

LES PERCUSSIONS DE STRASBOURG

ONDÉE Karl Naëgelen



ONDÉE

Show for 5 percussionists,
scenographed and brought to light
evocating shapes of water

Commission
World creation

Les Percussions de Strasbourg
23 nov. 2018 au Festival Sons d'Automne,
Bonlieu - scène nationale d'Annecy

Composition
Musicians

Karl Naëgelen
Alexandre Esperet, François Papirer, Rémi Schwartz,
Galdric Subirana, Hsin-Hsuan Wu

Light creation
Scenography
Artistic direction

Adèle Ogier
Guislaine Rigollet
Minh-Tâm Nguyen

TEASER :
[HTTPS://](https://youtu.be/1PM-NUGRY5BK)
[YOUTU.](https://youtu.be/1PM-NUGRY5BK)
[BE/1PM-](https://youtu.be/1PM-NUGRY5BK)
[NUGRY5BK](https://youtu.be/1PM-NUGRY5BK)

SHOW FROM
ALL AGES
FROM **6 YEARS**
OLD

By the way, what is the sound of water ? Take one element : water. Mix it with a body language full of grace, add the Percussions de Strasbourg and you get a delicious moment full of sounds and poetry ! Karl Naëgelen, composer, shapes an unseizable substance, the undulating and rippling water as the waving sound. Concrete but solid, this ultimate oneiric element here becomes the center and the unity of this show. A refreshing shower as a symphonic poem without any words, a concept where we constantly call for an image, a show where we let ourselves rocked into an unusual reverie...



Sounds and water : dreaming with substance

This is exactly because the musician always works with substance, plays with textures and depths that he can sculpt new dreams.

This creation is all turned towards an illusive substance : water. The undulating and rippling water as the waving sound. Concrete but solid, this ultimate oneiric element here becomes the center and the unity of this show, the starting point of a sound reverie.

Water will be spatially present on stage, as an instrument for new games and also present within the music (slidings, lappings, water flows...).

On stage, 5 musicians give life to this poem of substances. The stage designer Adèle Ogier and the light designer Ghislaine Rigollet managed to give a unity to the instruments and to underline the bodies in motion.

Therefore, the visual aspect of this show creates the best listening conditions. Indeed, the instrumental gesture now extended by the staging unity becomes a real listening guide.

It is difficult to find an appropriate word to describe this situation. It will be a symphonic poem without narration ; a concert where we carry an image ; this will be a show where the staging hangs by only three presences : an element, a gesture and an instrumentarium.

The audience passes from the perception of little details to a globality, from a drop to the rain. **And what emerges from that is our own faculty to listen and to shape the object that we are listening to.**

A form in motion and an hybrid instrumentarium

Here the instrumentarium that has been chosen is hybrid : made of instruments now considered as classics : vibraphone, timbal...and raw or natural material : seeds, water, wood, stones etc. This enforces the sensation of an organic music.

To compose around those « elementary » timbers, we needed a time of experimentation of the sound material, of research of timbers and of construction of new instruments. All this was necessary to answer this question : **How can we create an organic and aquatic sound ?**



The sense of this collaboration between Les Percussions de Strasbourg and Karl Naëgelen is the common desire to widen the sound spectrum of percussion. Indeed, les Percussions de Strasbourg have a creation approach fed by an extensive work in sound research. The idea to work in a close relationship with a composer, to consecrate long sessions of residence before the time of writing the composition is exactly the same approach of the composer's who invests a lot of energy into projects where the collaboration of the musicians is central.

TO GO FURTHER

Notes from the stage designer

Staging a concert is quite a demanding challenge. But when the music is composed by Karl Naëgelen from this substance water/rain and when it is performed by Les Percussions de Strasbourg, it becomes exciting ! It consists in wondering : how can the sight can really accompany the listening, without getting the upper hand ? How can we sublime and increase the sensations initiated by music and its interpretation ?

The staging of *Ondée* is before anything else a writing of substances and sensations. The music of Karl Naëgelen requires a certain sobriety, purity, even visual abstraction. Here the staging allows us to see the music, to feel it, especially through the evocation of concretes figures such as the rain.

Metal, wood, leather, seeds... all these elements of percussions are revealed in their movements with hundred meters of elastic fibers. It is a question of alive, vibrant, evolutive and reactive scenography.

A scenography of movements and emotions as much as a play area for the musicians and for all ages audience.



