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Clara Iannotta

Contemporary

Clara Iannotta

Die italienische Komponistin Clara Iannotta wurde 1983 in Rom geboren. Sie sieht Musik als eine existenzielle und körperliche Erfahrung – für sie sollte Musik gehört und gesehen werden. Dies ist einer der Gründe, warum sie manchmal lieber über die Choreographie der Klänge als über die Orchestrierung spricht.

Iannotta hat an den Konservatorien in Milan und Paris, am IRCAM und an der Universität in Harvard bei Alessandro Solbiati, Frédéric Durieux und Chaya Czernowin studiert.

Ihre letzten Auftragswerke waren Kompositionen für das Quatuor Diotima (DAAD), das Trio Catch (Wittener Tage für neue Kammermusik), das Ensemble Intercontemporain (Festival d'Automne) und das Ensemble 2e2m (Festival Présence, Radio France). Weiterhin komponierte sie Werke im Auftrag des Münchener Kammerorchesters (Musica Femina München), der Neuen Vocalsolisten Stuttgart (ECLAT), des Arditti Quartetts (Festival d'Automne) und des Ensemble Nickel (Internationales Musikinstitut Darmstadt).

Clara Iannotta war Gast beim Berliner Künstlerprogramm des DAAD 2013 und hat viele Preise, wie den Kompositionspreis der Landeshauptstadt Stuttgart, den Berlin Rheinsberger Kompositionspreis und das Stipendium der Stiftung Künstlerdorf Schöppingen erhalten. Des Weiteren war sie Finalistin beim Gaudeamus Preis und in der Kategorie Zeitgenössische Musik mit ihrer CD „A Failed Entertainment“ auf der Bestenliste 2/2016 der deutschen Schallplattenkritik vertreten. 2018 erhielt sie den Komponistenpreis der Ernst von Siemens Stiftung.

Seit 2014 ist Iannotta künstlerische Leiterin der Bludenzer Tage zeitgemäßer Musik. Sie lebt und arbeitet in Berlin.

www.claraiannotta.com

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Clara Iannotta

Born in Rome in 1983, Clara Iannotta is particularly interested in music as an existential, physical experience — music should be seen as well as heard. This is one of the reasons why she sometimes prefers to talk about the choreography of the sound rather than about orchestration.

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

Recent commissions include works written for Quatuor Diotima (DAAD), Trio Catch (Wittener Tage for neue Kammermusik), Ensemble Intercontemporain (Festival d'Automne), Ensemble 2e2m (Festival Présence, Radio France), Münchener Kammerorchester (Musica Femina München), Neue Vocalsolisten Stuttgart (ECLAT), Arditti Quartet (Festival d'Automne), Nickel (Internationales Musikinstitut Darmstadt), among others.

Iannotta has been a guest of the Berliner Künstlerprogramm des DAAD in 2013, and the recipient of several prizes including the Kompositionspreis der Landeshauptstadt Stuttgart, Berlin Rheinsberger Kompositionspreis, Stipendium Stiftung Künstlerdorf Schöppingen, Finalist at the Gaudeamus Prize, Bestenliste 2/2016 der deutschen Schallplattenkritik for the portrait CD *A Failed Entertainment*. In 2018 she received the composers' prize of the Ernst von Siemens Foundation.

Since 2014, Iannotta has been the artistic director of the Bludenzener Tage zeitgemäßer Musik. She lives and works in Berlin.

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Orchestra / Ensemble**A stir among the stars, a making way** (2020) 21'

for large ensemble

2.0.2.1 - 1.1.1.1 - perc(2), hp, e-guit., accordion, - strings (1.1.2.2.1)

First performed 12 March 2020, Vienna, by Klangforum Wien

EP 14492

Àphones (2011) 7'

for ensemble

fl (bass fl) - ob - cl in B-flat (bass cl) - 3 sax (alto/tenor/baritone) - hn - trp - trb - perc - prep pf - hp - str: 1.1.1.1.1

First performed 25 November 2011, Paris, Conservatoire National Supérieur de Musique et de Danse, by students of the conservatoire, cond.: Tito Ceccherini

EP 14240

Clangs (2012) 11'

for ensemble

solo violoncello - fl - cl - sax - hn - trp - trb - 2 perc - pf - acc - strings: 1.1.1.1.1

First October 2012, Paris, Conservatoire National Supérieur de Musique et de Danse, by Séverine Ballon and the TM+ Ensemble, cond.: Laurent Cuniot

EP 14250

dead wasps in the jam-jar (ii) (2016) 12'

for string orchestra

6.5.4.3.1

Commissioned by Musica Femina München

First performed 13 October 2016, Munich, Prinzregententheater, by the Münchener Kammerorchester, cond.: Clemens Schuldt

EP 14242

Intent on Resurrection - Spring or Some Such Thing (2014) 14'

for large ensemble

First performed October 2014, Paris, by Ensemble Intercontemporain

EP 14607

Memory jolts. Flashes of pink in the brain. (2021) 17'

for string orchestra

First performed 31 October 2021, Cologne, Philharmonie Köln, by Ensemble Resonanz

