural fatigue is a result of its own lack of orientation. I spoke of delimiting. But delimitation does not mean a turning away, let alone any contempt, but rather a sensitised, perhaps enlightened engagement. European culture has always poached in the domains of foreign cultures. Important works have sprung from this (Mahler, Ravel, Schubert). But the same condition that applies to dealing with the fascinations of our own tradition also applies to dealing with those exotic fascinations: their magical energy must not simply be used, but rather transformed wisely by the creative spirit. But this also means: it must be broken through intervention in its given structure. Music, as it has developed its autonomy as art in European cultural history—at the expense of its former ritual bonds—defines itself, or perhaps displays itself in retrospect, as a magic that has been seized by the human will and its creative energy, and thus taken over by the spirit; in this sense it has been broken, ie, divested of its irresistible irrational dominance and relativised in its collective magic.

The concept of art, as delimited in this perhaps provisional definition, and at once freed of its socially standardised self-image, and for all its discipline infinitely open, should—and this seems to me to be what is called for now—recognise itself in this sense. Far from becoming academically-cemented, it could thus rather become the entrance

to infinite and ever new adventures in perception and self-experience. The music of the old masters, as also that of composers like Schoenberg, Webern, Nono or Boulez, could be examined from this perspective. Concerning the phenomenon of 'breaking': the medium of that breaking in creative practice is what, since the middle of the last century, we refer to as the 'musical material', the sounding reservoir for the shaping of sonic and temporal spaces, mediated through what I have referred to in the past as the 'aesthetic apparatus'. This latter constitutes the totality of that which belongs, in the broadest sense, to the socially and historically developed practice of music-making. The instruments, the institutions, the conventions of performance and notation and the accompanying theories and orders, systems and hierarchies—but equally the corresponding forms and rituals of reception.

Composing means starting with these found components as collectively familiar, and hence magically charged elements, and reflecting upon, transforming, even eroding or destroying them. Shifting them from their familiar setting to a new, and indeed newly individuated one: the C major triad, familiar since Palestrina, but radically different in its orientation and newly defined through its changed context in Beethoven's Fifth Symphony, and once again in Wagner's *Meistersinger*, extending to the 'cheap C major coin' (Adorno) in Berg's *Wozzeck*. This process of constant rupture of the magical and familiar in the name of an individuality that gradually emancipates itself, even to the point of conscious self-erasure, has given rise to the rapid process of stylistic change from early monody to Bach, Mozart and Beethoven to Schoenberg, serialism, the complexity of the structuralists and the non-music of John Cage.

Is That Really a Harpsichord? Or, La Lontananza: Drawn to the North. A Portrait of Salvatore Sciarrino

Text: Nicholas H. Møllerhaug
2002

Città di Castello, Italy. The town seems to consist of an unbroken sea of rooftops. Only a few buildings rise above the others, all of them about five storeys high. Everything is tinted by the red glow of the evening sun and the surrounding mountains. A wall built in the middle ages encircles the town, 'Castle Town'—for that is what Città di Castello means. Outside the walls there are forests and hills and frogs and birds. We are in the heart of Italy, in Umbria. The frogs will be singing all night. They begin to sing as the darkness settles everywhere. A dimly lit room with a rooftop terrace is the only source of light. A bearded man sits bent over a desk, working to the amphibian accompaniment. On the desk lies a huge sheet of paper covered in notes, lines and words. The bearded man utters words which spread out in the room. More words follow, accompanied by the sound of an instrument. The broad-nibbed pen gives shape to the sounds on the sheet of paper. On the walls of the room are paintings, pieces of music and greetings, as far as one can see. One particular picture consists of silhouettes of famous poets; a Burri painting showers its substance over the workhorse. Piles of padded envelopes and stacks of CDs from all over the world. Small handwritten advertisements, a lighted sign advertising Pirelli tyres. All these objects create a fascinating place of work. The walls which embrace the work room have protected people for over five hundred years.

During winter Salvatore Sciarrino lives on the top floor of his sixteenth-century apartment, which has two large studies.

These are the headquarters of Sciarrino's world-embracing activities. In this palace of his he writes music which is indebted to everything around him—Sciarrino is highly influenced by his surroundings. He refers to them continuously. At the moment it is the thrushes on the rooftops which lend their nuances to his music. Sciarrino reproduces the songs of all twelve of them, including his own imaginary bird. 'You see, thrushes sing when they relax. Instead of going to the cinema, they sing. I think it's a nice thing to know.'

At night Sciarrino's pen sings with the frogs, buzzes with the insects. He listens to the creaking of the veranda; the insects sing to him from the plants and flowers. Sciarrino himself is singing; each year he gives voice to new operas the like of which the world has never heard. He has been called the renewer of Italian opera, and is currently completing his most recent work. Perhaps it will take the genre one step further than his previous opera *Macbeth*, which was premiered in Germany in June 2001.

Institutions have queued up to commission new works; one of these new works is the clarinet concerto to be performed at the Ultima Festival in Oslo. The daytime sounds consist of tramping



feet, voices, the rattle of cups and glasses and the hiss of espresso machines. All can be heard on the top floor of Sciarrino's flat, interspersed with chimes from the Byzantine bell tower just a few rooftops away. The roofs create a specific pattern, undisturbed for centuries. This is where Sciarrino feels most at home. He knows what he is talking about, having been born in the noisy city of Palermo and growing up in Bologna, another city full of noise. For a number of reasons Sciarrino decided some years ago to leave the city, to move away from the metropolis. To a small town, one in the archipelago of towns that make up the region of Umbria. For nearly a thousand years this part of Italy has been a spiritual centre. It was here the religious movement inspired by Francis of Assisi began. In Perugia there was a school of music in the Middle Ages. But the beauty of the region is slowly changing: despite the many picturesque places the countryside is heavily polluted by traffic.

It was the polluted air that prompted Sciarrino to move up to the mountains—the air in Milan was full of dirt. Sciarrino's Renaissance house is full of colour. His unexpected interest in art is manifested in the many paintings on the walls, wonderful works of art from many different periods. The furniture bears witness to Sciarrino's good taste; many of the pieces are very old, and some are also very rare. A number of items have been reproduced in his book *Le Forme de la Musica*: Sciarrino's interest in art is not confined to hanging it on the wall; paintings provide an important musical and aesthetic point of reference. The book investigates the relationship between various types of visual form—architectonic, graphic, geographic—and musical form. The book also tells of its author's open approach to his self-taught art of musical composition. Sciarrino first wanted to be a painter. His shelves are filled with books on everything from birds and animals to skyscrapers. A framed piece of manuscript paper with handwritten music on it bears a dedication from a close friend, the composer Luigi Nono, whose *La lontananza nostalgica utopica futura* is dedicated to Salvatore: 'Il camminante—the wanderer.'

'Luigi Nono, or Gigi among friends, often called me the wanderer. Gigi means a lot to me both on a personal and a musical level. Most importantly as a friend. I've never been particularly concerned with his musical style. We became friends in 1979, by which time he was already quite famous, but only a few knew of my music. We were both to have works performed at the same concert, I think it was in Venice. Before the concert we were to present and talk about our music, and play some examples. I was not looking forward to this. I had

only one recording of a work I wasn't too proud of. I was embarrassed to be playing something I didn't even like myself. As I put on the recording I realised that he wasn't such a bad person. He was far from egocentric and primadonna-like—despite the poor recording he showed interest in the music. He asked me several questions in front of the audience: 'How did you make that particular sound?' He asked what instrument it was we were listening to. It was an early work for harpsichord in Sicilian style. He couldn't believe it was a harpsichord—'It doesn't sound like one!' He showed an increasing interest in my music, which has meant a great deal to me. And this is where the wanderer—'il camminante'—comes in. He thought that the direction I was taking was interesting and uniquely personal. And that is a very generous view to take from such a great composer as Nono. After a while he programmed my music along with his own. From this first meeting in Venice we had been good friends. The older he grew, the closer we became.

