



SIXTRUM Percussion

Présente

ESPACES D'INTERACTIONS #1

11 Févr. 2026
19h30
CIRMMT (MMR)

En co-diffusion avec

CIRMMT Le Vivier

PROGRAM

ensō I-II

Pierre Michaud (rev. 2025)

Interlude 2

Gabrielle Caux (2025)

Là-bas, ici

Ana Dall'Ara-Majek (2016)

Dissolution

Alexandre Amat & Simon Chioini (2024-2025)

Interlude 1

Gabrielle Caux (2025)

Interlude 3

Gabrielle Caux (2025)

Tilting points

Örjan Sandred (2025)

SextetEmulator

Martin Daigle (2025)

PRESENTATION

The use of technology has been part of SIXTRUM's artistic work for many years. Our new Espaces d'interaction series aims to explore different modes of interaction over the coming years, through the creation of new works based on the notions of interaction, spatialization and the human-machine relationship. Each project will enable the percussionists to collaborate with a group of Quebec and Canadian creators, a mix of established and emerging artists.

For this first season, *Espaces d'interaction #1* explores the notion of control in the interaction between musicians, as well as between musicians and the machine, but also that of the game, playful or entertaining, whose rules are not always explicit. The commission to Örjan Sandred, professor of composition at the University of Manitoba, was the starting point for the project: *Tilting Points*, which evokes memories of the game of pinball, pits the performers against each other and against the machine, which will eventually choose a winner. Pierre Michaud's *ensō*, premiered in 2016 and presented in a revised version today, places the performers in a situation of interdependence, while Martin Daigle's *SextetEmulator* places them in a game of tarot with somewhat hijacked conventions to give rise to guided and playful improvisations, unique to each performance.

A collaboration between composers Alexandre Amat for the acoustic part, and Simon Chioini for the electronic part, *Dissolution* offers a universe of timbres in which the acoustic sounds interact with each other to transform themselves continuously, in the manner of an electroacoustic work, while the electronic part takes up in canon these effects of transformation by extending the diffusion of sound to the entire concert hall. The works respond to each other by following on from each other, thanks to the creation of short electroacoustic works by Garbielle Caux, who uses elements from the other works mixed with acoustic recordings made during our creation workshops, to create new interactions and guide the audience from one sound universe to another.

