

Directions 6

6 degrees of freedom

Program

Avez-vous du feu ?

Emmanuel Séjourné (1999)

Malandragem

Mark Duggan (2012), arr. Sixtrum (2023)

Onze / Eleven

Marco Antônio Guimarães (1996)

水 – Shui

Juri Seo (2017), arr. Sixtrum (2023)

Omphalo Centric Lecture

Nigel Westlake (1984; version pour deux marimbas, 2007)

Abide with me

William Henry Monk (1861)
arr. Sixtrum (2023)

Mad Rush

Philip Glass (1979), arr. Philip Hornsey (2023)

Drumming, part. 1

Steve Reich (1970-71)

Mkwajungwoma

Traditionnel Wagogo Gogo (Tanzanie), arr. F. Marandola (2013)

Vibraphonissimo

Astor Piazzolla (1986), arr. João Catalão (2023)

6 musiciens

6 créateurs

6 degrees of freedom

Presentation

Directions 6 was conceived as the ideal introduction to the percussion music repertoire. It refers to the six directions that bodies can take in space (rotation, translation). In this show, it is Sixtrum, the identity of our ensemble, this bond made up of diversity, different tastes and stories, that constitutes a melting pot for the creativity and freedom of each of the musicians.

Directions 6 is a program with a very varied repertoire, ranging from performances of original works to Sixtrum's own creations, not to mention arrangements of traditional music and detours into the geographical origins of the percussionists. A kaleidoscope of diverse musical influences, this program is aimed at connoisseurs as well as those who are curious to discover another side of percussion, at the crossroads of new music, theater, and popular music.