Sciarrino has himself written a work with 'La lontananza' in the title: *All'aure in una lontananza* (1977). Is that simply a coincidence or is there any connection with *La lontananza Nostalgica*...?

'Hmm. Of a kind. "La lontananza"—"farness"—isn't used in modern Italian. Except very rarely. Only in Italian Baroque literature do we find the word used. Yes, there is in fact an indirect link between me and Gigi. Ten, fifteen years before Gigi wrote *La lontananza* I wrote a work with *La lontananza* in it. I had taken the title from a work by the Baroque poet Giovanni Battista Marino called *All'aure in una lontananza*. I know that Gigi linked his work indirectly with mine. The word is only usually found in much old literature.'

Sciarrino's book *Le figure della musica: da Beethoven a oggi* (1998) is his artistic credo. It provides a well-written insight into the references for his activities. He uses these references to illustrate the relationship between various aesthetic principles. The book is based on a series of lectures Sciarrino gave in Italy. The musical examples and many exemplifying illustrations make this an unusual and absorbing coffee table item. Sciarrino spent much time assembling the book; it took him a year to prepare the texts alone.

Now he has little time for philosophising on music; composing has taken over completely. Audiences, festival organisers, orchestras and ensembles are all demanding more of his music. Leading conductors around the globe want Sciarrino's music on their programmes—Pierre Boulez included. Several of Sciarrino's piano concertos are dedicated to Maurizio Pollini,

who has also performed them. Sciarrino himself prefers less 'hyped up' engagements. He is more sympathetic to smaller idealistic festivals and ensembles. This is evident in his commission for the Ultima Festival, and in *Macbeth*, a large-scale opera which was premiered at a small festival in Schwetzingen near Mannheim this summer. New York will have to wait. After the premiere in Schwetzingen it is the turn of Ultima, an event that Sciarrino has been looking forward to for a long time. He was fascinated by Norway when he attended the Music Factory festival in Bergen a couple of years ago.

'What made the deepest impression was the light. The very special, diffuse light at night. This was in May. The light was there all the time like a blanket, even with the mountains surrounding the town. It was as if everything had no colour—but when the sun rose, it all exploded! Everything was infused with light. Another thing I've often thought about is the god Apollo. He came from the north—Hyperborea, the realm beyond the northern lights. Up in the north Apollo was depicted as a grey swan. It's wonderful to imagine these things. It all makes me excited about coming back to the north. That's something to look forward to living here in the south of Europe.'

Sciarrino always begins his working day by going for a walk. It is important to him to maintain good relations with his neighbours. In the eighties, when Sciarrino moved there, he found a town and a way of life still very much under the influence of antiquity. This was perfect for Sciarrino after many years in Milan. There was nobody trying to elbow their way into the limelight. The atmosphere of the place was very relaxed. But all this is changing now. Nonetheless, not one of the inhabitants is in doubt that Sciarrino is a true maestro. They call 'Ciao maestro!' to him. Sciarrino himself has the impression that the town has changed a lot in recent years. Many of the oldest inhabitants are gone. But Sciarrino's favourite cafe is still a regular port of call on his morning stroll; his coffee appears on the counter—pronto! at the same time every morning. Sciarrino can hear the hiss of the espresso machine several blocks away.

And so it is with Sciarrino's music. You can tell from a long way off that it is his—an ocean of newly discovered instrumental sounds, an unusual insight into the craft of instrumentation, the hint of recycled music of all periods and genres, from Ellington to Scarlatti, a multitude of sounds like the frogs accompanying Sciarrino's evening. Or as Nono put it: 'Is that really a harpsichord?'

Ultima 25

Fra 1825 til 1849 skrev den polske komponisten Frédéric Chopin minst 69 masurkaer – en polsk folkedans i 3/4-takt. I 2010 mottok organist og komponist Nils Henrik Asheim Spellemannsprisen for Årets samtidskomponist for sin plate *Mazurka. Remaking Chopin*. Som tittelen tilsier, hadde han der omskrevet nettopp Chopins masurkaer. Denne kvelden stiller Asheim sammen med Gjertruds sigøynerorkester for å gi oss masurkaene i en annen versjon enn vi vanligvis hører dem.

Garth Knox, en annen musikanter som svinger elegant mellom sjangere, fra middelalder- og barokkmusikk til teknisk kompliserte nye verker med innslag av teknologi,

Sequenza VI for bratsj fra 1967.

«Personlig og uvanlig vakkert,» skrev Bergens Tidende etter at BIT20 Jugband hadde urfremført Erlend Skomsvolls bestillingsverk til Nattjazz 2010 i Bergen, og la til: «Suverent skrangleband i spennende urfremføring.» BIT20 Jugband har hentet navnet sitt fra stilretninger i New Orleans og Mississippi, der fattigdom førte til fantasifulle valg av instrumenter: vaskebrett, skjeer, hermetikk-bokser og kanner. Per Zanussi og Øyvind Torvund har skrevet musikk som urfremføres på årets Ultimafestival, og som har blitt til i samarbeid med BIT20. Samtidsmusikk, impro og jazz møtes, og sjangergrensene utfordres.



SPELLEMANN: Nils Henrik Asheim er belønnet med platebronsjens pris for sitt samarbeid med Gjertruds sigøynerorkester. Foto: Lisbeth Risesnes

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TORSDAG

WOLF STUDIES II

16.00-19.30 NYE KANTINE,

NORWEGES MUSIKKHØGSKOLE

Ministrystykker for fiolin og

elektronikk av Øyvind Torvund

Anna Lindal fiolin

Erlendemann scenografi/ulvenaske

Stor av Fjord for lyd og bilde

Vi begynner 18. oktober

Pris: 100,- av NIMH

Gått Entrance free

Fiolinen Anna Lindal spiller min-
istrystykker som starter hver halvtime i
den oppsatte perioden.

Whereas Anna Lindal performs a series
of mini-concerts starting every half-
hour during the advertised period.



+ Ultima's paper no.1 was released at the programme launch and distributed with the weekly Morgenbladet in early June. A further three papers came before and during the festival.

For Ultima's opening night, Ole-Henrik Moe composed a work saluting a pair of green Christian Louboutin shoes as a token of love for his wife.

Ung Nordisk Musikk

Ung Nordisk Musikk er en av de viktigste musikkfestivalene i Norge. Den ble etablert i 1988 av en gruppe av unge musikkere og musikere som ønsket å gi unge musikkere en platform for å vise fram sin egen musikk. Festivalen har siden da blitt en viktig del av den norske musikkscenen, og har vært en viktig faktor i utviklingen av den norske musikkscenen.

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Rolf Wallin

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NICEM • UNM • NMH

Young 12:00

GUIDE THE SALMON

ROLF WALLIN

by Rolf Wallin

by Rolf Wallin



Rolf Wallin

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by Rolf Wallin

Schaathuns musikalske portretter

Schaathun er en av de viktigste musikkere i Norge. Han har vært en viktig faktor i utviklingen av den norske musikkscenen, og har vært en viktig del av den norske musikkscenen.

