

CECILIE ORE

LAWO
CLASSICS

H₂O TRILOGY

**ENGEGÅRD
QUARTET**

NyNORSK

MESSING

KVINTETT

PROGRAMME NOTES

THE H₂O TRILOGY

The H₂O-trilogy is a major landscaped work for string quartet in three parts. The music portrays the H₂O molecule in its three forms of existence: water (moving from streams, rivers, rapids through ponds and lakes into waterfalls, fjords and the open sea), ice (slowly grinding glaciers) and water vapor (enveloping nature in fog, haze and mist).

Part I: *WaterWorks* is a tribute to Hardanger and the West Coast of Norway with its waterfalls, narrow fjords and dramatic nature. The music is inspired by how water travels through the landscape, starting as tiny trickles far up in the mountains soon to become small creeks which gather into rivers and powerful waterfalls passing through mountain lakes, gathering strength before chuting into the deep fjords and finally spreading out into the ocean where it evaporates and returns to the mountains falling again as rain... and the cycle restarts...

Part II: *Glacier Song* is composed as a tribute to the Jostedal Glacier in Western Norway. Its slowly moving masses of ice and its cold, crystalline crispness have been my main inspiration.—During 'the little ice age' in Europe (1550—1850) the climate was so harsh that waterways froze every year and glaciers grew and expanded. This is echoed in Cold Song from the opera King Arthur by P/D where Cupid awakens the spirit of winter: 'The Cold Genius'. Fragments from the Cold Song appear in Glacier Song as flashbacks from this colder period and serve as a reminder of how the climate has been and always will be changing.

Part III: *Morning Mist* is composed as a tribute to the long and extensive coastline of Norway. The music is inspired by the sheets of mist which often unexpectedly roll in from the ocean, muffling and muting all sounds, bewildering and blurring spatial orientation. Gently the mist settles as low-lying clouds clinging to the surface of the earth while lamenting foghorns wail and weep in the distance. But little by little beams of sunlight imperceptibly force their way through the mist which slowly dissolves and dissipates into thin air.

Cecilie Ore

WaterWorks was commissioned by Hardanger Musikkfest with support from Norsk Kulturråd.

WaterWorks was first performed by the Engegård Quartet at Hardanger Musikkfest 2018.

Glacier Song was first performed by Engegård Quartet with support from Det Norske Komponistfond.

Morning Mist was first performed by Engegård Quartet with support from Fond for Lyd og Bilde.

PROGRAMME NOTES

HOTOTOGISU (A CUCKOO CRIES)

In Japan Zen monks and haiku poets have a long tradition in presenting a poem on the verge of death. **HOTOTOGISU** (a cuckoo cries) is inspired by a last word from this tradition. The poem is written by Chosui. He died in the year 1769.

Text

Koki usuki
kumo o machiete
hototogisu

I wait, white clouds
and dark clouds passing—
a cuckoo cries.

(Chosui, d. 1769)

The text is translated from Japanese by Furuta Chokin.
It is only used as a source of inspiration.

HOTOTOGISU—a cuckoo cries was commissioned by Tonehimmel Festival in Volda with support from Det Norske Komponistfond and first-performed by NyNorsk Messingkvintett.



Cecilie Ore

Cecilie Ore (1954) studied piano at the Norwegian Academy of Music and in Paris (1974–81). After these studies she subsequently turned to studying composition at the Institute of Sonology in Utrecht and with Ton de Leeuw at the Sweelinck Conservatory in Amsterdam (1981–86).

Calliope for female voice (1984), *Helices for wind quintet* (1985), *Porphyre for orchestra* (1986) and *Etapper electro-acoustic music* (1988) are all works from her early years as a composer. During this period Ore won international recognition for several of her electro-acoustic works. She was awarded first and second prize at the International Rostrum for Electro-Acoustic Music in 1988 for *Etapper*. The same year she also received the Norwegian Society of Composers' "Composition of the Year" award for her orchestra piece *Porphyre*, as well as the Norwegian State Guarantee Income for Artists.

Towards the end of the 80's Ore became increasingly involved with investigating the concept of time in music; an involvement that resulted in the tetralogy *Codex Temporis*. *Codex Temporis* contains the following four titles: *Praesens Subitus* (for string quartet, 1989), *Futurum Exactum* (for string ensemble, 1992), *Erat Erit Est* (for sinfonietta, 1991) and *Lex Temporis* (for string quartet, 1992). These ideas were further developed in the orchestra piece *Nunc et Nunc* commissioned by the BBC Symphony Orchestra in 1994.