Musicians

João Catalão
Philip Hornsey
Fabrice Marandola
Kristie Ibrahim

Guest musicians :
Alexandre Lavoie
Gina Ryan

Director G. Barette
Lighting design Ève Pilon-Senterre

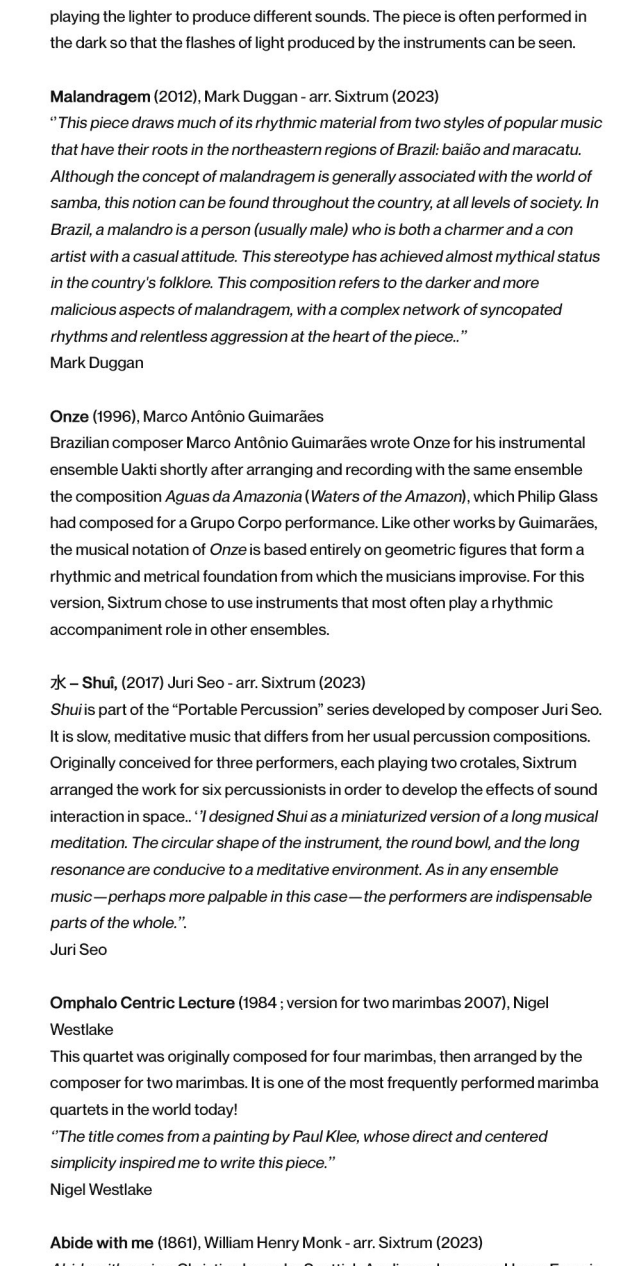


photo Lauren Mountain

Repertoire

Avez-vous du feu ? (1999), Emmanuel Séjourné

This original piece entitled “Avez-vous du feu?” (*Do you have a light?*) was written for eight lighters and four performers. The score describes all the techniques for playing the lighter to produce different sounds. The piece is often performed in the dark so that the flashes of light produced by the instruments can be seen.

Malandragem (2012), Mark Duggan - arr. Sixtrum (2023)

“*This piece draws much of its rhythmic material from two styles of popular music that have their roots in the northeastern regions of Brazil: baião and maracatu. Although the concept of malandragem is generally associated with the world of samba, this notion can be found throughout the country, at all levels of society. In Brazil, a malandro is a person (usually male) who is both a charmer and a con artist with a casual attitude. This stereotype has achieved almost mythical status in the country's folklore. This composition refers to the darker and more malicious aspects of malandragem, with a complex network of syncopated rhythms and relentless aggression at the heart of the piece.*”

Mark Duggan

Onze (1996), Marco Antônio Guimarães

Brazilian composer Marco Antônio Guimarães wrote *Onze* for his instrumental ensemble Uakti shortly after arranging and recording with the same ensemble the composition *Agua da Amazonia (Waters of the Amazon)*, which Philip Glass had composed for a Grupo Corpo performance. Like other works by Guimarães, the musical notation of *Onze* is based entirely on geometric figures that form a rhythmic and metrical foundation from which the musicians improvise. For this version, Sixtrum chose to use instruments that most often play a rhythmic accompaniment role in other ensembles.

水 – Shui, (2017) Juri Seo - arr. Sixtrum (2023)

Shui is part of the “Portable Percussion” series developed by composer Juri Seo. It is slow, meditative music that differs from her usual percussion compositions. Originally conceived for three performers, each playing two crotales, Sixtrum arranged the work for six percussionists in order to develop the effects of sound interaction in space.. “*I designed Shui as a miniaturized version of a long musical meditation. The circular shape of the instrument, the round bowl, and the long resonance are conducive to a meditative environment. As in any ensemble music—perhaps more palpable in this case—the performers are indispensable parts of the whole.*”

Juri Seo

Omphalo Centric Lecture (1984; version for two marimbas 2007), Nigel Westlake

This quartet was originally composed for four marimbas, then arranged by the composer for two marimbas. It is one of the most frequently performed marimba quartets in the world today!

“*The title comes from a painting by Paul Klee, whose direct and centered simplicity inspired me to write this piece.*”

Nigel Westlake

Abide with me (1861), William Henry Monk - arr. Sixtrum (2023)

Abide with me is a Christian hymn by Scottish Anglican clergyman Henry Francis Lyte. The melody is intended as a prayer calling on God to remain with the speaker throughout his life and in death. *Abide with Me* was written by Lyte in 1847 while he was dying of tuberculosis. It is often sung to the tune *Eventide*, composed by English organist and music publisher William Henry Monk, who wrote many popular tunes and hymns.

Mad Rush (1979), Philip Glass - arr. Philip Hornsey (2023)

The work was composed in 1979 and was performed on the organ by Philip Glass during the Dalai Lama's entrance into St. John the Divine Cathedral in New York in 1981, on the occasion of the Dalai Lama's first speech in that city. American choreographer Lucinda Childs later used it to accompany her ballet *Mad Rush*, which gave it its final title. The classic recording of the work became the one played in 1989 by Philip Glass on piano for his album *Solo Piano*. The composer performed this version in 2015 in Montreal at the Maison Symphonique, and Sixtrum presents here a version adapted for percussion keyboards with the addition of a steel drum.