MUSICIANS

João Catalão
Philip Hornsey
Fabrice Marandola
Kristie Ibrahim

Musiciens invités :
Alexandre Lavoie
Stuart Jackson

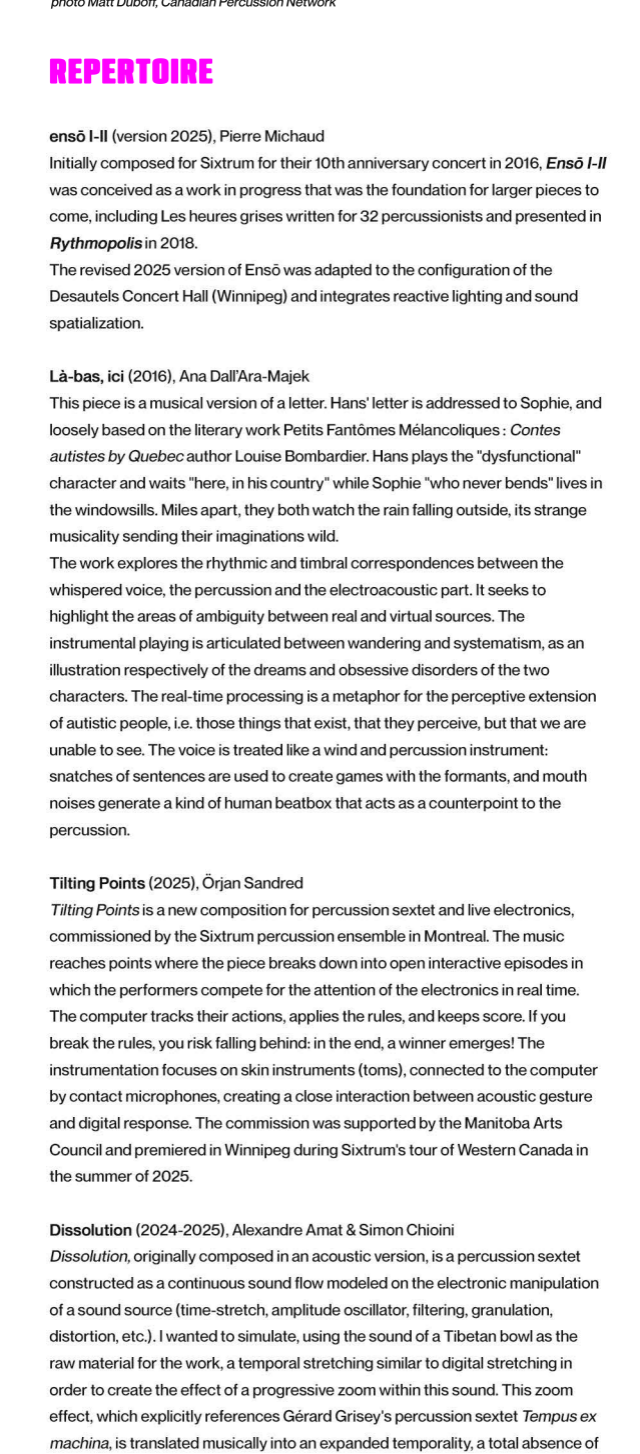


photo Matt Duboff, Canadian Percussion Network

SIXTRUM PERCUSSION

Since 2007, the Sixtrum Percussion Ensemble has been tirelessly exploring the world of contemporary percussion. With dozens of collaborations with composers and hundreds of concerts under its belt, the ensemble has made a name for itself in Montreal and on the international scene.

Sixtrum has performed at festivals such as Time:Spans (New York), the Musica Festival (France), Le Printemps des Arts (Monte Carlo), Présences/Radio France (Paris and Montpellier), Jacob's Pillow Dance Festival (Becket, MA), PASIC'15 for the opening concert of the Percussive Arts Society International Convention (San Antonio, TX), and created the event *Rhythmopolis* (Montreal, QC). Recent awards include an Opus Award for Event of the Year for Rhythmopolis (2018-19), the Coup de cœur de l'Académie Charles-Cros (France) for the CD *De la percussion*, and the Montreal English Theatre Award for Outstanding Contribution to Theatre for the music for the play *Angélique*. In 2023, Sixtrum received an Opus Award for Concert of the Year for its program *Les espaces physiques*.

Sixtrum is in residence at the Faculty of Music of the University of Montreal and receives support from the arts councils of Montreal, Quebec, and Canada.

