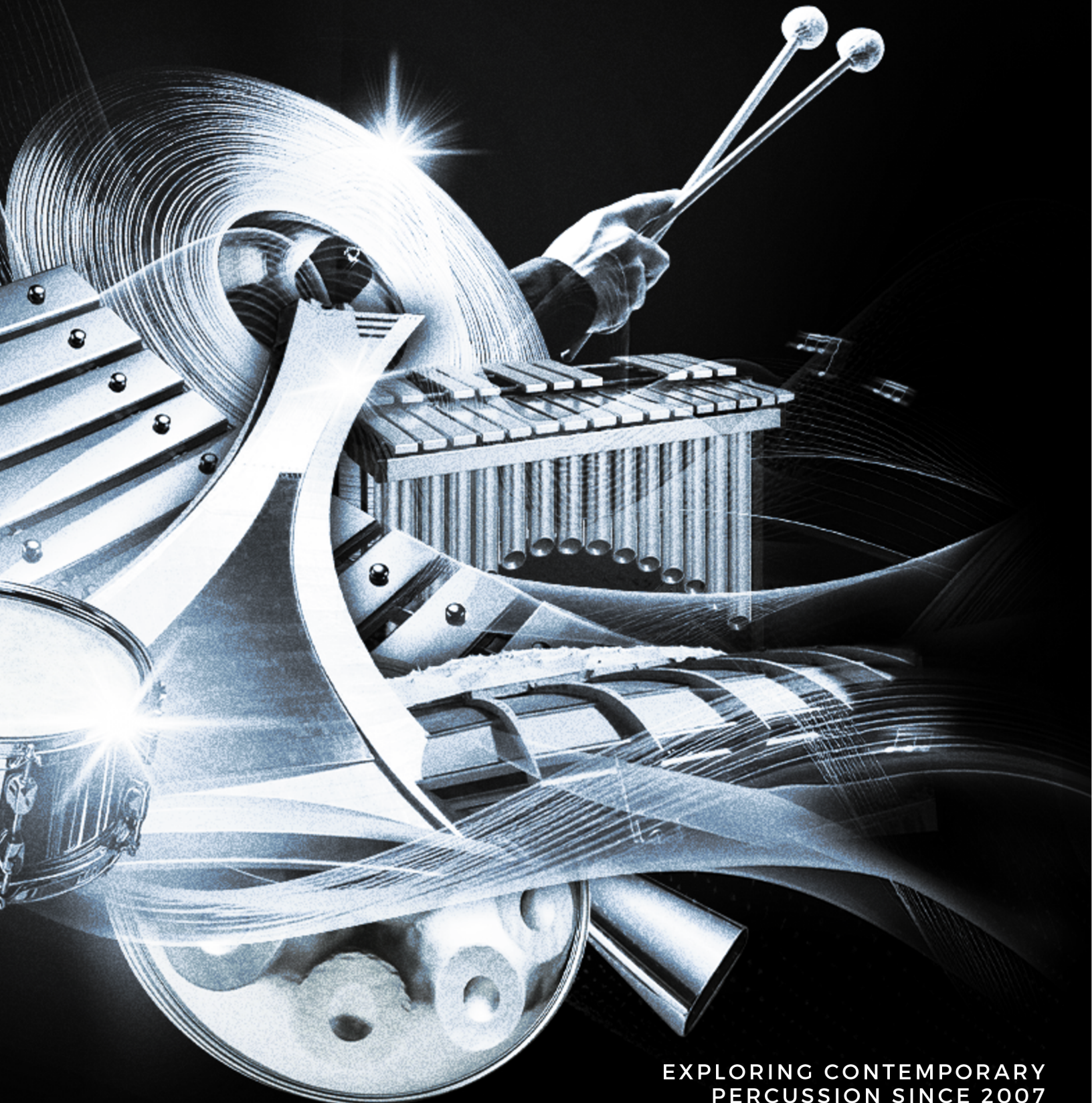


SIXTRUM  
PERCUSSION



EXPLORING CONTEMPORARY  
PERCUSSION SINCE 2007

[WWW.SIXTRUM.COM](http://WWW.SIXTRUM.COM)