Drumming, part. 1 (1970-71), Steve Reich

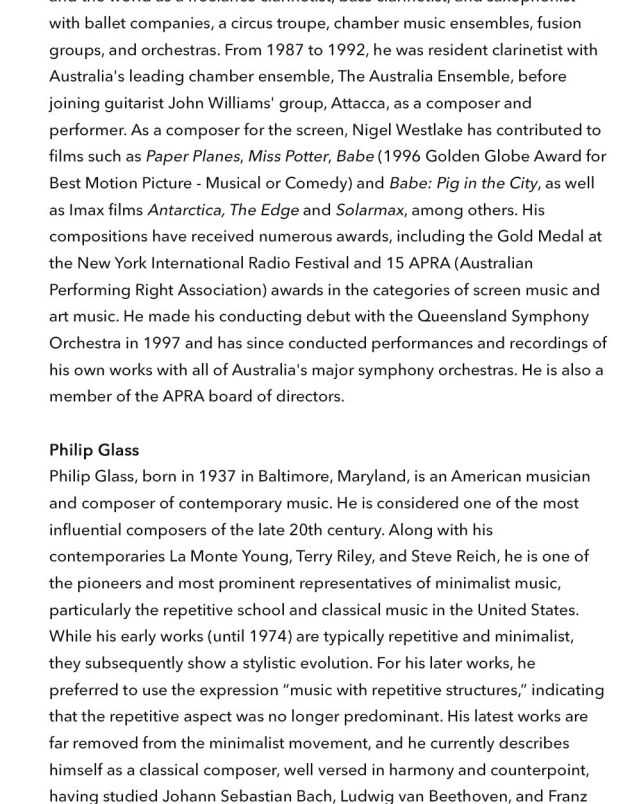
A landmark work of the American minimalist movement composed in 1970-71, *Drumming* represents the ultimate refinement of the phase-shifting technique Reich began in some of his earlier works, including *It's Gonna Rain* and *Come Out* for tape, and *Piano Phase* for two pianos. Phase shifting is a process whereby an instrumentalist playing a rhythmic pattern gradually accelerates in relation to another (or others) playing the same pattern, until they are shifted by one note value in relation to the others, thus generating a new pattern resulting from this shift. Sixtrum performs the beginning of *Drumming*, which is played on two sets of four identically tuned bongos.

Mkwajungwoma, trad. Wagogo Gogo (Tanzanie) - arr. Fabrice Marandola

Mkwajungwoma is the name of a piece performed by the Wagogo Gogo children of Tanzania on xylophones, which they play with virtuosity. Spanish ethnomusicologist and composer Polo Vallejo spent many years studying the music of the Wagogo Gogo, renowned among other things for their magnificent vocal polyphonies. He has also published a book dedicated to the rich musical universe of the Wagogo children, which includes numerous transcriptions, including those that served as the basis for the arrangement played by Sixtrum.

Vibraphonissimo (1986), Astor Piazzolla - arr. João Catalão (2023)

Astor Piazzolla, the undisputed leader of the nuevo tango movement, collaborated with jazz vibraphonist Gary Burton on a recording made at the Montreux Festival in 1986, *The New Tango*. *Vibraphonissimo* was written especially for Burton and remains a benchmark in the percussion repertoire for tango music. Sixtrum offers an arrangement in which the vibraphone naturally plays a central role, accompanied by marimba players who furtively transform themselves into dancers under the effect of the relentless rhythm of nuevo tango.



Composers

Emmanuel Séjourné

Emmanuel Séjourné is an internationally renowned musician who pursues a triple career as a composer, percussionist, and teacher. His career spans from classical music to improvised music. He has received the award for best theater music at the Avignon Festival, the Prix de l'Académie du Disque Français, and the Prix du Répertoire, awarded by the Éditeurs de Musique Français, for his composition “Khamzin.” Percussionist Aurélien Gignoux won the Victoires de la Musique 2021 award for his performance of *Attraction* by E. Séjourné.