The tetralogy *Tempura Mutantur* is also a continuation of ideas from *Codex Temporis*. The titles are: *Ictus* (for 6 percussion players, 1997), *Semper Semper* (for saxophone quartet, 1998), *Non Nunquam* (for string trio, 1999) and *Nunquam Non* (for ensemble, 1999). She ends this instrumental period with a trilogy inspired by cloud formations: *Cirrus* (for string quartet, 2002), *Cirrocumulus* (for wind trio, 2002) and

Cirrostratus (for sinfonietta, 2004). As in *Codex Temporis* the point of departure is a string quartet triggering the formal idea for the succeeding pieces.

After the year 2000, Ore starts working with vocal music again. The music-dramatic work: *A—a shadow opera* was premiered at the Ultima Festival 2001. In 2003 she composed *Schwirren* for the vocal ensemble Nordic Voices. And in 2005 she realized the sound-installation, *Lux Illuxit*, involving vocal material from The National Archives of Norway.

Cecilie Ore was awarded the Arne Nordheim Composers Prize for 2004.

Since year 2000 she has worked on text-based projects with an increasingly critical view on society. The themes range from death penalty to freedom of speech. In 2008 her chamber opera on death penalty, *Dead Beat Escapement*, was commissioned by and first-performed at the Norwegian National Opera in Oslo. In 2013 she wrote *Come to the Edge!*,

a choir piece about freedom of speech. It was commissioned by BBC Radio 3 and Huddersfield Contemporary Music Festival for the BBC Singers.

The same year a new video version of *A.—a shadow opera* was premiered at the same festival. Two new vocal pieces were premiered at Oslo Grieg Festival in 2014: *Toil & Trouble*, composed for Nordic Voices and *Who do you think you are?* written for Eir Inderhaug. The latter is a political stand-up romance for solo female voice. Her opera *Adam & Eve—a Divine Comedy* was premiered during the International Festival in Bergen, 2015.

Cecilie Ore was awarded the Lindeman Prize in 2015.

In the *Vatican-trilogy* with the titles: *Dead Pope on Trial!*, *The Pregnant Pope!* and *The Fig Leaf Campaign!* (2016–18), she composes three vocal pieces based on bizarre stories from the history of the Vatican.

Succeeding this long period dominated by vocal music, Ore enters a new phase with focus on instrumental music. She composes the H₂O-trilogy for string quartet (2018–20) with the subtitles: *WaterWorks*, *Glacier Song* and *Morning Mist*. The piece is premiered by the Engegård Quartet.

Cecilie Ore was awarded the Edvard Prize for *WaterWorks* in 2019.

She was awarded the Norwegian Publisher Award for the H₂O-trilogy in 2023.

In the works *Katsu!* (for voice and alto saxophone, 2021), *Hototogisu!—a cuckoo cries* (for brass quintet, 2022) and *Lex Naturae* (for percussion trio 2023), the instrumental music is combined with vocal and text-based ideas.

Ore worked as a guest professor at The Norwegian Academy of Music in Oslo from 2020-21. She continued teaching at the same place from 2021–23.

www.cecilieore.no



Engegård Quartet

Formed under the midnight sun in Lofoten in 2005, the Engegård Quartet has rapidly become one of Norway's most sought after ensembles. Their bold, fresh interpretations of the classical repertoire combined with a deep attachment to their Scandinavian roots has attracted international acclaim, and inspired some innovative partnerships and programming.

The quartet's debut CD was praised as 'breathtaking' in *The Strad*, while their second release won *Pizzicato* magazine's 'Supersonic Award'. Their CD of works by Grieg, Sibelius, and Olav Anton Thommessen was praised by Tully Potter in *Music Web International* as 'what Grieglovers have been waiting for'.

The Engegård Quartet has a busy concert schedule throughout Scandinavia and further afield. They have performed in some of Europe's finest venues including the Mozarteum in Salzburg

and Prague's Rudolfinum, as well as several tours to South America. The Engegård Quartet have been delighted to appear in international festivals such as Delft Chamber Music Festival, SoNoRo Festival in Bucharest, and Heidelberg's Streichquartettfest.

Deeply committed to today's composers and to keeping the string quartet repertoire alive and developing, the Engegård Quartet has commissioned several works throughout their career. They have focused first and foremost on Norwegian composers including Maja Solveig Kjelstrup Ratkje, Olav Anton Thommessen, Therese Birkelund Ulvo and Cecilie Ore. International commissions have included Olli Mustonen, Philip Dutton and Julian Anderson.

