



CIKADA 30

1989–2019

FOUR BY FOUR. DISCOVERING YOUNG COMPOSERS OF EUROPE

Forstanderskapssalen, Sentralen, Øvre Slottsgate 3
28. april, kl. 15.00 – 20.30

15:00: Konsert i Tallinn – **Ensemble U:** (via stream)

15:45: Pause – kaffe/te

16:15: Konsert i Oslo – **Cikada**

17:00: Pause – croissant/frukt/kaffe/te


17:30: Konsert i Milano – **Divertimento Ensemble** (via stream)

18:15: Pause – tapasbuffet

19:00: Paneldebatt

19:30: Konsert i Sevilla – **Taller Sonoro** (via stream)

Konserten er en del av Cikadas 30 års feiring i 2019 –
støttet av CREO Vederlagsfond og

 ernst von siemens
musikstiftung

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Creative Europe Programme
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Fjern- og nærsynskonsert

Velkommen til dagens konsertmaraton, med splitter ny musikk spilt av ditt favorittband, komponert av unge Europeiske komponister, matservering, og til sist muligheten til å stemme frem det verket du likte best.

Cikada har slått seg sammen med Divertimento Ensemble (Milano), Ensemble U: (Tallin) og Ensemble Taller Sonoro (Sevilla) om samarbeidsprosjektet DYCE – Discovering Young Composers of Europe, støttet gjennom delprogrammet for kultur i Kreativt Europa. Etter en call-for-scores fremfører ensemblene tre vinnerverk hver. Ensemblenes konserter vil bli livestreamet i alle fire byer, slik at publikum til sammen får høre 12 forskjellige verk på samme dag!

Astrid Kvalbein og Henrik Hellstenius loser oss gjennom dagens konserter og bidrar med faglig input, nyttig informasjon og ren underholdning.

Cikada består av:

Anne Karine Hauge – fløyte
Rolf Borch – klarinett
Bjørn Rabben – slagverk
Sanae Yoshida – piano
Odd Hannisdal – fiolin
Erlend Habbestad – cello
Christian Eggen – dirigent

Konsert i Tallinn – Ensemble U: – kl. 15.00

Piotr Peszat, *Real Life Proof*

Pawel Siek, *Lignes d'hauntologie / 1949?*

Juhani Vesikkala, *Chosen families*

Konsert i Oslo – Cikada – kl. 16.15

Patrick Friel, *Waters, Spires, Skies*

Pablo Galaz, *Fundamental Particles*

Andreas Tsiartas, *PNOÉ*

Konsert i Milano – Divertimento Ensemble – kl. 17.30

Hunjoo Jung, *Gestalt I*

Raphaël Languillat, *crucifixion (perugino)*

Yiqing Zhu, *Gigue*

Konsert i Sevilla – Taller Sonoro – kl. 19.30

Adrien Trybucki, *Infinite Extension*

Daniel Ortega Gonzalez, *De la unidad y la fragmentación*

João Ceitil, *ChacoN*

Patrick Friel – Waters, Spires, Skies programme note

Waters, Spires, Skies explores the relationship between landscapes and rituals. I took inspiration from various sources to compose a work in four movements, from imagery in the Book of Job, to locations in *Swann's Way*, the first volume in Marcel Proust's *In search of lost time*, and landscape paintings by Pieter Bruegel the Elder.

The introductory first movement, *Thunder Fanfare*, is ceremonial music in response to God's first words to Job: "Where were you when I laid the foundation of the earth?" This prepares the way for *...towards the spire...*, a movement which cross-cuts two contrasting musical ideas. These ideas are fully revealed in the last two movements. *Canticle* is inspired by gagaku music from Japan, while *No Plough Stops* is a character drama inspired by the Flemish proverb at the heart of Bruegel's *Landscape with the Fall of Icarus*: "no plough stops because a man dies".

No Plough Stops was performed for the first time as a single-movement work in February 2018 at Neubad, Lucerne by David Alberman (violin), Asia Ahmetjanova (piano) and students from Hochschule Luzern, and has been awarded prizes by ISCM Chengdu and Sichuan Conservatory of Music. However, *Waters, Spires, Skies* has never before been performed as a whole. Therefore I am thrilled that the Cikada Ensemble will give the world premiere performance in tonight's concert.

Pablo Galaz

About Fundamental Particles

I would like to suggest that *Fundamental Particles* is about interactions, correlations, transformations, combinatory, temporal scaling and a constant rearrangement of elements. I am interested in the ambiguity and strangeness of musical associations. In how, for instance, an easily identifiable musical idea can be distorted by means of simple operations and then be perceived as something different.

The material in this piece was composed in a quite fragmentary manner and then grouped in different 'categories' of behaviours, degrees of similarity and closeness. In that sense, *Fundamental Particles*, I think, is also about assemblage, putting things together and building a large form from very small units in a montage-like way.

Fundamental Particles represents a particular moment of my compositional practice, which was characterised by a ludic and (to some extent) rigorous approach to the musical material. I like to think (and this is probably applicable to most of my work) that behind the apparent

logic of the musical construction and formal elaboration appears sometimes, surreptitiously, the shadow of a deeper event that is taking place, which represents the truly essence of the piece and whose mechanisms — which are perhaps only possible to grasp through the musical experience of listening — are not evident at the surface.

Fundamental Particles was originally written for the ensemble *Proton Bern*, in the framework of *protonwerk no. 4*.

Andreas Tsiartas **Pnoé for ensemble (2018)**

Dedicated to Ensemble Modern

In the Greek language, Pnoé (πνοή) stands for 'breath'. Reflecting further on the semantics of the word, the phoneme πν- (πν-), in particular, is directly associated to a linguistic set connoting the notion of Spirit (*pneuma*, Gr. πνεύμα). This, in turn, is a synonym of the word Psyche (or Soul), the etymology of which is interpreted as 'breathing in life': the act of inhaling and exhaling, thus to imbrue an entity with life. Interestingly, the word Psyche in ancient Greek was also symbolically applied as an alternative to the word 'butterfly', metaphorically indicating the process of transformation from life to death and vice versa.

The work Pnoé is woven upon two time-layers both based on the golden ratio, slightly divergent from each other. These two layers ignite an imperceptible spiral discourse within the whole structure of the piece and strive throughout to their alignment, which happens in one single moment in the work. On a microcosmic level, the structure of the piece is a four-dimensional 'dive-in' journey into a single breath, which occurs non-linearly through a process of retrieving remembrances.