Biographies

Karl Naëgelen - COMPOSER



Karl Naëgelen is a French composer born in 1979. Awarded a diploma in composition of the Higher National Conservatory for Music of Lyon where he studies in the class of Robert Pascal, Karl Naëgelen completes his training in Musikhochschule of Hamburg and participates in several masterclasses, in particular in Berlin with Georges Aperghis. He is a prize-winner of the stock exchange (grant) of the foundation Salabert in 2006. Karl's music is the fruit of a patient search for sound qualities, nourished by a close relationship with musicians. He has composed and collaborated with the french ensembles Quatuor Bélà, l'Instant donné, les Orchestres nationaux de Lille et de Lyon, l'Opéra de Rouen, les Percussions de Strasbourg and Divertimento Ensemble (Italy), Pegasus Ensemble (Denmark) and HERMES ensemble (Belgium). He is a member of the European label and collective Umlaut Records, which brings together musicians questioning contemporary writing and improvisation practices. Karl Naëgelen also composes for various scenic experiences, including *Microméga*, a miniature opera directed by Laurent Dupont, *Un nuage sur la terre* a spectacle for children, focussing on the sensoric experience, *Crue* with the juggler Martin Schwietzke and more recently *Emile Dans La Nuit*, for puppet, flute and harp, produced by the Azabache company. Karl Naëgelen is also involved in a number of educational projects that he has carried out during residences at the CRR of Annecy and Chambéry and the CRD of Grand Couronne, Bobigny and in several conservatories of Parisian district conservatories.

Les Percussions de Strasbourg

Founded in 1962, the Percussions de Strasbourg are world-renowned ambassadors of musical creation. With their exceptional repertoire, the group performs twentieth century masterpieces and commissioned new works with the same concerns: to bring life to a contemporary heritage while revisiting it constantly, and to continue to innovate in a context of artistic diversification.

Since its foundation, the group still stands at the heart of creation, thanks to its particular connections with contemporary composers and the diversity of its abilities in terms of musical formats: from duo to octet, from acoustics to electronics, from recitals to musical theater and dance, etc ...

Having been dedicated more than 350 works, the group continues to maintain and develop its unique instrumentarium in the world. It has recorded many times and has received around thirty international awards, including a Victoire de la musique classique in 2017, which the Percussions de Strasbourg label won for its first record release, *Burning Bright* by Hugues Dufourt.

The daily commitment of the ensemble to educational activities is reflected in their various actions, particularly with the public in Hautepierre where the ensemble is in residence.



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Alexandre Esperet



Born in 1987, Alexandre Esperet studied percussion at the conservatories of Avignon, Créteil, and at the CNSMD-Lyon with Jean Geoffroy. Finalist at the Geneva International Competition in 2009, he wins the Tromp International Percussion Competition in Eindhoven (2012). He is cofounder and member of SRg trio, with whom he wins the International Percussion Competition of Luxembourg (2012) and of music theater company Kahlua. Alexandre also performs as a soloist worldwide. Since 2015 he has been a guest teacher at the Royal Conservatory The Hague.

François Papirer



François Papirer was born in 1970 in Mulhouse, France. He awarded the gold medal, the Accessit First Prize and the Regional award from the Mulhouse Academy of Music in 1990 – 1991. He obtained Diploma from the Freiburg-in-Breisgau School of Music in 1996; was a teacher of Percussion at the Delémont Conservatoire, Switzerland. He developed a passion for Indian drums (tablas). In 2004, he awarded the international program « Hors les Murs » from the Médicis Villa.

Rémi Schwartz



Born in 1991, Rémi Schwartz started to learn percussions at the age of 5. In 2011 he entered the Haute Ecole des Arts du Rhin (HEAR) with Emmanuel Séjourné, Stéphane Fougereux and Denis Riedinger, where he gets his Master Degree in 2017. He was awarded twice the First Prize at international competitions (2010 - PAS Italy, 2013 - ConUCO Cordoba), as well as the Strasbourg City Award in 2011. Co-founder of the Baka Trio, a percussion ensemble developing its own music between jazz-rock and electronical music, he has performed as a soloist with the Cordoba Symphonic Orchestra, the Strasbourg Philharmonic Orchestra, and with the contemporary ensemble Ukho from Kiev (Ukraine). Also having the State Diploma for percussion teacher, he currently teaches at the Music School of Dettwiller (Bas-Rhin, France).

Galdric Subirana



Galdric Subirana, born in 1989, started music at the age of four. At the Conservatoire de Perpignan he studied in the class of Philipp Spiesser and was graduated in Conservatoire Supérieur de Lyon in Jean Geoffroy's class in 2012.

Galdric Subirana won prizes at the international competitions Claude Giot, Tromp, ConUCO, P.A.S., Lempdes and Felix Mendelssohn. He performed with Ensemble Modern, Ensemble Intercontemporain, Ensemble Mésostics, In&Out. He created *De cette lenteur sont faits les hommes* with dancer Franck Gizycki, and founded an electroacoustic quartet of improvisation, NoMad (performances, exhibitions...).

Hsin-Hsuan Wu



Born in 1987 in Taiwan, Hsin-Hsuan is now furthering her Artist Diploma at the CNSMD-Lyon with Jean Geoffroy. She was soloist of World Percussion Group in 2017 and the same year she become member of Daidalos Quartet (1st prize of International Percussion Competition of Luxembourg). She won third prize at the International Percussion Solo Concerto Competition at PASIC in 2011 and has been invited to perform in Israël, Austria, China, Japan and Thailand as soloist and chamber musician. She held recital at Taiwan every year since 2011.





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CONDITIONS

Set-up D-1

6 to 7 people on tour

Detailed technical rider on demand, included in the disposal agreement.

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