ARNE NORDHEIM - in Remembrance of Things Past



Arne Nordheim

Arne Nordheim er en av de viktigste musikkere i Norge. Han har vært en viktig faktor i utviklingen av den norske musikkscenen, og har vært en viktig del av den norske musikkscenen.

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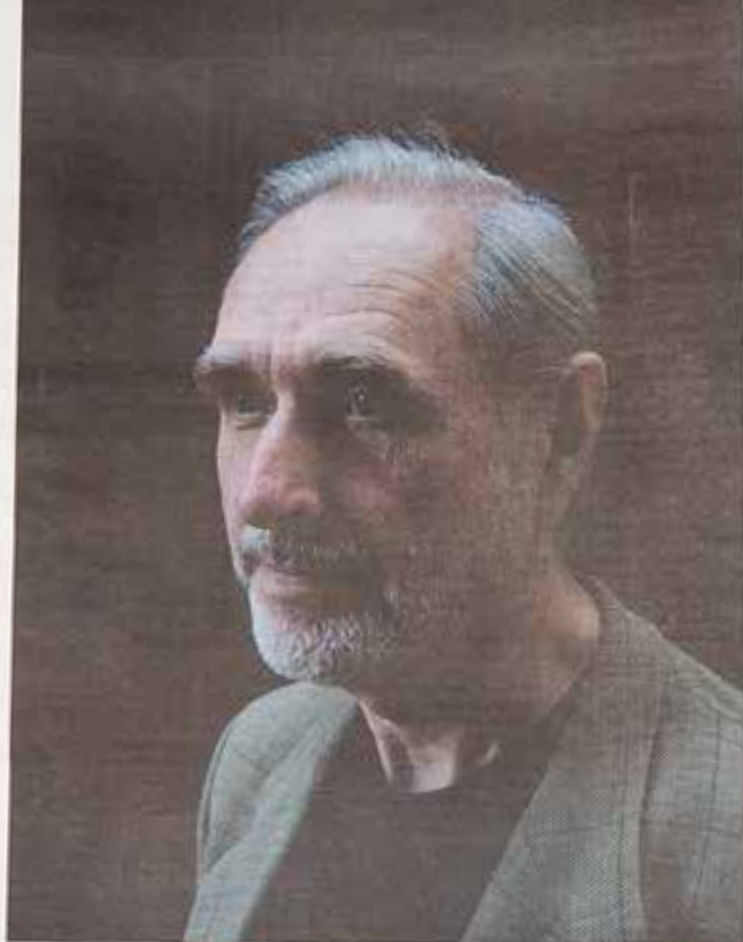


Sammenvevet egenrådighet Oslo-Filharmonien Charles Ives / Frank Zappa / Lena Grenager

Charles Ives, Frank Zappa og Lena Grenager er tre av de viktigste musikkere i Norge. De har vært en viktig faktor i utviklingen av den norske musikkscenen, og har vært en viktig del av den norske musikkscenen.



Lena Grenager er en av de viktigste musikkere i Norge. Hun har vært en viktig faktor i utviklingen av den norske musikkscenen, og har vært en viktig del av den norske musikkscenen.



Jon Øivind Ness
Ness is a composer and pianist. He has composed for film and stage, and is also a pianist. He is currently working on a new opera, "The Hunt for the Unpredictable".

arsket i det er ikke, det er han ikke over at "bambis" ikke har noen mening (kommentar). Den er "bambis" uten forord og framtid. Han komponerte betydelige stykker over tenniser av tidligere komponister (Prescott, Bach, Handel og flere andre), og var det i Chelvius i et stykke av en

JON ØIVIND NESS



Jon Øivind Ness er en av de mest kjente komponistene i Norge. Han har komponert for film, teater og konsert. Han er også pianist og har gitt ut flere bøker om musikk. Han er medlem av Det Norske Kammerorkester og har vært leder av orkesteret i flere år.

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Autumn Arias Det Norske Kammerorkester



Tuesday 10.9

Det Norske Kammerorkester
Konserthallen Oslo, kl. 19
Billett: 250,- / 150,-

Solist: Oystein Bjørland,
solist, norsk Kammerorkester,
Karin, Charles Sam, Karin,
Solveig, vokal

Solist: Sørensen, Autumn
solist, norsk Kammerorkester,
solist og vokal, SLP
Hans-Werner Hartmann,
Chamber Concerto No. 2
Solveig, Karin og
solist, SLP
Alfred Schreier, Concerto
Chamber No. 1

Produkt av Det Norske
Kammerorkester i samarbeid
med Oslo, Solist og vokal
Kammar

Det Norske Kammerorkester
i samarbeid med Oslo, Solist og vokal
Kammar

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THE HUNT FOR THE UNPREDICTABLE

Flora, Norway was created using the film, from the series of Peter Dinklage.

Elle Nesheim

It was hard for her work playing the modernist music in Norwegian musical circles in the 50s and 60s. The critics dig their heels in and refused to take their eyes from a new landscape, some of the critical reactions of the leading Oslo papers "were critics were inexpressible, malicious, funny - in fact, it was the criticism of the first performance of Peter Dinklage's 'The Hunt for the Unpredictable' (What of Peter Dinklage?)".

"The people were the same where the hunt was hunting".
(Haugen, 12.7.1963)

This project has, unfortunately, taken a certain time with respect to the music scene, but it is not, for as far as the other, we have not reached, but we have reached. The performance of the 'The Hunt for the Unpredictable' (What of Peter Dinklage?) was the first time in the history of the project that the project has been in the project, as well as the project.

in his case at all times. He was not. "The Hunt for the Unpredictable" (What of Peter Dinklage?) was the first time in the history of the project that the project has been in the project, as well as the project.

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Hva en stjålen cello kan føre til OLAV ANTON THOMMESSEN 60 ÅR

- Hvor er dette her? sier Olav Anton Thommessen. Vi møter ham i en hotelllobby i Bergen. - Jeg skal skrive om deg i Ultima programbok og vil gjerne snakke litt med deg om saken. Jeg skal både skrive om at du har fylt 60 og om verket *Timeasom* som skal spilles på festukken. - SS snakk

av HEDD HOLBERG HANSEN

Til 60-årsdagen hans kom det et leilighetsbrev med hans egne artikler, under tittelen Olav Anton Thommessen: Inspirasjon - Tradisjonstener - Refleksjon. Det er allerede 11 år siden.

- 60 år er noe man feirer, 60 år er en erfaringsreise, påstår jubileanten. Derfor stakk han av på selve dagen.

Men så lett slipper han ikke. Når Ultima motto er "Musikk og erindring" er mannen selvskrevet, selv om kun ett av de tre verkene som skal spilles er blant hans komposisjoner med maten alle av forgangne kolleger. På årets program står *Gjennom Prime* med Oslo-Filharmonien og Øyvind Bjørkelund på cello, Oslo-Sinfonietten komsterante fremførelse av operan *Hjernerodden* og pianisten Joachim Kjusaa Kwartzinsky's tolkning av Elgars *Sinfonia*. Ståvante er dirigert i

anledning. Bach-jubilee i 1985 og benyttet stoff fra den gamle minner *Rococo i D-dur*.

Å skrive om Thommessen er en utfordring. Han er et fyrværk. Sprengtull av kunnskap og meninger. Engasjert rasende i det ene øyeblikket, et varmt medmenneske i det neste. Sånn sett er han et uendelig felt for en skribent. Men man kommer til kort når man skal møte hans innsikt i musikk. For ikke å si hans innlevelse i den. Og da det først skrives, har en svært kritisk til hva som får skrevet når det handler om musikk.