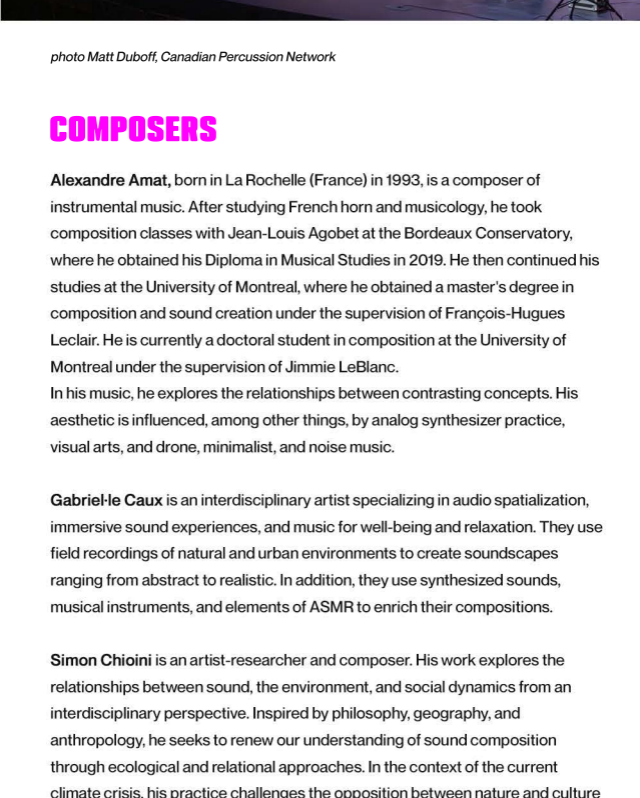


photo Matt Duboff, Canadian Percussion Network

REPERTOIRE

ensō I-II (version 2025), Pierre Michaud

Initially composed for Sixtrum for their 10th anniversary concert in 2016, *Ensō I-II* was conceived as a work in progress that was the foundation for larger pieces to come, including *Les heures grises* written for 32 percussionists and presented in *Rhythmopolis* in 2018.

The revised 2025 version of *Ensō* was adapted to the configuration of the Desautels Concert Hall (Winnipeg) and integrates reactive lighting and sound spatialization.

Là-bas, ici (2016), Ana Dall'Ara-Majek

This piece is a musical letter to a lover. Hans' letter is addressed to Sophie, and loosely based on the literary work *Petits Fantômes Mélancoliques : Contes autistes* by Quebec author Louise Bombardier. Hans plays the "dysfunctional" character and waits "here, in his country" while Sophie "who never bends" lives in the windowsills. Miles apart, they both watch the rain falling outside, its strange musicality sending their imaginations wild.

The work explores the rhythmic and timbral correspondences between the whispered voice, the percussion and the electroacoustic part. It seeks to highlight the areas of ambiguity between the real and virtual sources. The instrumental playing is articulated between wandering and systematism, as an illustration respectively of the dreams and obsessive disorders of the two characters. The real-time processing is a metaphor for the perceptive extension of autistic people, i.e. those things that exist, that they perceive, but that we are unable to see. The voice is treated like a wind and percussion instrument: snatches of sentences are used to create games with the formants, and mouth noises generate a kind of human beatbox that acts as a counterpoint to the percussion.

Tilting Points (2025), Örjan Sandred

Tilting Points is a new composition for percussion sextet and live electronics, commissioned by the Sixtrum percussion ensemble in Montreal. The music reaches points where the piece breaks down into open interactive episodes in which the performers compete for the attention of the electronics in real time. The computer tracks their actions, applies the rules, and keeps score. If you break the rules, you risk falling behind: in the end, a winner emerges! The instrumentation focuses on skin instruments (toms), connected to the computer by contact microphones, creating a close interaction between acoustic gesture and digital microphone. The commission was supported by the Manitoba Arts Council and premiered in Winnipeg during Sixtrum's tour of Western Canada in the summer of 2025.

Dissolution (2024-2025), Alexandre Amat & Simon Chioini

Dissolution, originally composed in an acoustic version, is a percussion sextet constructed as a continuous sound flow modeled on the electronic manipulation of a sound source (time-stretch, amplitude oscillator, filtering, granulation, distortion, etc.). I wanted to simulate, using the sound of a Tibetan bowl as the raw material for the work, a temporal stretching similar to digital stretching in order to create the effect of a progressive zoom within this sound. This zoom effect, which explicitly references Gérard Grisey's percussion sextet *Tempus ex machina*, is translated musically into an expanded temporality, a total absence of rhythmic material, a focus on circular instrumental gestures, and evolving textures that amplify and manipulate the main morphological characteristics of the Tibetan bowl's sound (resonance, undulation, friction grain). This immersion into the heart of the sound is articulated by a gradual increase in dense and saturated tones in order to illustrate a certain contradiction: the progressive immersion into the raw material is also akin, here, to a process of destruction, of dissolution of the initial sound source.

This version with electronics, written in collaboration with Simon Chioini, adds an extra dimension: through a mirror effect, the instrumental textures inspired by the technological model themselves become the main material of an electronic soundtrack. The combination of the sextet and the tape, conceived in the manner of a canon, generates a form of sonic fusion that blurs the distinction between the acoustic and the electronic, the real and the virtual, the material and the immaterial.