EP 14581

Moult (2019) 18'

for chamber orchestra

First performed 12 May 2019, Witten (D), Wittener Tage für Neue Kammermusik, by WDR Sinfonieorchester

EP 14398

paw-marks in wet cement (ii) (2015-17) 14'

for piano, 2 percussionists and amplified ensemble

fl - 2 cl B-flat (bass cl) - hn - trp - trb - 2 perc - prep pf - hp - str: 1.1.1.1.1

First performed 06 May 2017, Witten (DE), Wittener Tage für neue Kammermusik, by Wilhem Latchoumia & Ensemble Orchestral Contemporain, cond.: Daniel Kawka

EP 14246

They left us grief-trees wailing at the wall. (2020) 16'

for 9 amplified instruments

cl, ten sax, perc, pf, e-guit, vn, va, vc, db

First performed 13 November 2020, Vienna, Wien Modern, by Riot Ensemble

EP 14551

Troglodyte Angels Clank By (2015) 12'

for amplified ensemble

fl - cl - hn - tpt - 2perc - pf - hp - strings: 1.1.1.1.1

First performed February 2016, by Ensemble 2e2m

EP 14323

Chamber Music

3 sur 5 pour 2 percussions et accordéon (2013) 12'

for percussion and accordion

First performed March 2013, by Trio K/D/M

EP 14319

A Failed Entertainment (2013) 17'

for string quartet

First performed 10 November 2013, Berlin, Kunstraum Bethanien, by Quatuor Diotima

EP 14241

al di là del bianco (2009) 7'

for clarinet, violin, viola and violoncello

First performed 03 July 2009, Sermoneta (IT), Castello Caetani, by the Ensemble Multilatérale Paris

EP 14339

D'après (2012) 8'

for seven musicians

First performed 25 August 2012, Cambridge (USA), Harvard University, by Talea Ensemble,

cond.: Eduardo Leandro

EP 14267

dead wasps in the jam-jar (i) (2014-15) 3'

for solo violin

First performed 26 October 2016, New York (USA), The Cell, by Yuki Numata Resnick

EP 14268

dead wasps in the jam-jar (iii) (2017) 12'

for string quartet, objects and sine wave

First performed 09 October 2017, Paris, Théâtre des Bouffes du Nord, by The Arditti Quartet

EP 14275

to Yuko Numata - Resnick

DEAD WASPS IN THE JAR-JAR (i)
for violin

based on J.S. Bach's Partita 1 in B minor - Courante and Double

$\text{♩} = 136 - 144$

Clara Tommatta
(2014-2015)

- METAL MUTE!

5 [AST] almost no pressure of the bow, always (L) $\times 3, \text{times}$

5 (AST) (d)

11 (d)

13 (d)

23 [legatissimo the passage between the overpressure and the white noise] [white noise] ~ 10" [large vibrato] bowing on the wood, the body of the instrument

3 $\text{♩} = 96$ Do not change the bow and legatissimo the passage from II-III to I! [large vibrato]

[white noise]

legatissimo all the passages I.e - white noise

stop white noise!

Il colore dell'ombra (2010) 11'

for violin, violoncello and piano

First performed 02 March 2011, Paris, Conservatoire National Supérieur de Musique et de Danse, by Nathalie Shaw, Séverine Ballon and Lise Baudouin (members of Ensemble Multilatérale)

EP 14243

Limun (2011) 11'

for violin, viola and two page-turners

First performed 24 September 2011, Abbey of Royaumont (F), by Melise Mellinger and Barbara Maurer

EP 14266

The people here go mad. They blame the wind. (2013/14) 10'

for bass clarinet, violoncello, piano and 12 music boxes

First performed 10 May 2014, Witten (DE), Wittener Tage für neue Kammermusik, by Trio Catch

EP 14244

You crawl over seas of granite (2020) 17'

for string quartet

First performed 16 January 2020, Berlin, Ultraschall Festival, by JACK Quartet

EP 14493

Future Works**Darker Stems** (2022) 26'

for chamber orchestra and electronics

2.2.3(1/2/bcl,Bb-cl).2 - 2.2.2.1 - perc(3) - acdn - hrp - strings (10.8.6.4.3)

First performance 16 September 2022, Metz (F), l'Arsenal, by Orchestre National de Metz, cond.: David Reiland

EP 14670

where the dark earth bends (2022) 21'

for two trombones soli, orchestra and electronics

2 solo tbn - 3.3.3(1/2/bcl,3).3 - 4.3.3.1 - perc(3).pf.egtr.hrp - strings (min. 14.12.10.8.6)

First performance 14 October 2022, Donaueschingen (D), Donaueschinger Musiktage, by RAGE Trombones, SWR Experimentalstudio and SWR Symphonieorchester, cond.: Pascal Rophé

EP 14660



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