En privilegert gruppe mennesker har "timer" med Olav Anton Thommessen. Enkelvis. Med flere er det nemlig umulig å konversere. Timeasom finnes sted. Kl. 19.30, med noen måneders mellomrom. De begynner på kjøkkenet, hvor

gjesten får et glass vin, samt forbud mot å delta i matlagingen. Mens venter pendler mellom kjøleskap og trykkekoker konverseres det livlig om samfunn, musikk og privathet.

Når middagen er fortært går turen opp til det berømte komponiststøffet og kveldens konsertforedrag. Alle vegger er dekket med lyd og film. DVD-ene har plass langs takbjelkene. Her får man servert fantastiske opptak: Opera fra Bayreuth- og Salzburg-festspillene, samt filmopptak med fordums tenorner som Mengelberg og Furtwängler, vides ved hjelp av projektor og filmferret, som på teaterkulevis har klatt å skrive seg inn der opp.

Men for det meste lyttes det til et uuttømmelig arsenal av innspilninger. Repertoaret spenner fra tidlig til ny musikk. Herib autistiske interpretas-

HØYT KOMPONISTEN

11. OKTOBER KL. 16:00

KONSERTER

Oslo Filharmoniske Orkester

29. SEPTEMBER KL. 19:30

Joachim Kjusaa Kwartzinsky

4. OKTOBER KL. 12:00

Oslo Sinfonietta

11. OKTOBER KL. 19:30



AKG/STREIFER/REUTERS

joner av gamle mestre. Han har situert av CD'er, LP'er og bånd, og mens kan engasjert forteller om det neste man skal høre, slenger han likeom armen tilfeldig ut og plukker nettopp den CD'en. På spørsmål om hvordan han klarer å huske hvor alt står, blir han litt avsporet. - Kjære deg, jeg bør jo her!

Så begynner lyttingen, og det er nå en skrive skribent blir ydmyk. Hans forhold til det han hører er innest og samelig. Når man ser hans arm- og

hodebevegelser får begrepet "musikkalske gester" ny mening. Og man dras inn i denne måten å lytte på. Lyden beveger seg plastisk, knyttet, suggerende - fremover, oppover, utover... Man begynner å pusle med den.

Men hva kan man egentlig skrive om det? For å finne ut av det har vi satt mannen stjerne dagen for hva skal snakke om egne og andres bearbejdelser av tidligere komponisters verk på Lyseveien, under Festsplene i Bergen.

Timeasom er et verk som er en del av en større serie "Timeasom i Bergen".

- Det var det verket jeg bare måtte skrive. Gattedanseren om å skrive noe virkelig stort. En pubertal utladning! Å sette et stort soloinstrument opp mot et lite, på hver sin side av et stort arkiver, var veldig fascinerende. Jeg tok fri fra musikkhøgskolen i halvannet år for å gjøre det. Jeg hadde ikke fått noen bestilling, så det var en sjans å ta. Det tok da også over tyve år før det

What a Stolen Cello Can lead To: Olav Anton Thommessen's 60th Anniversary

Text: Hilde Holbæk-Hanssen
2006

'What is all this?' asks Olav Anton Thommessen when we meet him in a hotel lobby in Bergen. "'I have been asked to write about you for Ultima's programme book and would like to talk to about this. I am to write about you reaching 60 and about your works that are being performed at the festival.'" How kind!

In honour of Thommessen's fiftieth birthday, a collection of his articles entitled *Olav Anton Thommessen: Inspirer—Tradition-bearer—Provocateur* was published. That was already ten years ago! 'Fifty is something you celebrate, sixty is a form of recognition,' says Thommessen. And wasn't around to celebrate his birthday.

But he won't be allowed to get off so lightly. Within Ultima's theme 'Music and Memory' he is an obvious contributor, despite the fact that only one of the three works of his to be performed is taken from his many compositions based on material by deceased predecessors.

This year's programme includes the works *Gjennom Prisme* with the Oslo Philharmonic Orchestra and Øystein Birkeland (cello); Oslo Sinfonietta's concertante performance of the opera *Hermafroditte*; and pianist Joachim Kjeldsaas Kwetzinsky's interpretation of *Einge-BACHt*. This last work was written for the Bach anniversary in 1985 and uses material from the old master's *Toccatina in D*.

To write about Thommessen is something of a challenge. He is a firework, exploding with knowledge and opinions. Raging furiously one minute, warm and calm the next. From this point of view he is the perfect object for an interview, but when it comes to his insight into things musical, it is difficult to match him—not to mention his enthusiasm for music. And he is highly critical of what is written about music.

A privileged group of people have 'lessons' with Olav Anton Thommessen, individually. It is not possible to converse with more. The sessions, which take place at intervals of a few months, start at 7:30 pm in the kitchen where the guest is served a glass of wine and forbidden to help prepare the food. Matters sociological, musical and personal are eagerly discussed while the host moves back and forth between fridge and pressure-cooker. After the meal has been consumed Thommessen and his guest retire to the famous 'composer's attic' for the evening's concert-cum-lecture. All the walls are covered with sound and film recordings. The DVDs are stored along the ceiling beams. The place is a treasure trove of musical highlights: opera from the festivals in Bayreuth and Salzburg, and film footage of bygone phenomena such as Mengelberg and Furtwängler is shown with the help of a screen and projector that he has miraculously managed to squeeze in there.

But for the most part one listens to an inexhaustible arsenal of recordings ranging from early music to contemporary—preferably authentic interpretations of the great masters. Thommessen has tens of thousands of CDs, LPs and tape reels; as he talks enthusiastically about the next piece of music we're going to hear he lunges out, apparently at random, and picks up the CD in question. When asked how he manages to remember where everything is, he says distractedly, 'My dear, I live here!'

Then the listening begins, and this is the point where a mere journalist is humbled. Thommessen's attitude to what he hears is intense and sensual; when you see his arm and head movements, the term 'musical gesture' takes on a new meaning. And you are drawn into this way of listening; the sound moves in plastic gestures, powerfully, hypnotically, forwards, upwards, outwards... and you begin to breathe with it.

But what can one really write about it? To find out, we have put the challenge to Thommessen the day before he is due to talk about his own and others' treatments of earlier composers' works at the Bergen International Festival.

Can you say something about the cello/organ concerto *Gjennom Prisme*?

'It was a work I just had to write. A boyhood dream of writing something really big. A pubertal explosion! Pitting a large solo instrument against a small one, on either side of a large orchestra, was very fascinating. I took a year and a half off my studies at the Music Academy to do it. I hadn't been commissioned to write it, so it was a bit of a chance to take. And it took more than twenty years before it was performed in concert, which was at the Bergen Festival last year.'

But you received the Nordic Council Music Prize for the work in 1990?

'Yes, on the basis of a radio recording made by Karsten Andersen and the Oslo Philharmonic with Truls Mørk on cello and Kåre Nordstoga on organ.'

What was the starting point of the work?

'I've always loved the cello. An incredibly dramatic instrument! I began playing it myself when I was eighteen after having stolen a cello from a fellow student at The Hill School in New York.'

Sorry?

'I stole it. It was in terrible shape and I put it right. Spent a lot of money on having it repaired. After that I considered it mine. I won the court case.'

Court case?

'Yes, the other boy's parents wanted it back.'

Not really surprising, perhaps?

'Well, my parents helped me with the case, so we won. It was fair.'

How was it fair?