**WATCHING SIXTRUM PERFORM (STEVE REICH'S 6 MARIMBAS) WAS LIKE RUSH HOUR SEEN FROM ABOVE; LISTENING TO IT WAS HYPNOTIC AND DELIRIOUS. THE ENSEMBLE'S TAUT FINESSE WASN'T IN DOUBT THROUGH THE PRECEDING PIECES, BUT HERE THEY REVEALED IN EVERY SHIFT, CROSSFADE AND REFORMULATION (... IT WAS A STUNNING DISPLAY, NESTLED IN A BASEMENT SOMEWHERE IN HELL'S KITCHEN, OF THE RYTHMS OF URBAN LIFE.**

**KURT GOTTSCHALK, BACHTRACK, NEW YORK, 2025**

**I'M JUST SITTING HERE IN THE WONDERFUL AFTER-GLOW OF THE MONTREAL PERFORMANCE OF FIELD OF VISION. THANK YOU SO MUCH FOR PUTTING TOGETHER SUCH A WONDERFUL GROUP OF PERFORMERS WITH A GREAT SPIRIT AND SENSE OF PURPOSE. IT WAS FASCINATING TO GO FROM THE VERY DRY REHEARSAL SPACE TO THE WILDLY REVERBERANT PERFORMANCE, WHERE I CLOSED MY EYES AND HEARD THOUSANDS OF ANGELS ROARING. CONGRATULATIONS TO EVERYONE INVOLVED FOR THE FANTASTIC PERFORMANCE AND ENTHUSIASTIC SENSE OF COMMUNITY.**

**MICHAEL GORDON, 2025**

# PRESENTATION



Since 2007, SIXTRUM has been tirelessly exploring the world of contemporary percussion, with dozens of collaborations with composers and hundreds of concerts in Canada and on the international stage. Among its recent accolades are the **Opus Award - Event of the Year** for the *Rythmopolis* program (Montreal 2018), the **Opus Award for Concert of the Year** – Modern and Contemporary Music for the *NEM's 30th Anniversary Grand Concert* (2018–19), the **Opus Award for Concert of the Year** - Contemporary and electroacoustic music for *Les Espaces Physiques* (2023), the **Opus Award for Event of the Year** for *Basileus* in which Sixtrum took part (2024), the **Académie Charles-Cros** (FR) Coup de Coeur Award for the CD *De la percussion*, and the **Outstanding Contribution to Theater Award** for the music in the play *Angélique* (Montreal English Theatre Awards).

## OTHER COLLABORATIONS

Sixtrum has already collaborated with numerous composers, ensembles, and musicians: Carmine Cella, Pierre Jodlowski, Les Percussions de Strasbourg, Evergreen Club Contemporary Gamelan, Percussions Claviers de Lyon, Musiques 3 Femmes, O'Vertigo, Philippe Leroux, Tim Brady, Pascal Germain-Berardi, Martin Matalon, Robert Normandeau, Myriam Boucher, Eric Champagne, Nina Young, Black Theatre Workshop, and soon Ana Sokolovic, Analia Llugdar and François Bourassa. We're always interested in new collaborations, whether it's electronic music, children's theater, Balinese gamelan, video mapping, dance, theatre or music created using artificial intelligence.

**Let's talk about it!**





# ESPACES D'INTERACTION

## **Montreal** **2025 :**

The use of technology has been an integral part of Sixtrum's artistic practice for many years. Our new series, *Espaces d'interaction*, aims to explore different modes of interaction over the coming years through the creation of new works based on the concepts of interaction, spatialization, and human-machine relations. Each project allows percussionists to collaborate with a group of Quebec and Canadian creators, bringing together seasoned artists and emerging talents.

For this first season, *Espaces d'interaction #1* explores the notion of control in the interaction between musicians, as well as between musicians and machines, but also that of play—whether playful or entertaining—whose rules are not always explicit. The commission to Örjan Sandred, a professor of composition at the University of Manitoba, served as the starting point for the project: *Tilting Points*, which evokes memories of pinball, pits the performers against one another and against the machine, which will ultimately determine a winner.

