

A concert with Cikada Feldman Trio:



CIKADA

Anne Karine Hauge - flute
Bjørn Rabben - percussion
Kenneth Karlsson - piano

Morton Feldman

Works

Crippled Symmetry (1983) 90'

Why Patterns? (1978) 35'

For Philip Guston (1984) 240'

Palais de Mari, piano solo (1986) 20'



Additional suggestion - of another composer

Klaus Lang: *ann says "why?"* (2009) 25'

Klaus Lang: *sais.* (2006) 55'

"My whole generation was hung up on the 20-25-minute piece. It was our clock. We all got to know it, and how to handle it. As soon as you leave the 20-25-minute piece behind, in a one-movement work, different problems arise. Up to one hour you think about the form, but after an hour and a half its scale. Form is easy - just the division of things into parts. But scale is another matter. You have to have control of the piece - it requires a heightened kind of concentration. Before, my pieces were like objects; now, they're like involving things."

Morton Feldman

Cikada

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



Morton Feldman was born in New York in 1926 and died there in 1987. Just like Cage, a close friend, he was an American composer - an American artist - an American in the true sense of the word.



He identified himself by differentiating his views on composition from those of his colleagues in Europe. He was proud to be an American because he was convinced that it enabled him the freedom, unparalleled in Europe, to work unfettered by tradition. And, he was an American also in what may have been a slight inferiority complex in the face of cultural traditions in Europe, something he proudly rejected and secretly admired.

Feldman had an intriguing reply up his sleeve when it came to answering the question why he composed in the first place:

"You know that marvellous remark of Disraeli's? Unfortunately, he was not a good writer, but if he was a great writer, it would have been a wonderful remark. They asked him why did he begin to write novels. He said because there was nothing to read. (laughs). I felt very much like that in terms of contemporary music. I was not really happy with it. It became like a Rohrschach test".

More than twenty years since his death, Morton Feldman's music is as alive as ever.

Kenneth Karlsson on Crippled Symmetry:

Feldman has been a great inspiration for improvisational music, especially with Crippled Symmetry which is considered a bible or textbook of improvisation. He juxtaposes various musical patterns, inspired by patterns in Persian rugs - a big passion of his.

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 smaller formations within the group: Cikada String Quartet, Piano Trio, RBK (viola, clarinet, piano) and Feldman 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

Contact: Cecilie L. M. Stensrud | cecilie@cikos.no | + 47 907 07 472

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

