

LEMUR

Bjørnar Habbestad — flutes

Hild Sofie Tafjord — horn

Lene Grenager — cello

Michael Duch — bass

LEMUR is a four-headed sonic organism chasing stranger territories. Formed in 2006, the quartet has spent two decades dismantling the borders between acoustic and electronic, composed and improvised, drawing equally from 20th century modernism, free jazz, and the outer edges of experimental practice.

LEMUR have performed across three continents — London, New York, Riga, Taipei, throughout Scandinavia and Europe — in formations from acoustic quartet to expanded ensemble. Collaborators include John Tilbury, Mats Gustafsson, Stian Westerhus, Richard Youngs and AMOR, Reinhold Friedl, Natasha Barrett, the Icelandic Symphony Orchestra, the Glasgow Improvisers Orchestra, and performance artist Kate Pendry.

LEMUR's output spans live improvisation, compositions recontextualizing texts from 20th century modernism, and a sustained practice of site-specific work — treating architecture, landscape, and environment as compositional material: *Critical Band* across cathedrals in five cities; *Polytop* in Sverre Fehn's glass pavilion; *Delian Modes* for walking audiences in open terrain; *Presque Rien* woven from live soundscapes on a roadless Norwegian island.

Recent years have brought some of the quartet's most ambitious work — awarded the Cramb Residency in Music at the University of Glasgow in 2024; a Spellemann nomination for *Critical Band* in 2025; *Lichtbogen*, a joint commission from Ultima and GRM in 2026; *Lemur 1924*, live scores to three silent films; and an ongoing spatial investigation of church acoustics with organist Ståle Storløkken, all opening new sonic dimensions for a group that has never stopped exploring.

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