## **Program**

**Pierre Michaud** | *ensō I-II*  
(version 2025)

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

**Gabrielle Caux** | *Interlude 1*  
(2025)

**Örjan Sandred** | *Tilting Points*  
(2025)

**Gabrielle Caux** | *Interlude 2*  
(2025)

**Alexandre Amat & Simon Chioini** | *Dissolution* (2024-25)

**Gabrielle Caux** | *Interlude 3*  
(2025)

**Martin Daigle** | *SextetEmulator*  
(2025)

# ÉCOUTER / VOIR

2025

Born out of a collaboration with the Orford Music Festival, whose 2024 theme was a tribute to Beethoven, *Écouter/Voir* reimagines the way we experience music. Beethoven composed much of his life while deaf. By his thirties, the prolific composer had adapted to this disability, and we have drawn on this principle to create a program that allows us to “hear”—or, more broadly, perceive—music through other senses. Whether illustrating rhythm through gestures or the sound waves of drums, through the light of lighters or the percussion of hands on a simple table, the program showcases the inventiveness of composers who thought outside the box. You’ll find works by Thierry de Mey, Steve Reich, and Mark Applebaum, offering an immersive experience that stimulates both hearing and sight—pieces that highlight the incredible expressive potential of percussion, where light becomes rhythm and gestures become music.

## Program

**Emmanuel Séjourné** | *Avez-vous du feu ?*

**Mark Applebaum** | *Straitjacket*  
(II. Isopangram et IV. Taquinoid)

**Casey Cangelosi** | *Blink*

**Thierry De Mey** | *Pièces de gestes*

**David Downes** | *Painting with breath*

**Steve Reich** 1861) | *Drumming*  
(première partie, extrait)

**Thierry De Mey** | *Musique de tables*

**Erik Griswold** | *Strings attached*





# FIELD OF VISION

**2025**

## ***Canadian Premiere***

In November 2025, Sixtrum Percussion welcomed the percussionists of Les Percussions de Strasbourg to perform *Field of Vision*, a large-scale work by Michael Gordon requiring 36 percussionists (six times Sixtrum's usual lineup!), far exceeding the scope of our typical productions.

For this exceptional collaboration with the Percussions de Strasbourg—a legendary group that pioneered the percussion ensemble genre in 1962—we also invited other professional Montreal groups, including our colleagues from the Quebec quartets Architek and Ep4, as well as students from the University of Montreal, UQAM, the Montreal Conservatory, and McGill University. Following our 2018 *Rythmopolis* event, with this work we reclaim an urban public space, transforming transit areas into living, fluid stages.

*Field of Vision* (2022) is a large-scale, 60-minute outdoor work intended to be performed by 36 percussionists. Commissioned by the Caramoor Center for the Arts, it is performed on specially tuned percussion instruments built for the occasion, industrial metals, and gongs—all resonant instruments that produce a complex spectrum of harmonics and resonances. The number of percussionists and the vast performance space highlight the perspective and architectural movement of sound.

## **Contributors**

Les Percussions de Strasbourg  
Sixtrum Percussion  
EP4 Percussion  
Architek

Percussion ensembles from McGill University (dir. Fabrice Marandola), from UQAM (PercUQAM, dir. Gina Ryan) and from the Université de Montréal (dir. João Catalão)

ION



# I AM VERTICAL

***Premiere in 2025***

***Recording in 2026***

*I Am Vertical* is an ambitious artistic collaboration between the percussion ensemble Sixtrum and Cordâme, inspired by the intense and evocative poetry of Sylvia Plath.

This unique performance blends vibrant percussion with spellbinding strings, creating a musical encounter where chamber jazz and contemporary music blend harmoniously. Plath's texts, imbued with depth and sensitivity, come to life through the compositions of double bassist Jean Félix Mailloux, which explore human emotions in all their complexity. Carried by the captivating voice of Coral Egan, *I Am Vertical* is an immersive sensory experience, inviting the audience on an unforgettable poetic and sonic journey.

Cordâme is a dynamic ensemble founded in Montreal in 2004, dedicated to the original compositions of Jean Félix Mailloux. Exploring the unique textures and timbres of the strings, the ensemble creates evocative and vivid music that transports the listener into rich sonic worlds at the intersection of chamber music and jazz. With eleven albums to its credit, including *Lieux imaginés*, winner of an OPUS Award, and *Da Vinci inventions*, a finalist at the ADISQ in 2022, Cordâme has made its mark on the Quebec music scene.

## **Program**

All compositions by Jean-Félix Mailloux, 2024

**I am vertical**  
**Mirror**  
**Altea**  
**The night dances**  
**Daddy**

**Balloons**  
**Soliloquy Of The Solipsist**  
**Ariel**  
**You're**  
**Poppies in october**



# DIRECTIONS 6

**2024**

***La Semaine du Neuf, Montreal (2024) / Time:Spans, New York (2025)***

*Directions 6* was conceived as the perfect introduction to the repertoire of percussion music. The title refers to the six directions that bodies can take in space (rotation, translation). In this performance, it is Sixtrum—the identity of our ensemble—this bond forged from diversity, different tastes, and different stories, that serves as a melting pot for the creativity and freedom of each musician.

