

Concert 6

Saturday, 24 October 2015, at 8.00 pm
Preconcert Talk: Matej Bonin, at 7.00 pm
Slovenian Philharmonic, Marjan Kozina Hall

Tutuguri



Bruno Mantovani (b. 1974)

Un souffle (2005)

for flute and four percussionists

Aleš Kacjan – flute

Slovenian Percussion Project – SToP

Barbara Kresnik

Davor Plamberger

Matevž Bajde

Franci Krevh

Metod Tomac – conductor

Matej Bonin (b. 1986)

Trash Me Out (2015)

for percussionist duo

World premiere

Drumartica

Simon Klavžar

Jože Bogolin

Helmut Lachenmann (b. 1935)

Intérieur I (1966)

for solo percussionist

Simon Klavžar – percussion

intermission

Wolfgang Rihm (b. 1952)

Tutuguri VI (Kreuze) (1981)

Music for six percussionists based on
poetry by Antonin Artaud

Slovenian Percussion Project – SToP

Barbara Kresnik

Matevž Bajde

Tomaž Lojen

Davor Plamberger

Dejan Tamše

Franci Krevh

Bruno Mantovani (b. 1974)

Un souffle (2005)

for flute and four percussionists

Un souffle (Breath) was created with the support of SACEM (the French association of authors, composers and music editors) on the centenary of the birth of André Jolivet. It is an homage to Jolivet's *Suite en concert*, mirroring the work's instrumentation (flute and four percussions).

As well as being an homage in terms of instrumentation, *Un souffle* is also a musical tribute, as it is reminiscent of the notion of ritual that was so dear to Jolivet. In the first section, we find a teasing periodicity resulting from the different instruments overlapping like roofing tiles, which is the basis of the musical discourse. Its circular aspect is gradually undermined by the flute withdrawing from the logic of the narrative and introducing new figures, at first pointillist and then more and more complex. The gradual emergence of these figures allows the music to absorb the new energy of a robust pulse, which generates an imbalance as it leads to a process of displacement of the different layers. The composition concludes in restless contemplation, in an uncertain stasis that is disturbed by brief elements reminiscent of sound shapes that are typical of electroacoustic music.

Bruno Mantovani

Matej Bonin (b. 1986)

Trash Me Out (2015)

for percussionist duo

World premiere

The point of departure for creating this piece was improvisation, a compositional tool that enables me to research and understand gesture as physical motion in the production of sound, as well as to understand the level of perception, that is, my own understanding of gestures in the form of sound itself.

Thus percussionists Jože Bogolin and Simon Klavžar were included in the compositional process from the start, and it was through their collaboration in guided improvisations that I was able to test the characteristic situations of their mutual interactions, and to define the individual gestures and their qualities. For the sonic basis, I chose a set of percussion instruments of various materials, arranged around the two performers in a mirror relationship, with the large bass drum and tam-tam placed in the middle, so the players can "share" them.

The basic idea of the work is the cooperation and interdependence between the percussionists in creating the musical "flux". I focus on three basic principles of playing – simultaneous, complementary and alternating – with a strong emphasis on creating different timbres enabled by the selected percussion "setup".

Matej Bonin

Helmut Lachenmann (b. 1935)

Intérieur I (1966)

for solo percussionist

Much like in *Toccatina* and *Guero*, Lachenmann's individual musical and aesthetic approach is manifested in *Intérieur I* for solo percussionist. Again in this piece, Lachenmann adheres to the concept of *musique concrète instrumentale*, although not entirely consistently. In the musical notation, the composer determines with extraordinary accuracy the numerous conventional and unconventional sounds of the very extensive collection of percussion instruments necessary for the execution of the piece. Although Lachenmann does not refer to *Intérieur I* as a (sonic) study, this work is related to *Toccatina* and *Guero* in its discovering of new and unusual sounds. It differs primarily in that the composer builds the piece with sounds placed in multiple layers one on top of another, enriching and uniting their harmonics.

Lachenmann takes his time in revealing the specific sound colours, enjoying considerable temporal freedom. It is the development of sound that takes priority in the performance. Therefore, the notation does not specify the precise rhythm and tempo; the performer is given the freedom to determine the appropriate time parameters him/herself, as well as the rhythmic structure of the piece with regard to the sonic development.

Wolfgang Rihm (b. 1952)

Tutuguri VI (Kreuze) (1981)

Music for six percussionists based on poetry by Antonin Artaud

Tutuguri or *The Ritual of the Black Sun* is a poem by Antonin Artaud (1896–1948) written as a result of his shaman experience, the peyote ritual. The peyote is a hallucinogenic cactus related to mescaline. The protuberances of this small North American cactus are still used by certain Indian tribes in various rituals.

The text and the experience from which it is derived inspired Wolfgang Rihm to write a lengthy “Dance Song”: an almost two-hour composition for large orchestra, choir recorded on magnetic tape and reciter (babbling Artaud's text). The work is divided into six parts and is dominated by percussion that is turbulent to the point of obsession; it can be performed as a whole or in parts. *Tutuguri VI (Kreuze)* concludes the poem with an extremely aggressive and wild single note bordering on insanity. The subtitle in parentheses – *Kreuze (Crosses)* – refers to the opening verses of the last stanza of the poem:

And yet, this is what the highest note of the ritual is

“ABOLITION OF T H E CROSS”

The music for six percussionists arranged in space, who play mainly on membranes and hand-held percussion (i.e., without a definite pitch), is developed through massive sonic blocks and dry, demented repetitions. The music is primordial, shocking and hypnotic, an experience that goes beyond the musical.

Jérémie Szpirglas