'My parents had given my sister a car for her

twenty-first birthday, so it was only fair that they should pay for the court case.'

After this dose of Thommessenian logic we turn to his opera *Hermafroditte* (*The Hermaphrodite*). It was begun in 1970, completed in 1982, and performed to great acclaim three years later at the Royal Opera in Sweden, who also performed it at the Bergen International Festival the same year. Since then, nobody has seen it. At least now we will have the chance to hear it.

'The opera is about sexuality. Each scene presents a different approach to the subject, treating themes of lust, love and sexuality. The final scene is very grotesque, that's why nobody wants to put it on,' claims Thommessen.

'I have considered doing what the Czech theatrical ensemble Laterna Magica did at the World Expo in Montreal in 1967: composing an alternative final scene and letting the audience vote on whether they want the grotesque ending or the happy one. But I doubt it would help.

I've suggested it to the Norwegian National Opera, but they weren't interested. I thought that since they didn't want an opera on the theme that most operas are about—love—then I should try the other big theme, murder. And so I wrote *Hertuginnen dør* in which there are four murders in forty-five minutes. But they didn't want that one either.'

And that is as far as we got. Not exactly an in-depth look at Thommessen's music, but it doesn't really matter. Thommessen's music has to be experienced.

Steffen Schleiermacher

MANDAG 8



Verdensteatret

Verdensteatret is a Norwegian theatre company that has been active since 1978. They are known for their experimental and politically engaged work. The company has a long history of producing plays that challenge social norms and explore themes of power, identity, and community. Their work is often characterized by a mix of traditional theatrical techniques and innovative staging. The company has a strong commitment to social justice and has been involved in many community projects and social movements. Their plays are often performed in a variety of venues, including theatres, festivals, and public spaces. The company's work has been widely praised and has earned them a reputation as one of the most important and influential theatre companies in Norway.

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Kronos - versting i verdensklasse!

D... Kronos is a Norwegian ensemble that has been active since 1978. They are known for their experimental and politically engaged work. The ensemble has a long history of producing plays that challenge social norms and explore themes of power, identity, and community. Their work is often characterized by a mix of traditional theatrical techniques and innovative staging. The ensemble has a strong commitment to social justice and has been involved in many community projects and social movements. Their plays are often performed in a variety of venues, including theatres, festivals, and public spaces. The ensemble's work has been widely praised and has earned them a reputation as one of the most important and influential theatre companies in Norway.



KRONOS QUARTET
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Ensemble Modern



Ensemble Modern is a Norwegian ensemble that has been active since 1978. They are known for their experimental and politically engaged work. The ensemble has a long history of producing plays that challenge social norms and explore themes of power, identity, and community. Their work is often characterized by a mix of traditional theatrical techniques and innovative staging. The ensemble has a strong commitment to social justice and has been involved in many community projects and social movements. Their plays are often performed in a variety of venues, including theatres, festivals, and public spaces. The ensemble's work has been widely praised and has earned them a reputation as one of the most important and influential theatre companies in Norway.

Ultima Oslo Contemporary Music Festival



NORWEGIAN SOLOISTS' CHOIR



The Norwegian Soloists' Choir is a group of soloists that has been active since 1978. They are known for their experimental and politically engaged work. The choir has a long history of producing plays that challenge social norms and explore themes of power, identity, and community. Their work is often characterized by a mix of traditional theatrical techniques and innovative staging. The choir has a strong commitment to social justice and has been involved in many community projects and social movements. Their plays are often performed in a variety of venues, including theatres, festivals, and public spaces. The choir's work has been widely praised and has earned them a reputation as one of the most important and influential theatre companies in Norway.

Tango, japansk avant-garde og Hyper Beatles med mesterpianist Aki Takahashi



Aki Takahashi is a Japanese pianist who has been active since 1978. He is known for his experimental and politically engaged work. He has a long history of producing plays that challenge social norms and explore themes of power, identity, and community. His work is often characterized by a mix of traditional theatrical techniques and innovative staging. He has a strong commitment to social justice and has been involved in many community projects and social movements. His plays are often performed in a variety of venues, including theatres, festivals, and public spaces. His work has been widely praised and has earned him a reputation as one of the most important and influential theatre companies in Norway.

OSLO DOMKOR



The Oslo Domkor is a choir that has been active since 1978. They are known for their experimental and politically engaged work. The choir has a long history of producing plays that challenge social norms and explore themes of power, identity, and community. Their work is often characterized by a mix of traditional theatrical techniques and innovative staging. The choir has a strong commitment to social justice and has been involved in many community projects and social movements. Their plays are often performed in a variety of venues, including theatres, festivals, and public spaces. The choir's work has been widely praised and has earned them a reputation as one of the most important and influential theatre companies in Norway.

NOTAM 10 ÅR

10 år etter at det første albumet ble utgitt, har NOTAM nå utgitt sitt tiende album. Dette er et album som viser at bandet fortsatt er i live og har mye å si. Albumet er et samarbeid mellom NOTAM og produsenten...



Lost Highway

Klinglorum Wien



En film som handler om en gruppe mennesker som prøver å finne ut av hva som skjer i deres verden. Filmen er en fantastisk produksjon som viser at kunstnerne fortsatt er i live og har mye å si.

Det Norske Kammerorkester

Det Norske Kammerorkester presenterer et flott program på...



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SAKOPPA CONCERT

En gruppe mennesker som prøver å finne ut av hva som skjer i deres verden. Filmen er en fantastisk produksjon som viser at kunstnerne fortsatt er i live og har mye å si.



BIT-VIS

EN HISTORIE FRA BERGEN

En gruppe mennesker som prøver å finne ut av hva som skjer i deres verden. Filmen er en fantastisk produksjon som viser at kunstnerne fortsatt er i live og har mye å si.



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OSLO FILHARMONISKE ORKESTER

OSLO PHILHARMONIC ORCHESTRA

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repertoire as the primary concert hall programme. That is the reason that the musicians sit there; that is the reason that the audience has come.

Today, reactions such as those mentioned above would be unthinkable; orchestral discipline would make them impossible. Musicians might come forward and question, and this might well be frightening. However, it does not stem from a plan of common deception or a wish to make the composer uncomfortable, rather from a genuine interest in doing as good a job as possible. Neither should there be concern of a threat to the dominance of the classic/romantic repertoire in the symphony orchestra, from any direction.

The symphony orchestra is far from incapable of playing Baroque music, and even does so sporadically. Neither is it incapable of playing contemporary music, which it also does sporadically—very sporadically. It is the orchestra's principal repertoire that sets the terms; all else must conform, all else becomes marginal, and there is no reason to believe that this will change in the near future, if ever.

So is this just another refrain in the old lament about the symphony orchestra, so frequently heard from both composers and critics? In that case, it would probably be sadly unsuccessful and futile. The symphony orchestra itself has chosen its form, its repertoire and its audience, and perhaps it is best to allow this to be the concern of the symphony orchestra and not for us. Our concern must be to recognise the possibilities available in our situation, which are not as limited as they seem. As composers have put behind them some of the more provocative means of expression and recognised that not all suggestions for new notation were practical, we have, at the same time, also acquired a new generation of musicians. They are meeting the new, not with fear and aggression but as a challenge—without viewing unconventional notation and playing methods as deliberate obstacles.

We should be able to acknowledge the new opportunities we have had to hear works with large chamber orchestras performed in an environment where they belong, opportunities that were very limited earlier. Previously, one was required to concentrate on either smaller ensembles or full orchestras. Today there is a well-developed apparatus within contemporary music, with financing (too little, it's true), with administration (flawed, it's also true), with musicians, and not least, an audience.