*Directions 6* features a highly varied repertoire, ranging from performances of original works to Sixtrum's own compositions, as well as arrangements of traditional music and explorations of the percussionists' geographical origins.

A kaleidoscope of diverse musical influences, this program is aimed at connoisseurs as well as the curious, who will be drawn to discovering another facet of percussion, at the intersection of new music, theater, and popular music.

## Program

**Sixtrum** (2023) | *Directions*

**Mark Duggan** (2012), arr.  
Sixtrum (2023) | *Malandragem*

**Marco Antônio Guimarães**  
(1996) | *Onze / Eleven*

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

**Nigel Westlake** (1984 ; version 2  
marimbas 2007) | *Omphalo  
Centric Lecture*

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

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

**Steve Reich** (1970-71) |  
*Drumming*, part 1

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

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



# TRANSFORMATIONS

**2024**

***La Semaine du Neuf, Montreal (2024) / Time:Spans, New York (2025)***

From the fluidity of water to the relentless mechanics of machines, Sixtrum explores the transformation of sound through mechanical and electronic devices and materials.

*Transformations* presents five works in which the sound material is in constant flux, whether through the manipulation of instruments in contact with water, the expansion of acoustic sounds via electronic processing, or the continuous amplification of an original sound through looped repetitions.

Three works inspired by the aquatic world, where sounds are in constant evolution, contrast with the mechanistic and pulsating universe of two pieces by Pierre Jodlowski that will be presented for the first time in Canada, *Mécano 1* and *Loops 24*.

La Semaine du Neuf 2024 is presented in collaboration with the Montreal cluster of cultural institutes of European Union member countries (EUNIC) and the Conseil des arts et des lettres du Québec, the Conseil des arts de Montréal, the Canada Council for the Arts, and the City of Montreal.

## Program

**Ondřej Adámek** | *Fishbones* (2007)

**Pierre Jodlowski** | *Mécano 1* (2004)

**Juri Seo** | 水 - *Shuî* (2017)

**Pierre Jodlowski** | *24 Loops* (2007)

### D'aure et de pluie

1. **Dominic Thibault** | *Célérité*, 2020

2. **Léa Boudreau** | *Jeux d'eau*, 2020

3. **Samuel Bobony** | *À grand fracas*, 2020



# 6 MARIMBAS

**Since 2020**

**A tour organized with the Conseil des arts de Montréal /  
Saguenay / Winnipeg / Time:Spans (New York)**

The *6 Marimbas* concert showcases works by composers from Canada and the United States, inviting listeners to discover the rich sound of these instruments through pieces that demonstrate a wide variety of playing techniques and compositional styles.

The program is centered on Steve Reich's *6 Marimbas*, written in 1986 as a transcription of his own piece *6 Pianos* (1973). It is typical of Reich's writing from the 1970s, with rhythmic motifs that gradually build and break down, and shifts between instruments playing the same musical figure that create a dynamic and intoxicating soundscape—an essential component of this minimalist music.

## Program

**Colin McPhee** | *Balinese Ceremonial Music* | I. Pemoengkah II. Gambangan (1934 / arr. F. Marandola 2022)

**Eric Champagne** | *Onde de choc* (2020, rév. 2022)

**Jennifer Higdon** | *Splendid wood* (2006)

**Jordan Nobles** | *Still Life* (2006, rév. 2011)

**Steve Reich** | *6 marimbas* (1986)

"...Equally at  
ease with  
subtlety as with  
explosive  
power..."

La Presse



# POLYTOPE XXI

**2022**

***Nominated for the 2023 Opus Awards: Concert of the Year - Contemporary and Electroacoustic Music***

## **Tribute to Iannis Xenakis**

*Polytope XXI* is a tribute concert to Iannis Xenakis (1922–2001), an architect, engineer, and composer who wrote some of the most influential percussion works of the 21st century. It is also the name that Montreal composers Myriam Boucher and Dominic Thibault have given to their project for a monumental instrument—a sort of giant audio-luminous harp enhanced by electroacoustics.