SextetEmulator (2025), Martin Daigle

SextetEmulator is a musical game inspired by tarot card readings and conceptual game pieces. Each of the six players is randomly assigned a unique card, encouraging them to adopt a distinct role within the musical ensemble. The piece is written in both French and English, and its length is variable, as the performers can choose to loop the performance indefinitely.

The Soloist leads the composition, setting the main direction.

The Accompanist provides harmonic or rhythmic support.

The Processor acts as the wild card, introducing unpredictable elements.

The Shepherd guides the ensemble toward the conclusion.

The Fool embraces new beginnings and the willingness to take risks guided by intuition.

The Devil is a disrupting force in the ensemble.

An additional layer of interaction exists between certain roles:

The Soloist may be influenced by glitch effects triggered by The Processor.

The Accompanist can be affected by a phase drone imposed by The Shepherd.

The Fool can be affected by feedback imposed by The Devil.

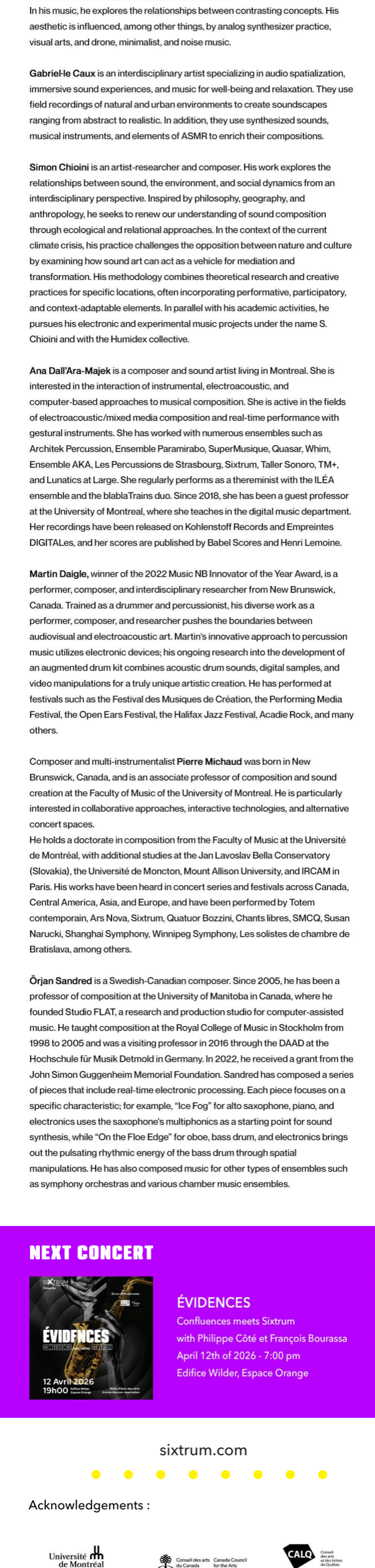


photo Matt Duboff, Canadian Percussion Network

COMPOSERS

Alexandre Amat, born in La Rochelle (France) in 1993, is a composer of instrumental music. After studying French horn and musicology, he took composition classes with Jean-Louis Agobet at the Bordeaux Conservatory, where he obtained his Diploma in Musical Studies in 2019. He then continued his studies at the University of Montreal, where he obtained a Master's degree in composition and sound creation under the supervision of François-Hugues Leclair. He is currently a doctoral student in composition at the University of Montreal under the supervision of Jimmie LeBlanc.

In his music, he explores the relationships between contrasting concepts. His aesthetic is influenced, among other things, by analog synthesizer practice, visual arts, and drone, minimalist, and noise music.

Gabriele Caux is an interdisciplinary artist specializing in audio spatialization, immersive sound experiences, and music for well-being and relaxation. They use field recordings of natural and urban environments to create soundscapes ranging from abstract to realistic. In addition, they use synthesized sounds, musical instruments, and elements of ASMR to enrich their compositions.

