



A concert with Cikada:

CIKADA

Liza Lim and Lars Petter Hagen

Works:

Liza Lim:

Philtre (1997) 7'

Hardanger fiddle solo

Winding Bodies: 3 Knots (2013-14) 15'

fl, bass cl, pno, perc, hardanger, vln, vla, vlc, db

The Heart's Ear (1997) 13'

fl/picc, cl, 2 vln, vla, vlc

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Lars Petter Hagen:

Sørgemarsj over Edvard Grieg/ Funeral March for Edvard Grieg
(2007) 10'

fl, cl, perc, pno, 2 vln, vla, vlc, db, electro acoustics

Harmonium Repertoire (2016) 15'

fl, cl, indian harmonium, perc, 2 vln, vla, vlc, db

Liza Lim on some of her works:

The Heart's Ear is a meditation on a fragment of a Sufi melody. Sufism could be thought of as an expression of the ecstatic dimension of Islam, perhaps quite close to Gnostic traditions in Christianity which emphasise the element of mystery or mysticism and the ideal of an ecstatic communion with the divine. I've often drawn upon the poetry of Rumi, a 13th century Sufi mystic, as inspiration for my pieces and there's a line in one of his poems which talks about longing for divine connection as being 'like birdsong beginning inside the egg'. For me, that's an image of wonderful poetic potential: of a song about to be born; of music about to come through a threshold from a magical place. Music plays a very

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important role in the Sufi tradition and is often used as a support for meditation, chant and ritual dance where the emphasis is very much on how one listens as a way of coming into union with the divine; there's a Sufi term 'sama' which means listening, but a special kind of listening through 'the heart's ear'.

The piece I wrote for the Cikada ensemble is also about threads of song and ways of listening. *Winding Bodies: 3 Knots* (2014) looks at the old Nordic tale of sailors going to sorcerers to 'buy the wind' tied in three knots - untying the first knot would release a breeze, the second a strong wind and the third contained a hurricane which should never be untied... The piece is full of creaking and air sounds amongst snatches of melody led by the Hardanger fiddle. At the end of the piece the players are asked to play fragments of what has gone before from memory. Rather like the proverbial knot in the handkerchief, the act of remembering performed by the musicians releases an intensity of attention which comes from their inner listening. For me, this moment is a wonderful gift from them to us.

Hagen on *Funeral March for Edvard Grieg*:

In 1866 Grieg wrote his renowned funeral march for his friend Rikard Nordraak. He later wrote the following in regard to Nordraak's influence on his artistic development. "I would not like to be considered 'merely' Norwegian, even less so Norwegian-Norwegian, but, myself. I would like to be able to express my foremost qualities, which lie 10000 km from Leipzig and its atmosphere, but these qualities can be found in my love of the mother country and an appreciation for the vast melancholic nature of Norway's west. This I did not know, and would possibly never have known, if I had not been guided towards self-reflection by Nordraak.'"

Funeral March for Edvard Grieg is my immodest approach to the same idea. The 100 years that have elapsed between Grieg's passing and my funeral march have naturally resulted in some differences, but not as many as one could possibly hope for. Like Grieg, I am not preoccupied with being Norwegian-Norwegian, but, I am, on the other hand preoccupied with melancholy. The only thing I do not share with Grieg is an attempt 'to be myself' and even less to 'find expression for my foremost qualities.'

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Funeral March for Edvard Grieg is somewhat ambivalent and not so long. It is a slightly timid homage in the form of a ruin. An awkward love poem, a memorial from a tradition lead to self-reflection through Edvard Grieg.

Funeral March for Edvard Grieg exists in versions for both Symphony Orchestra and Chamber ensemble

Lars Petter Hagen, 2007

Lisa Lim's creative thinking is shaped by the experience of ecstatic transformation and intercultural exploration often drawing draws its sources from the ritual music and aesthetics of aboriginal cultures in Australia and Asia.

Lim's music ranges from operatic, chamber and orchestral scores to site-specific installations. She is Professor of Composition at the University of Huddersfield. Her work is published by Ricordi Berlin.



Lars Petter Hagen is a composer and curator. He is also a foodie and a melancholic, often in combination (as he was once quoted in Dagsavisen: "I go to restaurants alone when I need to unwind").



Lars Petter's work ranges from large-scale symphonic pieces to intimate chamber music and sound installations, via works for stage and film. He lives and works in Oslo, Norway.

Cikada: Since its 1989 formation in Oslo, the Cikada Ensemble has developed a refined and highly acclaimed profile on the international contemporary music scene. From the very



beginning, Cikada has consisted of flute, clarinet, piano, percussion, string quintet and conductor Christian Eggen. All ten are equal, permanent members, and the ensemble has become synonymous with *the Oslo Sound* of fresh, vibrant, warm and virtuosic interpretations of consciously selected, contemporary repertoire.

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

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

Cikada was awarded the prestigious Nordic Music Prize in 2005.

www.cikada.no

<https://lizalimcomposer.wordpress.com>

<http://www.lphagen.no/>

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