Yes, this well-developed apparatus should probably be considered at the very least with a good deal of scepticism. Too much continues to depend on personal initiative and idealism,

and even if neither personal initiative nor idealism sound like incriminating expressions, too many opportunities remain neglected due to practical considerations. That is to say, economic, administrative and personal sacrifices are not a good state of affairs; enthusiasts often become tiresome.

On the other hand, there is certainly something promising in that which is still taking shape, and there is a challenge here that we must take care to nurture. There is also something valuable in the fact that ensembles set up in order to perform music which is not established and is associated with uncertainty, are typically not established and characterised by uncertainty themselves; understanding as well that one should not exaggerate the parallels.

The Norwegian Sinfonietta had a cautious and hesitant start. In 1982 Asbjørn Schaathun, a music student at the time, assembled some fellow students under his leadership in what was called the Norwegian Academy of Music's Contemporary Ensemble with the aim of providing performing students practice and experience with contemporary music, as well as an opportunity for composition students to hear their works performed. In the meantime, the ensemble very quickly made a large impact in musical life beyond the pedagogic arena and concerts were performed at Høvikodden and at Ny Musikk events. The administration was not particularly extensive—it was based in the leader's student apartment. When Schaathun returned to Norway in 1985 following a study period in England, several of the ensemble's musicians had completed their education and were already safely placed in our orchestras.

The Oslo Sinfonietta was founded in 1985 with some of these performers serving as its basis, and has since distinguished itself in Norwegian musical life with concerts, recordings and participation in festivals for contemporary music. Throughout this time, the work has been shaped by an administration very dependent upon its leader and the grant authorities' wait-and-see attitude. Despite this, the Oslo Sinfonietta has managed to achieve recognition far beyond this country's borders, and has had a number of flattering invitations, from the USA among others. A number of prestigious concerts are planned for 1994–95, as well as recordings and radio programmes.

While Schaathun gathered his fellow students in Oslo, Geir Johnson assembled instrumental students from the Bergen Conservatory of Music at approximately the same time, in an ensemble that was named BIT 4. The ensemble was also founded with the purpose of performing contemporary music, particularly of Norwegian origin.

They performed at the Stenersen Collection and became prominent players in the Bergen chapter of Ny Musikk. There were other ensembles in Bergen for contemporary music in addition to BIT 4. The most outstanding was the ensemble Gruppe 20, which had the music of [the 20th] century as their primary focus and placed strong emphasis on the early decades and the second Viennese school. In 1989, these two ensembles combined names and activities, called themselves BIT 20, and appeared under the administrative leadership of Stein Henrichsen as a professional contemporary ensemble with high quality performances. They quickly prevailed in the city's music life, and Bergen's audience, in contrast to Oslo's, are city patriots and supported the ensemble, filling their concerts. They became recognised nationally as well, with radio broadcasts and participation in festivals such as Ultima and Nordlyd.

In addition, there has been a large amount of international interest in BIT 20, which has received dozens of invitations and serves as our foremost ambassador for Norwegian contemporary music abroad. BIT 20 is supported by the Norwegian Council for Cultural Affairs with a three-year grant and also receives support, although modest, from the Bergen municipality.

In 1977, Ny Musikk founded its first Norwegian ensemble for contemporary music, with Ole-Wiggo Bang as its artistic director. In 1988, the organisation determined that a more flexible ensemble solution was desired, with possibilities for a sinfonietta orchestra as well as other and smaller groupings. The solution became Cikada, a pool of musicians consisting of nine permanent members and forming a sinfonietta, a string quartet, a duo for piano and percussion as well as other more or less steady groupings. Cikada quickly created a reputation for itself, particularly through its participation in World Music Days in 1990, which led to invitations to important festivals for contemporary music. It has also become one of our most well-travelled ensembles.

The fourth Norwegian sinfonietta ensemble has a different profile. Borealis was founded in 1989 and rapidly distinguished itself as one of our foremost ensembles. Contemporary music has always been an important part of its repertoire and Borealis has commissioned works from prominent younger Norwegian composers such as Åse Hedstrøm, Rolf Wallin and Asbjørn Schaathun, which are performed in addition to its international repertoire. However, Borealis is also a sinfonietta that associates itself with tradition, both through the performance of music from earlier periods and through programmes in which music from various periods and genres is combined to

create exciting constellations. This has led to Borealis performances at varied types of arrangements; at Freia's popular concerts as well as ISCM's World Music Days and Ultima. Borealis's members come from the Oslo Philharmonic Orchestra, where several of the ensemble's musicians sit as principal players within their respective instrumental groups.

And now we have come to something significant regarding the sinfonietta: that it has no definitive form; actually, we don't really know what a sinfonietta is. The music lexicon is not of great assistance. It can tell us that a sinfonietta is a small symphony or orchestra, which is not very informative. We know that it is a chamber ensemble over a certain size, but to what degree we're not really sure. It is, incidentally, not so important either. We know that it has seen an intense blossoming in recent years, both here at home and elsewhere in the world, and that we must acknowledge it as the ensemble form of our times. Let us hope that it continues in this manner, as a flexible and varied ensemble, both with respect to programme profile, size and type of groupings as well as work methods. And let us hope that it will have the ability to change, renew and, if necessary, dissolve itself in order for coming generations to not be left with a static ensemble form with a set repertoire.

Those who are at all familiar with what is happening within Norwegian music will quickly discover that it is neither within the forms of the small chamber groups nor the large orchestras that the most, and the most new, is created today. The most and the most new occurs today precisely within the sinfonietta and the larger chamber orchestras. It is also worth noting that even if the sinfonietta is a newly blossomed form of ensemble, it captures styles that span a spectrum containing modernists, minimalists and new romantics; yes, even musical tradition can be expressed. The flexibility with regard to style and programming makes it possible for the various ensembles to define their own profile. There is every reason to consider the sinfonietta with both expectation and anticipation, as a musical form and a type of ensemble in continual development and renewal. We must hope that the situation a few generations from now is not characterised by many sinfoniettas as alike as raspberries, all performing the same works, and quarrelling about who performs them the best.

ELEKTROAKUSTISK I JAKOB KIRKE



Peter Hørrebal

Elektronikk er en del av livet for Peter Hørrebal. Han spiller violin i kirke og i orkestre, og har også komponert elektronisk musikk. I 2008 ble han utnevnt til medlem av Det Norske Akademiske Selskapet (Det Norske Videnskaps-Akademi). Hørrebal har også komponert elektronisk musikk for film og teater. Han har samarbeidet med mange av Norges fremste kunstnere, og har vært med på å utvikle den elektroniske musikken i Norge. Hørrebal har også komponert elektronisk musikk for film og teater. Han har samarbeidet med mange av Norges fremste kunstnere, og har vært med på å utvikle den elektroniske musikken i Norge.

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En kjempe fyller år



Elektronikk

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On the Outside

En konseptuelt konsept og vokalist og låtskriver

Markus Høiby / Foto: Ole Christian / Ole Christian

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INNOVATØREN KNUT WIGGEN

En innovatør og en av Norges fremste kunstnere



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Pierre Henry and Bjorn Fergaard—ICONS TO A NEW GENERATION

Once pioneers, Pierre Henry and Bjorn Fergaard have taken giant steps out of modernist music and become icons for new genres like electronica, hip-hop, impro and noise.