Mark Duggan

Canadian percussionist Mark Duggan is a versatile performer and composer active in multiple musical genres. He has performed with the Philip Glass Ensemble, the Ensemble Intercontemporain de Paris under the direction of Pierre Boulez, and the percussion group Nexus. He is also a regular performer with the Toronto Symphony, the National Ballet of Canada Orchestra, and the Esprit Orchestra. Duggan is also a founding member of the Evergreen Club Contemporary Gamelan (since 1983), an ensemble that has performed on numerous stages throughout Europe, Asia, and the United States. He has also composed music for Nexus, the percussion group TorQ, the duo Taktus, the Esprit Orchestra, the Evergreen Club Contemporary Gamelan ensemble, the Madawaska string quartet, and choreographers such as Susan Lee and Maxine Heppner. He has recorded six CDs, all of which have been nominated twice for Juno and East Coast Music Awards. Duggan holds a master's degree in percussion from the California Institute of the Arts and a DMA in performance from the University of Toronto.

Marco Antônio Guimarães

Marco Antônio Guimarães, a student at the Federal University of Bahia in the 1960s, was strongly influenced by Walter Smetak, a Swiss musician who used natural materials to build his instruments. Guimarães was also influenced by the work of the Bahia composers' group led by Ernst Widmer. After completing his studies, Guimarães worked as a cellist in symphony orchestras for 15 years while building his own musical instruments from non-traditional materials. In 1978, he invited musicians from the Minas Gerais Symphony Orchestra to meetings in Belo Horizonte, during which they developed techniques for playing the instruments created by Guimarães. This is how the group Uakti was born, giving its first public performance in 1980. Marco Antônio Guimarães has also worked extensively as an arranger, as he knows better than anyone the performance possibilities of the instruments he has created. He draws inspiration from elements of Brazilian popular music and classical music for his adaptations. In 1994, he arranged and recorded with Uakti the composition *Agua da Amazonia (Waters of the Amazon)*, which Philip Glass had composed for the Grupo Corpo's show *Sete ou oito peças para um balé (Seven or Eight Pieces for a Ballet)*. This was the first time Philip Glass had entrusted anyone else with the task of arranging one of his compositions.

Juri Seo

Juri Seo is a Korean-American composer and pianist. She blends many fascinating aspects of 20th-century music—particularly its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its rapidly changing tempos and dynamics, her music explores seriousness and humor, lyricism and violence, tranquility and obsession. She hopes to create music that loves, that brings positive change to the world—however small—through the people who are willing to listen to it. Among the honors she has received for her compositions are a Guggenheim Fellowship and a Koussevitzky Commission from the Library of Congress. She has received commissions from the Fromm Foundation, the Barlow Endowment, the Goethe Institut, and Tanglewood. She holds a Doctor of Music degree from the University of Illinois at Urbana-Champaign and is currently Associate Professor of Music at Princeton University.

Nigel Westlake

The career of Australian composer and conductor Nigel Westlake spans more than forty years. From the age of 17, he traveled throughout Australia and the world as a freelance clarinetist, bass clarinetist, and saxophonist with ballet companies, a circus troupe, chamber music ensembles, fusion groups, and orchestras. From 1987 to 1992, he was resident clarinetist with Australia's leading chamber ensemble, The Australia Ensemble, before joining guitarist John Williams' group, Attacca, as a composer and performer. As a composer for the screen, Nigel Westlake has contributed to films such as *Paper Planes*, *Miss Potter*, *Babe* (1996 Golden Globe Award for Best Motion Picture - Musical or Comedy) and *Babe: Pig in the City*, as well as Imax films *Antarctica*, *The Edge* and *Solarmax*, among others. His compositions have received numerous awards, including the Gold Medal at the New York International Radio Festival and 15 APRA (Australian Performing Right Association) awards in the categories of screen music and art music. He made his conducting debut with the Queensland Symphony Orchestra in 1997 and has since conducted performances and recordings of his own works with all of Australia's major symphony orchestras. He is also a member of the APRA board of directors.