Simon Chioini is an artist-researcher and composer. His work explores the relationships between sound, the environment, and social dynamics from an interdisciplinary perspective. Inspired by philosophy, geography, and anthropology, he seeks to renew our understanding of sound composition through ecological and relational approaches. In the context of the current climate crisis, his practice challenges the opposition between nature and culture by examining how sound art can act as a vehicle for mediation and transformation. His methodology combines theoretical research and creative practices for specific locations, often incorporating performative, participatory, and context-adaptable elements. In parallel with his academic activities, he pursues his electronic and experimental music projects under the name S. Chioini and with the Humidex collective.

Ana Dall'Ara-Majek is a composer and sound artist living in Montreal. She is interested in the interaction of instrumental, electroacoustic, and computer-based approaches to musical composition. She is active in the fields of electroacoustic/mixed media composition and real-time performance with gestural instruments. She has worked with numerous ensembles such as Architek Percussion, Ensemble Paramirabo, SuperMusique, Quasar, Whim, Ensemble AKA, Les Percussions de Strasbourg, Sixtrum, Taller Sonoro, TM+, and Lunatics at Large. She regularly performs as a theremin with the ILÉA ensemble and the blabaTrains duo. Since 2018, she has been a guest professor at the University of Montreal, where she teaches in the digital music department. Her recordings have been released on Kohlenstoff Records and Empreintes DIGITALes, and her scores are published by Babel Scores and Henri Lemoine.

Martin Daigle, winner of the 2022 Music NB Innovator of the Year Award, is a performer, composer, and interdisciplinary researcher from New Brunswick, Canada. Trained as a drummer and percussionist, his diverse work as a performer, composer, and researcher pushes the boundaries between audiovisual and electroacoustic art. Martin's innovative approach to percussion music utilizes electronic devices; his ongoing research into the development of an augmented drum kit combines acoustic drum sounds, digital samples, and video manipulations for a truly unique artistic creation. He has performed at festivals such as the Festival des Musiques de Création, the Performing Media Festival, the Open Ears Festival, the Halifax Jazz Festival, Acadie Rock, and many others.

Composer and multi-instrumentalist **Pierre Michaud** was born in New Brunswick, Canada, and is an associate professor of composition and sound creation at the Faculty of Music of the University of Montreal. He is particularly interested in collaborative approaches, interactive technologies, and alternative concert spaces. He holds a doctorate in composition from the Faculty of Music at the Université de Montréal, with additional studies at the Jan Lavoslav Bella Conservatory (Slovakia), the Université de Moncton, Mount Allison University, and IRCAM in Paris. His works have been heard in concert series and festivals across Canada, Central America, Asia, and Europe, and have been performed by Totem contemporain, Ars Nova, Sixtrum, Quatuor Bozzini, Chants libres, SMCQ, Susan Narucki, Shanghai Symphony, Winnipeg Symphony, Les solistes de chambre de Bratislava, among others.

Örjan Sandred is a Swedish-Canadian composer. Since 2005, he has been a professor of composition at the University of Manitoba in Canada, where he founded Studio FLAT, a research and production studio for computer-assisted music. He taught composition at the Royal College of Music in Stockholm from 1998 to 2005 and was a visiting professor in 2016 through the DAAD at the Hochschule für Musik Detmold in Germany. In 2022, he received a grant from the John Simon Guggenheim Memorial Foundation. Sandred has composed a series of pieces that include real-time electronic processing. Each piece focuses on a specific characteristic; for example, "Ice Fog" for alto saxophone, piano, and electronics uses the saxophone's multiphonics as a starting point for sound synthesis, while "On the Floe Edge" for oboe, bass drum, and electronics brings out the pulsating rhythmic energy of the bass drum through spatial manipulations. He has also composed music for other types of ensembles such as symphony orchestras and various chamber music ensembles.

NEXT CONCERT

ÉVIDENCES

Confluences meets Sixtrum with Philippe Côté et François Bourassa

April 12th of 2026 - 7:00 pm
Edifice Wilder, Espace Orange

sixtrum.com

Acknowledgements :

