



A concert with Cikada:

Towards the Island

CIKADA

Cikada String Quartet, "Island tour"

*And up and down the people go,
Gazing where the lilies blow
Round an island there below
The island of Shalott
- Alfred Tennyson*

Program:

J.S. Bach - from *Kunst der Fuge* 4'

Witold Lutoslawski - from *String Quartet* (1964) (excerpt) 3'

Georg Friedrich Haas - *String Quartet No 5* (2007) 22'

Eivind Buene - from *City Silence* (2005-2008) (excerpt) 2'

John Cage - from *String Quartet in Four Parts* (1950) (part 1&4) 8'

Krzysztof Penderecki - *String Quartet No 1* (1960) 8'

Elliott Carter - *Two Fragments* (1994) 4'

J.S. Bach - from *Kunst der Fuge* 4'

"The Island" is an iconic metaphor that has inspired and fascinated people throughout history, from the legend of Atlantis via the famous painting "Toteninsel" by Böcklin and Tennysons "The lady of Shalott" to Victoria Hislops bestselling novel "The Island" (2005). The words of John Donne (1572-1631) "No man is an island, entire of itself" has become an established proverb.

The island reaches outwards in the geography, stretches the gravity field of the mainland, and defies the laws of nature. But in this lies the condition for communication: the island can only be reached by travelling. And the people living there, cannot avoid meeting each other, and thus, they are forced to interact.

Referring to his music in the Frank Scheffer film "A labyrinth of Time", Elliott Carter says: "My own music is a picture of society as I hoped it would be, hope it will be. That is, there are a lot of

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individuals dealing with each other, sensitive to each other, cooperating and yet not losing their own individuality".

The string quartet is a perfect laboratory for studying how people relate to each other as individuals (or islands) and as a group. The predecessor can be said to be the four-part polyphony of the renaissance era, where the interaction of the soprano, alto, tenor and bass parts found an inexhaustible richness of expression.

We have been inspired by the subject of the individual versus the collective, and have created a program where we use the physical room to explore the boundaries of musical interaction. We present works by leading composers such as Haas, Lutoslawski, Abrahamsen and Cage, framed by excerpts from Bachs "Die Kunst der Fuge".

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



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