Philip Glass

Philip Glass, born in 1937 in Baltimore, Maryland, is an American musician and composer of contemporary music. He is considered one of the most influential composers of the late 20th century. Along with his contemporaries La Monte Young, Terry Riley, and Steve Reich, he is one of the pioneers and most prominent representatives of minimalist music, particularly the repetitive school and classical music in the United States. While his early works (until 1974) are typically repetitive and minimalist, they subsequently show a stylistic evolution. For his later works, he preferred to use the expression “music with repetitive structures,” indicating that the repetitive aspect was no longer predominant. His latest works are far removed from the minimalist movement, and he currently describes himself as a classical composer, well versed in harmony and counterpoint, having studied Johann Sebastian Bach, Ludwig van Beethoven, and Franz Schubert. He has composed works for ensembles, operas, symphonies, concertos, film scores, and works for soloists. Philip Glass has many friends among artists, writers, musicians, and conductors, including Richard Serra, Chuck Close, Jean Dupuy, Doris Lessing, Allen Ginsberg, Errol Morris, Bob Wilson, JoAnne Akalaitis, Moondog, John Moran, actors Bill Treacher and Peter Dean, Godfrey Reggio, Ravi Shankar, Linda Ronstadt, Paul Simon, David Bowie, Patti Smith, conductor Dennis Russel Davies, and musician Aphex Twin, all of whom have collaborated with him. He is the most performed opera composer in the world.

Steve Reich

After studying philosophy and writing a thesis on Ludwig Wittgenstein, Steve Reich took piano, percussion, and composition classes at the Juilliard School of Music from 1958 to 1961, where he met Art Murphy and Philip Glass. He then perfected his skills at Mills College in Oakland, California, under Darius Milhaud and Luciano Berio. At a time when serialism was the model for composition, Steve Reich developed an interest in rhythm and tonality, influenced by his exposure to African music and John Coltrane's modal jazz. He experimented with the technique of “phasing” in works such as *Music for Two*, then in 1966 he founded the ensemble Steve Reich and Musicians with three other musicians. At the same time, Steve Reich joined the Tape Music Center in San Francisco, where he became one of its most active members. Whether for magnetic tape or traditional instruments, Steve Reich's works are based on interference created by the gradual phasing of several series of the same repeated motif. These constantly changing sound combinations give his music an obsessive quality that makes the listener lose track of time and duration. The piece *Music for Eighteen Musicians*, which he composed in 1976, brings together all of Reich's techniques on rhythm and timbre variation.

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Astor Piazzolla

Astor Piazzolla, born on March 12, 1921, in Mar del Plata and died on July 4, 1992, in Buenos Aires, was an Argentine composer and bandoneon player. He is considered the most important musician of the second half of the 20th century for tango music. Often associated with the most traditional tango, he nevertheless shifted towards modern music while maintaining a solid foundation in classical music. In fact, although he embraced the codes and instruments of tango, the composer, who had spent time in New York and trained at the Paris Conservatory, was interested in the genre for its musical content and the rhythmic experimentation it allowed, rather than for the social and folkloric practices associated with tango. Astor Piazzolla thus invented a new form, which he called nuevo tango, more varied and complex, for which he deconstructed the traditional elements of tango, employed techniques from contemporary music, and called on classical instrumentalists. This breaking down of barriers in tango, similar to what was happening in jazz at the same time, earned him much criticism from traditional tango enthusiasts. Thus, between the notes of Bach that inspired him to learn the piano on the one hand, and the tutelary figure of Carlos Gardel who briefly took him under his wing on the other, Astor Piazzolla successively traversed Buenos Aires, where tango was about to become a mass phenomenon (early 1940s), the creative effervescence of post-war Paris and the teaching of musicologist and pianist Nadia Boulanger (who also had a strong influence on Philip Glass), and the political upheavals that Argentina experienced from the 1960s onwards.

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Prochain spectacle de Sixtrum



ESPACES D'INTERACTION #1

Mercredi 11 Fév 2025 - 19h30

Ecole de musique Schulich, McGill

sixtrum.com

Sixtrum Percussion tient à remercier ses partenaires :