By Lars Merch Finberg



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IRCAM sett i spillet

IRCAM er en av Norges fremste kunstnere

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11.09.

Telegram fra nesen



Den franske komponist Frank Zappa har skrevet musikken til filmen 'Telegram fra nesen'. Den er instrueret af Zappa, og musikken er skrevet af Zappa. Den er instrueret af Zappa, og musikken er skrevet af Zappa.

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Maia Ursula ligger i hjertet

Maia Ursula ligger i hjertet

In search of HOMO LUDENS in contemporary music



By David Byrne

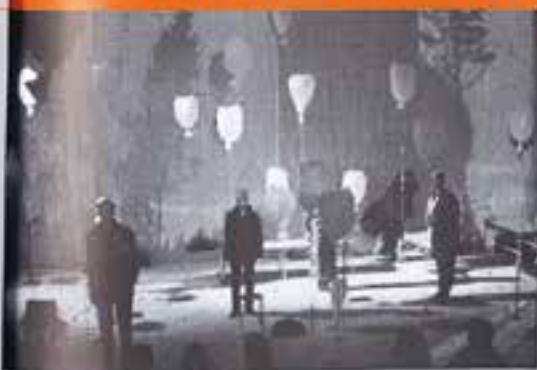
David Byrne is a member of the band Talking Heads. He is also a writer and producer. He has written and produced many albums for Talking Heads and other artists.



ERIK FUGLSETH

ERIK FUGLSETH is a Norwegian composer and pianist. He has composed many pieces of music, including for film and stage.

KULTURKIRKEN JAKOB



Satyricon og Operakorset



Operakorset (til venstre) og Satyricon (til høyre)

Om å ta det piano
Karstein Djupedal / Steve Reich

En av de mest kjente komponistene i vår tid er Steve Reich. Han har skrevet en rekke verk som har blitt spilt inn på CD og LP. Han har også komponert for film og teater. Han er en av de mest kjente komponistene i vår tid.

Kode 18

FRIDAY SPEKTAKEL

Med sin nye album 'The Way Out' har Steve Reich skrevet en rekke verk som har blitt spilt inn på CD og LP. Han har også komponert for film og teater. Han er en av de mest kjente komponistene i vår tid.

Frising 30-31

eg den polske komponisten Karstein Djupedal. Han har skrevet en rekke verk som har blitt spilt inn på CD og LP. Han har også komponert for film og teater. Han er en av de mest kjente komponistene i vår tid.

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TORS DAG 12

the Afternoon and the Others
INGUN BJØRNSGAARD PROSJEKT

Black Box Theater



Ingun Bjørnsgaard har skrevet en rekke verk som har blitt spilt inn på CD og LP. Han har også komponert for film og teater. Han er en av de mest kjente komponistene i vår tid.



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En av scenene i Ingun Bjørnsgaards prosjekt 'the Afternoon and the Others'.

En japansk vulkan

Historien om en japansk vulkan som har blitt spilt inn på CD og LP. Han har også komponert for film og teater. Han er en av de mest kjente komponistene i vår tid.

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Musikalsk sushi



4732

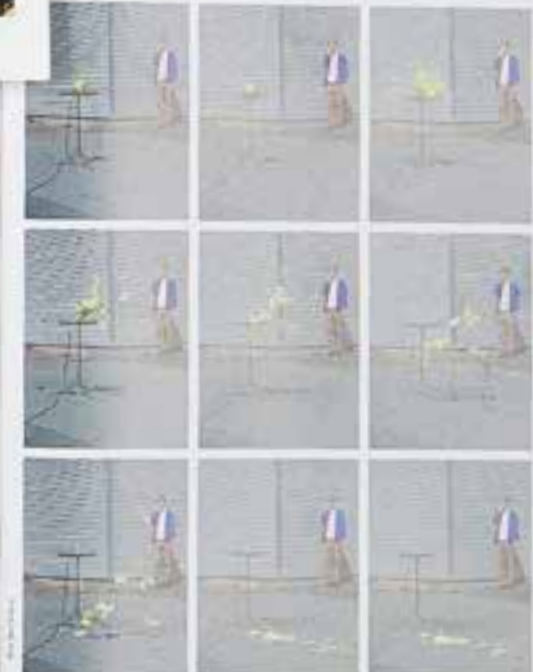
Observer

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En av scenene i musikalsk sushi.

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musikk & maskin

Matt Hecker

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The universal anthem

Rob Young investigates how contemporary music has chased the dream of a universal sound.

In any land, when the national anthem comes on the radio, or is played in public, everyone is expected to stand, sing along, show respect. In this official setting, the national anthem reveals the undemocratic side of democracy: disapproving looks can be directed at those who don't sing out, but freedom must also mean the freedom to refuse to join in.

And so, as radio stations begin to close down for the night, or to move to automated playlists, the national song marks the transition to a new day. But what if something stranger, more alien, emerged from the airwaves? It might sound something like *Hymnen*, the massive electronic montage of national and political music realised by Karlheinz Stockhausen in 1967. *Hymnen* expresses the idea that culture could overflow national borders and represent the collective view of the citizens of the world, and it arrived at the exact historical moment in which Marshall McLuhan was proposing the notion of the global village, and interplanetary space travel was looking like a genuine possibility. Stockhausen appeared on the sleeve of The Beatles' *Sgt Pepper's Lonely Hearts Club Band* in mid-1967, and shortly after its release, the British group performed the first globally televised satellite broadcast in history, singing their new song 'All You Need Is Love' —

a trans-national anthem if ever there was one — to a worldwide audience of 400 million in a programme called *Our World*.

These are natural products of the post-war radiophonic age, which also produced the extraordinary music of Giacinto Scelsi. It is a 'journey to an inaccessible place' based on the composer's intensive concentration on the physical sensations, overtones and

Scelsi's music is a 'journey to an inaccessible place' based on the composer's intensive concentration on the physical sensations, overtones and vibrations of a single note.

vibrations of a single note. Scelsi himself was both of the world and apart from it: an international traveller who lived in London and Paris before the war, stranded in peaceful Switzerland while it was raging. After the war, he described himself as a 'messenger between two worlds', sculpting elemental musical forms that eliminated divisions between Western harmony and Eastern modes, working in an apartment in Rome, which he described as 'the boundary between East and West... it runs right here, through my drawing room'. His music avoided being locked to a particular

place, and a single spectral note could wipe out the old divisions between ancient and modern, orient and occident. His cosmic music reached the citizens of all nations that were also citizens of a single, spectral supra-nation, orbiting the sun.

From the 1950s into the sixties, the ideas of universal harmony and political utopianism became even more closely linked in the arts. French composer John Cage's abstract expressionist degradations of the US flag, to Buckminster Fuller's 'Fuller Projection' of the earth's land masses — part of the architect's vision of an 'Operating Manual for Spaceship Earth' — and a little later, Swedish artist Öyvind Fahlström's work with maps that drew on United Nations and satellite data to show a world facing crisis. French musique concrète pioneer Pierre Schaeffer worked towards his ambitious theory of a solfège of sound objects, an infinite lexicon of all available sounds. The multimedia piece *HPSCHD*, by John Cage and computer musician Lejaren Hiller, sampled the NASA photographs that were showing Earth dwellers their home planet from outside its horizon for the first time. In this utopian vision of Spaceship Earth, all citizens had the right to take the controls.

