



## huisconcerten in het Gele Huis

zondag 10 april 2016, 15.00 – 16.00 u.  
*slagwerk en niets dan slagwerk*

Antonio Pierna García en Gorka Catediano

- Iannis Xenakis – *Rebonds*, delen A en B
- Hugo Morales – *Lu* (vibraphone)
- Michael Gordon – *XY* (pieces of wood)
- Mark Applebaum – *Aphasia* (hand gestures and electronics)



Gorka Catediano

"I was born in 1992 in Miranda de Ebro in Spain. When I was eight I began to play percussion. After concluding my studies at the Basque Country Centre of Music (MUSIKENE) in San Sebastián, I moved to the Netherlands to continue my postgraduate studies at the Royal Conservatory of The Hague. I have won national and international prizes such as the Italy Percussion Competition (Montesilvano) and the Musikari Gazteen (Bilbao). I am highly committed with contemporary music, and I have premiered works by different contemporary composers and have also been invited to important festivals such as Festival Bernaola o Quincena Musical. Likewise I have performed with different professional orchestras, Basque Country Symphony Orchestra, Bilbao Symphony Orchestra among others and with conductors such as Juanjo Mena, Lutz Köhler and Andrey Boreyko."



Antonio Pierna

"I was born in Valladolid, Spain, in 1991. During my percussion studies at the Conservatorio Superior de Música de Castilla y León, I developed my interest in orchestral and contemporary music, when I was collaborating with professional orchestras like Orquesta Sinfónica de Castilla y León, Orquesta Sinfónica de Galicia, Orquesta Sinfónica de Burgos or the Conjunto Instrumental y Coro Ars Nova. In 2011 I moved to the Netherlands to study at the Royal Conservatory of The Hague. I finished my Bachelor in 2014 and currently I study an orchestral master, together with the Residentie Orkest. In the Netherlands, I have collaborated with leading orchestras and ensembles like Slagwerk Den Haag, Asko|Schönberg, ensemble LUDWIG and the Eighteen Century Orchestra."



introduction by Antonio Pierna García

### Iannis Xenakis - *Rebonds*

Composed between 1987 and 1989 in two movements (A and B), *Rebonds* has become one of the classic contemporary works for solo percussionist. Jacques Lonchamp, a french music critic: "An immense abstract ritual, a suite of movements and of hammering without any folkloristic 'contamination', pure music full of marvelously efflorescent rhythms, going beyond drama and tempest."

*Rebonds A* is one long metric accelerando, beginning with huge amounts of space and continually adding faster notes and phrases to fill the gaps.

*Rebonds B* has a totally different style, a constant pulsing groove overlaid with accents, complemented with quick interludes on pieces of wood.

## Hugo Morales - *Lu*

The work, composed in 2011-2012, is focused on some inherent possibilities of the vibraphone. On one hand the use of a number of performance techniques that explore its possibilities of sound articulation in relation to vibration, and on the other, the physical alteration of the instrument by means of adding simple preparations consisting of objects made of aluminum. The piece is constructed over a recurrent set of three pitches form where a number of different techniques accumulate progressively exploring relationships between consonance, resonance, vibration and complex sounds. The word 'lu' stands for 'aluminum' in the Romanization from the Taiwanese sound.

## Michael Gordon - *XY* (excerpt on pieces of wood)

*XY* is one of the most renowned solo percussion pieces of the last decades, written in 1997 for five tuned drums. With literally a 'blank check' from the composer, I decided to go one step forward, changing the original instrumentation. Inspired by the recent piece by Gordon *Timber* (2009), where six percussionists play on pieces of wood called simantras, I started developing the idea of creating a 'solo Timber', using six tuned pieces of wood.

Michael Gordon about the piece: "I am speaking of the hands of the performer as if they were independent beings, and indeed they practically are. When I was imagining the music of *XY*, I thought of the double helix of DNA, which wraps around itself and spirals upwards."

## Mark Applebaum - *Aphasia*

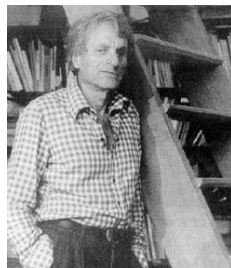
*Aphasia* is a scary word, meaning the loss of ability to understand or express speech, caused by brain damage, like that caused by strokes. Applebaum's *Aphasia* (2010) is a 9-minute piece expressly written for a "singer" to perform without making a single sound. Premiered in February 2011, it consists of hundreds of transformed vocal samples derived from the voice of professional baritone Nicholas Isherwood and set to a score of nonsense hand signals coordinated to each sound. Based on everyday activities, the hand gestures were recorded as a written musical score, using icons with names such as "give me the money" and "Post-it Notes." Applebaum says these gestures are intended to reflect his own fascination with "absurdity that seems to be the consequence of tedious, obsessive attention to ridiculous things". Or, in other words, how bizarre the actions of the mundane routine of activity seem when they are examined out of context.

While the piece was inspired by a conversation between Isherwood and Applebaum, the idea to write a piece for a mute singer with hand motions was Applebaum's own 'obsession'. He says his intention was to have *Aphasia* come across as a metaphor for "expressive paralysis," something that unnerves him every time he "confronts the terror of composing a new piece."

Antonio Pierna García



Morales, Mexico, 1979



Xenakis, Roemenië, 1922



Applebaum, VS, 1967



Gordon, VS, 1956