



## A concert with Cikada:

CIKADA

### Gérard Pesson

#### Works:

*Cassation* (2003) 17'  
Clarinet, string trio and piano 17

*La vita è come l'albero di Natale* (1992) 2'  
Violin and piano

*Nebenstück* (1998) 9'  
Clarinet and string quartet

#### Or

*Mes béatitudes* (1995)  
Piano, violin, viola and cello

*Vexierbilder II* (2003)  
Piano

*Ne pas oublier coq rouge dans jour craquelé (moments Proust)*  
(2010) 13'  
Violin, cello and piano

#### Gérard Pesson on *Nebenstück*:

Filtering *Ballade* opus 10 n°4 by Johannes Brahms for  
clarinet and string quartet.

In transcribing a ballade by Brahms for two instruments, I  
have tried to fix objectively the strange contamination that  
exists between musical invention and memory. The works that  
haunt us often crop up when we think we have plucked an idea

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from nowhere, and as they spring back they colour our obsessions, for, in art, research is a concomitant of unceasing archaeology.

This ballade from opus 10 literally haunted me for years, with its strange form, the absence of any high notes, the beauty of the opening barcarolle movement and the central cantando, where the melody is drowned by a shimmering texture, interrupted by a sort of chorale. If it stayed with me for so long, it is because I never heard it other than in my memory, where it gradually rusted, like something fallen into the sea. Trying to transcribe it was like trying to fish it out again. Discovering it was suitable and indeed contained what my own musical work had added, going so far perhaps as to conceal the ballad, when in fact it took on a precise shape, like coral growing on any matter close to hand, exaggerating the form it encloses. My memory had always multiplied those few bars where Brahms makes a chord turn in on itself, and in order to remain faithful to this false impression, I wrote them out as such. For instrumental reasons, the Brahms ballade has been transposed up a semitone to C major, a decisive key.

***Ne pas oublier coq rouge dans jour craquelé (moments Proust)*** - do not forget the red cock in the cracked day - consists of several musical moments inspired by Marcel Proust's sketch books. The work is a tribute to Vinteuil, a fictional composer figuring in *À la recherche du temps perdu*, but also a meditation over other mysteries in Proust. The phrase, and the work's title, is some sort of memento that Proust wrote at the back of page 45 in volume 4 (1914-1917), and is linked both to a painting by Bruegel and the glowing septet of Vinteuil's last opus.



**Gérard Pesson** studied at the Sorbonne, where he obtained his doctorate with a thesis on *The Aesthetics of Aleatoric Music*. He also studied composition with Ivo Malec, orchestration with Marius Constant and analysis with Betsy Jolas at the Paris Conservatory. In 1986, he founded the contemporary music publication *Entretemps* and became a music producer at Radio France. Awarded the Toulouse Studium Prize in 1986, he also won the "Opéra autrement" competition in 1989 with *Beau soir*. From 1990 to 1992 he was resident at the Villa Médicis, home of

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the Académie de France in Rome, and in 1996, he was awarded the Prince Pierre de Monaco Prize. Pesson's works have been played by numerous ensembles and orchestras both in France and abroad.



**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.cikada.no)

Contact: Cecilie L. M. Stensrud | [cecilie@cikos.no](mailto:cecilie@cikos.no) | + 47 907 07 472

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