When did universal look to the people of the United Nations — for its own European Anthem. The final movement of Beethoven's *Symphony No 9*, containing the choral setting of Schiller's poetry that has come to be known as the *Ode To Joy*, is the official anthem of the EU in a version recomposed

The Universal Anthem

Text: Rob Young
2014

In any land, when the national anthem comes on the radio, or is played in public, everyone is expected to stand, sing along, show respect. In this official setting, the national anthem reveals the undemocratic side of democracy, with disapproving looks directed at those who don't sing out. But freedom must also mean the freedom to refuse to join in.

And so, as radio stations begin to close down for the night, or to move to automated playlists, the national song marks the transition to a new day. But what if something stranger, more alien, emerged from the airwaves? It might sound something like *Hymnen*, the massive electronic montage of national and political music realised by Karlheinz Stockhausen in 1967. *Hymnen* expresses the idea that culture could overflow national borders and represent a totalised view of the citizens of the world, and it arrived at exactly the historical moment in which Marshall McLuhan was proposing the notion of the global village, and interplanetary space travel was looking like a genuine possibility. Stockhausen appeared on the sleeve of The Beatles' *Sgt Pepper's Lonely Hearts Club Band* in mid-1967, and shortly after its release, the British group performed the first globally televised satellite broadcast in history, singing their new song 'All You Need Is Love' — a trans-national anthem if ever there was one — to a worldwide audience of 400 million in a programme called *Our World*.

It is a natural product of the post-war radiophonic age, which also produced the extraordinary music of Giacinto Scelsi. It is a 'journey to an inaccessible place' based on the composer's intensive concentration on the physical sensations, overtones and vibrations of a single note. Scelsi himself was both of the world and apart from it: an international traveller who lived in London and Paris before the war, stranded in peaceful Switzerland while it was raging. After the war, he described himself as a 'messenger between two

worlds', sculpting elemental musical forms that eliminated divisions between Western harmony and Eastern modes, working in an apartment in Rome, which he described as 'the boundary between East and West... it runs right here, through my drawing room'. His music avoided being locked to a particular place, and a single spectral note could wipe out the old divisions between ancient and modern, orient and occident. His cosmic music reminds the citizens of all nations that they are also citizens of a single, spherical supra-nation, orbiting the sun.

From the 1950s into the sixties, the ideas of universal harmony and political utopianism became even more closely linked in the arts. From Jasper Johns's abstract expressionist degradations of the US flag, to Buckminster Fuller's 'Fuller Projection' of the earth's land masses — part of the US architect's vision of an 'Operating Manual for Spaceship Earth' — and a little later, Swedish artist Öyvind Fahlström's work with maps that drew on United Nations and other data to show a world facing crisis. French musique concrète pioneer Pierre Schaeffer worked towards his ambitious theory of a solfège of sound objects, an infinite lexicon of all available sounds. The multimedia piece *HPSCHD*, by John Cage and computer musician Lejaren Hiller, sampled the NASA photographs that were showing Earth dwellers their home planet from outside its borders for the first time. In this utopian vision of Spaceship Earth, all citizens had the right to take the controls.

When did music first make a claim of universality? For the answer, we can look to the choice made by the European Union — then called the EEC — for its own European Anthem. The final movement of Beethoven's *Symphony No 9*, containing the choral setting of Schiller's poetry that has come to be known as the *Ode To Joy*, is the official anthem of the EU in a version recomposed

by the German conductor Herbert von Karajan in the 1970s. Why wasn't a new anthem composed for this new coalition of countries? When various other nations turned to the classical tradition for an off the peg national anthem, the selections tended to be rather bland populist hits: Charpentier and fragments of Handel's *Messiah*, for instance, were among the early suggestions for the European project. 'They were all typical examples of political music but without roots in history, and all of them set out to express a notion of a new identity in an old way,' says Esteban Buch in his book-length study of the ways in which Beethoven's ninth, with its sentiments of universal brotherhood ('*Alle menschen werden Bruder*') has been appropriated by competing factions over two centuries. 'The paradox of the whole proceeding resided in the fact that in building the new, men were turning toward the old,' Buch observes.

Nevertheless, there is an appropriateness in selecting a piece of late Beethoven. By the time he composed the ninth, Beethoven had conjured up an idea of the 'Empire of the Mind', immersing himself in Immanuel Kant's *Universal History of Nature And the Theory of the Heavens* and the writings of British orientalist William Jones, who was interested in the all-encompassing energies of Brahma from his studies of ancient Indian texts. Closer to home, a petition to the composer encouraging him to perform his new symphony in his adopted country of Austria pleaded, 'Beethoven's name and his creations belong to all contemporaneous humanity and every country that opens a sensitive heart to art...'

'A national anthem is the mirror of a people's character', wrote Richard Wagner in a moment of astonishing wishful thinking. Of course, the music of Wagner, along with Beethoven, was among the favourites of the Nazi regime, which appealed to the emotions of a mass audience via the grand classical tradition and the spectacle of mythological opera. The first half of the twentieth century saw composers of many nations — Vaughan Williams, Ives, Tveitt, Sibelius, Ravel, Stravinsky, Albeniz, Villa Lobos, to name a few — striving to create their own national musics, beyond the merely patriotic, that stirred deep and emotive connections with landscape, memory, folklore and literature. That didn't have to mean that the viewpoint was narrowed. Ralph Vaughan Williams, an English socialist, believed that a passion for one's own culture was a necessary thing to bring to the international table.

But after the shock and awe of the second world war, music often turned away from expressions of national mythology towards the idea of sound that would harmonise the planetary nation.

'National anthems are more than national anthems,' said Stockhausen, 'they are "charged" with time, with history—with past, present and future.' A piece such as *Hymnen* was only possible in the post-war age of *musique concrète*, collage, sound as physical object, and in an age where music was mostly experienced in recorded form. This allowed a long range perspective upon the world of historical sound which informs Luciano Berio's *Coro*, which takes the folk and ethnic musics of many world tribes and cultures as its launch pad. *Coro*, premiered in 1976—the same year the Voyager spacecraft blasted off with a golden record containing greetings in fifty-five languages and ninety minutes of music from Spaceship Earth—is based upon 'a development of folk techniques and modes which are combined without any reference to specific songs', said the Italian composer. Literally throwing its singers and instrumentalists together, Berio creates a chaotic multiplicity that mirrors the development of a multicultural world metropolis such as São Paulo, Mexico City or Los Angeles, where planned grids dissolve into anarchic hinterlands. In amongst the hybridity, lines of Pablo Neruda's poetry drift in and out of focus, as if asking the question, how much power can an individual voice hold onto among the chaos and noise of the modern world? Through these dynamics of the single voice inside (or against) the larger common voice, *Coro* dramatises the key relationship between individual and state.

"Give me your hearts / I'm ready / There's only one direction / One world, one nation / Yeah, one vision..." When Slovenian group Laibach commandeered Queen's hit single "One Vision" in 1987, they retitled it "Geburt Einer Nation" ("Birth Of A Nation"). Slowing Queen's original down to a slug-paced crawl, they unpicked the fascistic impulses at the song's core, while the renaming inevitably pointed to the DW Griffith film which so unashamedly celebrated the racism of pre-civil rights America. As products of the former communist Yugoslavia, Laibach have deep insight into the double edged nature of universalist propaganda when allied to savagely repressive politics.

A true citizen of the world recognises no place and every place as home. Works such as Mauricio Kagel's *Exotica*, the omni-music of composer Liza Lim, or the omnivorously multinational scenarios of Verdensteatret, are all products of the global village, a village that has swelled in the internet age to a town, a city, a gigantic supra-nation of billions whose only borders are the rim of the planet.