The Engegård Quartet's acclaimed collaborations with the jazz violinist Ola Kvernberg and hardanger fiddler Nils Økland and have lead to commissions including the Telemark Quintet from Nils Anders Mortensen, and *Hypnagogia* and

The Flight from Ola Kvernberg. Several of these commissions have been recorded by the Engegård Quartet.

On the classical front, the Engegård Quartet has had the honour to work with (among others) Sir András Schiff, Leif Ove Andsnes, Christian Ihle Hadland, Paul Lewis, Dènes Várion, Nabuko Imai, Kim Kashkashian and Emma Johnson MBE.

The Engegård Quartet's concert and recording programmes reflect their passion for the core quartet repertoire and their desire to discover and share new musical worlds. They have recorded the complete string quartets by Robert Schumann, Catharinus Elling and Johan Kvandal, and are recording the complete string quartets by Wolfgang Amadeus Mozart. You will find the Engegård Quartet's recordings on 2L, BIS, Simax and LAWO CLASSICS.

From psalms to polkas, Norway's folk music tradition has been part of the Engegård Quartet's repertoire from the

start. They have recently released several folk music videos, many in their own arrangements for string quartet.

Members of the quartet are deeply involved in bringing superb chamber music to Norway—Arvid Engegård as Co-Founder and Artistic Director of the Lofoten International Chamber Music Festival, and several quartet members are deeply involved in the Oslo Quartet Series. The Engegård Quartet's own '1-2-3 Festival' focuses on one composer over a long weekend, and has proved immensely popular ever since its inaugural year of 2016. Every November, in "Nynorskens hus", right in the center of Oslo, this classical minifestival provides a feast of chamber music, song, piano works, and lectures. Read more on 123festival.no.

Arvid Engegård plays a Jean Baptiste Vuillaume violin (1858), on loan from Dextra. Laura Custodio Sabas plays a Jean Baptiste Vuillaume violin (1857). Juliet Jopling plays a Giuseppe

Guadagnini viola (1770) and Jan Clemens Carlsen plays a Giacomo Zanoli cello (1737) on loan from Dextra.

The Engegård Quartet is supported by the Norwegian Arts Council.

www.engegardquartet.com



NyNorsk Messingkvintett (Brass Quintet)

By combining contemporary music with performing arts and literature, the NyNorsk Messingkvintett has created a repertoire with a thoroughly unique expression. In collaboration with writers such as Kjartan Fløgstad, Knut Nærum, and Ole Paus, the performing arts group Fakta Morgana, as well as artists such as Tora Augestad, Trygve Seim, Per Arne Glorvigen, Frank Havrøy, and Silje Aker Johnsen, the ensemble has developed unique concert experiences and performances.

The quintet has made a name for itself with its 49 premieres since 2016 and was awarded the title Performer of the Year 2021 by the Norwegian Composers' Association for its contribution to Norwegian contemporary music. The NyNorsk Messingkvintett has performed at festivals such as Ultima, Only Connect, Oslo Chamber Music Festival, Nordland Musikkfestuke,

the Northern Lights Festival and the Norwegian Organ Festival. They have also held masterclasses at higher music education institutions in Norway and the Baltic countries and organized workshops with young composers.

The ensemble has released three critically acclaimed albums on LAWO Classics: *Hornflowers* featuring music by Nils Henrik Asheim (2021), *Megalithes* (2023), with music by Gerard Grisey and Anders Tveit and *multiMORF* (2024) with music by Knut Vaage.

MUSICIANS AND CREDITS

Musicians

Engegård Quartet

Arvid Engegård, violin
Laura Custodio Sabas, violin
Juliet Jopling, viola
Jan Clemens Carlsen, cello

NyNorsk Messingkvintett (Brass Quintet)

Erlend Aagaard-Nilsen, trumpet
Jørgen Arnesen, trumpet
Marie Solum Gran, french horn
Ingebjørg Bruket, trombone
Berger Iver Færder, tuba

Recorded in Sofienberg Church,
14.—18. August 2023
Producer: Vegard Landaas
Balance engineer: Thomas Wolden
Editing: Vegard Landaas
Mastering: Thomas Wolden
Booklet notes: Cecilie Ore
Booklet editor: Torgeir M. Landaas
Cover design: Anette L'orange
/ Blunderbuss
Artist photo (Ore): Ketil Born
Artist photo (Engegård Quartet):
Per H. Kirkesæther
Artist photo (NyNorsk Messingkvintett):
Terje Aalrust.

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CECILIE ORE (1954)

THE H₂O—TRILOGY

PART I WATERWORKS 18:49

PART II GLACIER SONG 12:23

PART III MORNING MIST 09:43

HOTOTOGISU

A CUCKOO CRIES 10:46