This project draws inspiration from composer Iannis Xenakis's first *Polytope*, "an electronic sculpture combining light, music, and structure," which was presented inside the French Pavilion during Expo '67 in Montreal. The installation took the form of a giant spiderweb made up of a network of cables suspended in mid-air in the pavilion's central space, with a multitude of light points that appeared and disappeared in response to a soundtrack. The project stemmed from a scientific vision, accompanied by an architectural and musical vision: a union of science and art.

This polytope, reimagined for its 2022 version, consists of a large self-supporting structure made of light cables, somewhat like a giant harp, through which the percussionists move to strike, rub, and pluck the cable-strings. Piezoelectric microphones that capture the vibrations amplify the instrument's sound and help control the digital audio effects and the light-reactive audio system.

The second part of the concert is dedicated to the monumental *Pléiades* for 6 percussionists, which was on the program for Sixtrum's very first concert and closed the Montreal ensemble's fifteenth season.

## **Program**

**Dominic Thibault, Myriam Boucher** | *Polytope XXI* (création 2022)  
**Iannis Xenakis** | *Pléiades* (1978)



# L'ARCHIPEL AUX MILLE SONS

## **YOUNG AUDIENCE - 2021**

***A coproduction with Le Vivier.***

***Over than 60 presentations since 2021.***

The percussion ensemble Sixtrum takes young audiences on a journey to explore its archipelago of a thousand sounds.

Three percussionists stop at each of these imaginary islets to introduce audiences to music that is by turns intimate and exuberant, sailing from one to the next on musical themes inspired by water and wind.

Each stop allows for the exploration of unique musical timbres and compositions, in a production that incorporates object theater and shadow puppetry.

Poetic, inventive, and festive, this show—specially designed for the youngest audiences—is a wide-open door to the incredible richness of contemporary percussion, and an invitation to journey into the musical imagination of Sixtrum.

## **Program**

**Olivier Tremblay Noël** | *Musique Claquante*

**Trad. Hindustani** | *Ari Tintal* (arr. Olivier Tremblay Noël)

**Thierry De Mey** | *Pièces de Gestes* (extrait, arr. Sixtrum)

**Hermeto Pascoal** | *Entrando pelos Canos* (arr. Sixtrum)

**João Catalão** | *La fête des poissons*

**João Catalão** | *Berceuse Planétaire*

**Francisco Abreu** | *S@mbra* (arr. João Catalão)

**Traditionnel Wagogo Gogo** | *Mkwajungwoma* (arr. Fabrice Marandola)

**João Catalão** | *Spirale* (arr. Sixtrum)



# RYTHMOPOLIS

**2018**

***Place des arts, Montreal***

***Prix Opus - Event of the Year***

One of a kind, *Rythmopolis* is an extraordinary initiative by Sixtrum—a cutting-edge, immersive, and participatory multisensory experience presented in 2018 in the heart of Montreal, at Place des Festivals. A large-scale production and a true happening of music and digital art, *Rythmopolis* immerses the audience in the heart of the city's rhythms through nine scenes created by Canada's most dynamic composers!

As the audience is carried away by the vibrations of these works performed by some thirty percussionists, Place des Festivals comes alive with fountains dancing to the musical rhythm, interconnected projections responding to the musicians' beats, and a character whose movements choreograph the entire experience.

Featuring: Sixtrum Percussion, Architek Percussion, Video Phase, Ensemble Karel, TorQ, Méliss Lavergne, Shawn Mativetsky, Ziya Tabassian, EP4 Percussion

## **Program**

**Jean-François Laporte** | *Le feu du métal* (création 2018)

**Fabrice Marandola** | *Coeur de tambour* (création 2018)

**Jean Pichet** | *Tempus Fugit* (création 2018 2018)

**Pierre Michaud** | *Les heures grises* (création 2018)

**Pierre-Olivier Roy** | *La fracture du temps - les temps multiples* (création 2018)

**Michel A. Smith** | *Y'a quelque chose qui cloche!* (création 2018)

**Sylvain Poutu** | *La montée des eaux* (création 2018)

**Julien Compagne, Julien-Robert** | *Neon City* (création 2018)

**Tim Brady** | *Pulsations planétaires* (création 2018)

# SIXTRUM


With dozens of collaborations with Canadian and international composers, international tours, hundreds of youth concerts, thousands of hours of rehearsals, and millions of relentless beats, Sixtrum has forged a distinctive identity in Montreal and on the international stage. This identity stems both from its unique focus—contemporary percussion—and its creative approach to concert music. As performers of existing works, as well as composers and creators of original pieces, Sixtrum has 30 Canadian premieres to its credit, having presented 40 world premieres and 15 Canadian premieres.

