



A concert with **Cikada**:

CIKADA

James Dillon and Lars Petter Hagen

Works:

James Dillon:

Oslo Triptych (2010-11) 25'

fl, cl, pno, perc, 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

James Dillon was invited to Oslo in 1989 by Oslo Sinfonietta. During his stay, he got to know some of the musicians in Cikada and they have stayed in touch since. *Oslo Triptych* is the second part of a musical triptych:



- 1: *The Leuven Triptych* (2008-9)
- 2: *Oslo Triptych* (2010-11)
- 3: *New York Triptych* (2011-12)

Cikada

c/o Sentralen, Øvre Slottsgate 3, postboks 183, N-0102 Oslo



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.

Oslo Triptych is inspired by the tripartite form of altarpieces that Dillon started exploring in the 80's. Altarpieces can be open or closed and an important part of their function was to invite the viewer to read the three parts as a story.

It is not uncommon for altarpieces to have inscriptions over the painting, and we can only speculate as to their meanings or functions. One aspect is how they can alter our understanding of the painting, or add to the visual story. Another aspect is more esoteric; the inscriptions often contain occult messages or obscure words. Roland Barthes called these graffiti-like signs "surplus of an action", and in Dillon's triptych we find this "surplus of the action" as sonic disruptions - a recorded material that is sometimes confusing or interrupting the musical action. In Oslo Triptych, the recorded material is mostly a "static noise" that superimposes itself on the music like a sort of graffiti.

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.'

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

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

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