The ensemble has performed major works from the 20th-century repertoire (John Cage, Iannis Xenakis, Mauricio Kagel, Gérard Grisey, Philippe Leroux, Martin Matalon, György Ligeti, Steve Reich) and has also collaborated on projects as a co-creator and composed its own works (*La Grande Tortue*, *Ligeti de Père en fils*, *6D*, and more recently *6 Marimbas* and *L'Archipel aux mille sons*, a show for young audiences). Beyond these essential references, Sixtrum initiates numerous commissions and collaborations that highlight composers from the current contemporary scene.

Sixtrum also creates “performance pieces” as a designer of total experiences. With this in mind, the ensemble regularly collaborates with director Michel G. Barrette to transform concerts into full-scale performances (*Exotica*, *La Grande Tortue*, *Histoire de Gestes*, *6D – Six Dimensions of Percussion*, *Batêches*, *Directions 6*, and especially *Rythmopolis* in 2018 and *Field of Vision* in 2025, two large-scale productions presented at Place des Arts in Montreal and in Université of Québec in Montreal UQAM).

Sixtrum has also expanded its collaborations with other Quebec and international contemporary music orchestras and ensembles, such as the **Montreal Symphony Orchestra**, the **I Musici ensemble**, the **Nouvel Ensemble Moderne**, the **Société de Musique Contemporaine du Québec**, **Musiques 3 Femmes**, **Sacré Tympan**, the **Evergreen Club Contemporary Gamelan** (Toronto), **Percussions Claviers de Lyon** (France), **Percussions de Strasbourg** (France), and the **Ju Percussion Group** (China). It has also collaborated with the dance company **O'vertigo**, as well as the theater companies **Tableau d'hôte** and **Black Theatre Workshop**.





When it comes to exploring new possibilities in contemporary percussion, Sixtrum passionately embraces experimentation, particularly in conjunction with new technologies, and collaborates with other organizations and ensembles to create original works presented at numerous festivals in Canada and around the world: **Festival Musica** (France), **Time:Spans** (New York), **Elektra**, **the Festival International des Musiques Actuelles de Victoriaville** (FIMAV), **Festival des musiques de création**, **Mutek**, **Montreal Nouvelles Musiques**, **Printemps des Arts de Monte-Carlo** (France), **Jacob's Pillow** (USA).

Sixtrum also performed the opening concert of the Percussive Arts Society International Convention in San Antonio (USA) in 2015 (*Histoires de gestes*) before an audience of over 1,500 percussionists from around the world.

Sixtrum's performances have received numerous accolades, including the **Académie Charles Cros's "Coup de Coeur"** award for contemporary music in 2017 (CD *De la percussion*) and the **Prix Opus from the Conseil Québécois de la musique - Creation of the Year** (2014) for *Le Rêve de Grégoire* by P. Michaud (Chants Libres, SMCQ, Quasar, Bozzini, Sixtrum), the **Arrimages Awards** from the Junior Chamber of Commerce of Montreal (2011) for *Lumières!*, the **Opus Award for Concert of the Year - Modern and Contemporary Music** for the NEM's 30th Anniversary Grand Concert (2018-19), the **Opus Award for Musical Event of the Year** for *Rythmopolis* (2018-19), and the **Opus Award for Concert of the Year, Contemporary and Electroacoustic Music** for *Les Espaces physiques* (2023).

Finally, her original work on the play *Angélique* earned her the **"Outstanding Contribution to Theatre"** and **"Outstanding PACT Production"** awards at the Montreal English Theatre Awards.

#### **SIXTRUM MUSICIANS**

João Catalão  
Philip Hornsey  
Kristie Ibrahim  
Fabrice Marandola

We are joined by numerous percussionists who round out the group of four founding members.



# SIXTRUM

PERCUSSION

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**Fabrice Marandola**

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fabrice.marandola@sixtrum.com

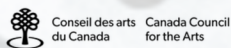
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SIXTRUM is in residence at the Faculty of Music of the Université de Montréal and is supported by the Arts Councils of Montreal, Quebec and Canada. It is also a member of Groupe Le Vivier and a founding member of the Canadian Percussion Network.



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