

ryoji ikeda
music for percussion



presentation

Japanese musician and artist Ryoji Ikeda joined forces with the Swiss percussion collective Eklekto to create a new musical project.

For this occasion, Ikeda is working with pure acoustic sounds. Instead of projections and electronic sounds, he is working with a group of four percussionists. The instruments played on stage however sound very different from the expected rhythmic and loud drum beating. What you see is not what you hear: conventional instruments are used to isolate the purity of a sound and produce textures which are close to electronic music. In this way, the piece has an aural continuity with Ikeda's body of work.

This creation is a landmark for Ikeda's research on acoustic music, which was previously developed through his compositions for string instruments « op. » (2000-02).

« music for percussion » was commissioned by the Swiss percussion ensemble Eklekto and premiered in September 2016 at La Bâtie festival de Genève.



« music for percussion » consists of 4 distinct pieces performed one after the other.

The first piece « Body Music » features the hands of two percussionists engaging a virtuosic counterpoint of « handclaps ».

The second piece « Metal Music I » is performed as a duet and uses one of the most iconic orchestral percussion instruments, the triangle.

The third piece « Metal Music II » brings onstage two sets of crotales.

These small bronze discs are played with violin bows to create a polyphony of sinus-like high frequencies.

« Metal Music III », a piece featuring 4 percussionists evolving in a landscape-like installation of 12 suspended cymbals, closes the set.

A tour de force, in this project Ryoji Ikeda transfers his very specific musical aesthetic to pure acoustic instruments.

concert programme

- Body Music [for duo], Op.4, 2016

- Metal Music, Op.5, 2016
I. Triangles [for duo]
II. Crotales [for duo]
III. Cymbals [for quartet]

Total duration: 50min

credits

Concept and composition
Ryoji Ikeda

Percussionists (Eklekto)
Alexandre Babel
Stéphane Garin
Lucas Genas
Dorian Fretto

Stage Manager (Eklekto)
Nadan Rojnic

Co-production
Eklekto Geneva Percussion Center
Ryoji Ikeda Studio
La Bâtie Festival de Genève

Eklekto is supported by the City of Geneva

Tour production
Richard Castelli - Epidemic



Photos : Raphaëlle Mueller

biographies

Ryoji Ikeda

Japan's leading electronic composer and visual artist Ryoji Ikeda focuses on the essential characteristics of sound itself and that of visuals as light by means of both mathematical precision and mathematical aesthetics. Ikeda has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. He elaborately orchestrates sound, visuals, materials, physical phenomena and mathematical notions into immersive live performances and installations.

Alongside of pure musical activity, Ikeda has been working on long-term projects through live performances, installations, books and CD's such as « datamatics » (2006-), « test pattern » (2008-), « spectra » (2001-), « cyclo » a collaborative project with Carsten Nicolai, « superposition » (2012-), « supersymmetry » (2014-) and « micro | macro » (2015-).

He performs and exhibits worldwide at spaces such as Museum of Contemporary Art Tokyo, Singapore Art Museum, Ars Electronica Center Linz, Elektra Festival Montreal, Grec and Sonar Festivals Barcelona, Aichi Triennale Nagoya, Palazzo Grassi Venice, Park Avenue Armory New York, The Whitechapel Gallery, The Barbican Centre and Somerset House London, Museo de Arte Bogota, Hamburger Bahnhof Berlin, DHC/Art Montreal, Sharjah Biennale, Carriageworks Sydney, Auckland Triennale, MONA Museum Hobart Tasmania, Ruhrtriennale, Telefonica Foundation Madrid, Kyoto Experiment Festival, ACT Centre Gwangju (Korea), Singapore Art Science Museum, Kunstverein Hannover, Festival d'Automne and Centre Pompidou Paris, The Vinyl Factory and ZKM Center for Art and Media, Karlsruhe, among others.

In 2016-17, he premiered the acoustic stage piece « music for percussion » in collaboration with ensemble Eklekto (Geneva) which is currently on tour. He took part in group exhibitions such as "Elevation 1049: Avalanche" (Gstaad, CH), Centre Pompidou Metz (FR), La Villette / Festival d'Automne (Paris, FR), Center for the Art of Performance at UCLA (Los Angeles, USA) and presented a drone symphony, « A [for 100 cars] », commissioned by Red Bull Music Academy Festival Los Angeles.

In 2018, he is part of group exhibitions such as "Artists and Robots", Grand Palais (Paris, FR), "Experience Traps", Middelheim Museum (Antwerp, BE) among others, and presents solo exhibitions at Centre Pompidou (Paris, FR), Carriageworks (Sydney, AU) Garage (Moscow, RU) and Eye Film Museum (Amsterdam, NL). In June, he launched « spectra » as a permanent installation at Mona Museum (Hobart, Tasmania, AU). He presented « concert pieces » in Centre Pompidou / Festival ManiFeste (Paris, FR) and Spiral Hall (Tokyo, JP).

His albums « +/- » (1996), « 0°C » (1998), « matrix » (2000), « dataplex » (2005), « test pattern » (2008) and « supercodex » (2013) pioneered a new minimal world of electronic music through his razor-sharp techniques and aesthetics. « The Solar System » (2016) a limited edition vinyl and « music for percussion » (2017) was released by The Vinyl Factory. In early 2018, accompanying the release of « music for percussion » [cd+booklet], he established his online source under the name « codex | edition ».

He is the award winner of the Prix Ars Electronica Collide@CERN 2014.

<http://www.ryojiikeda.com>

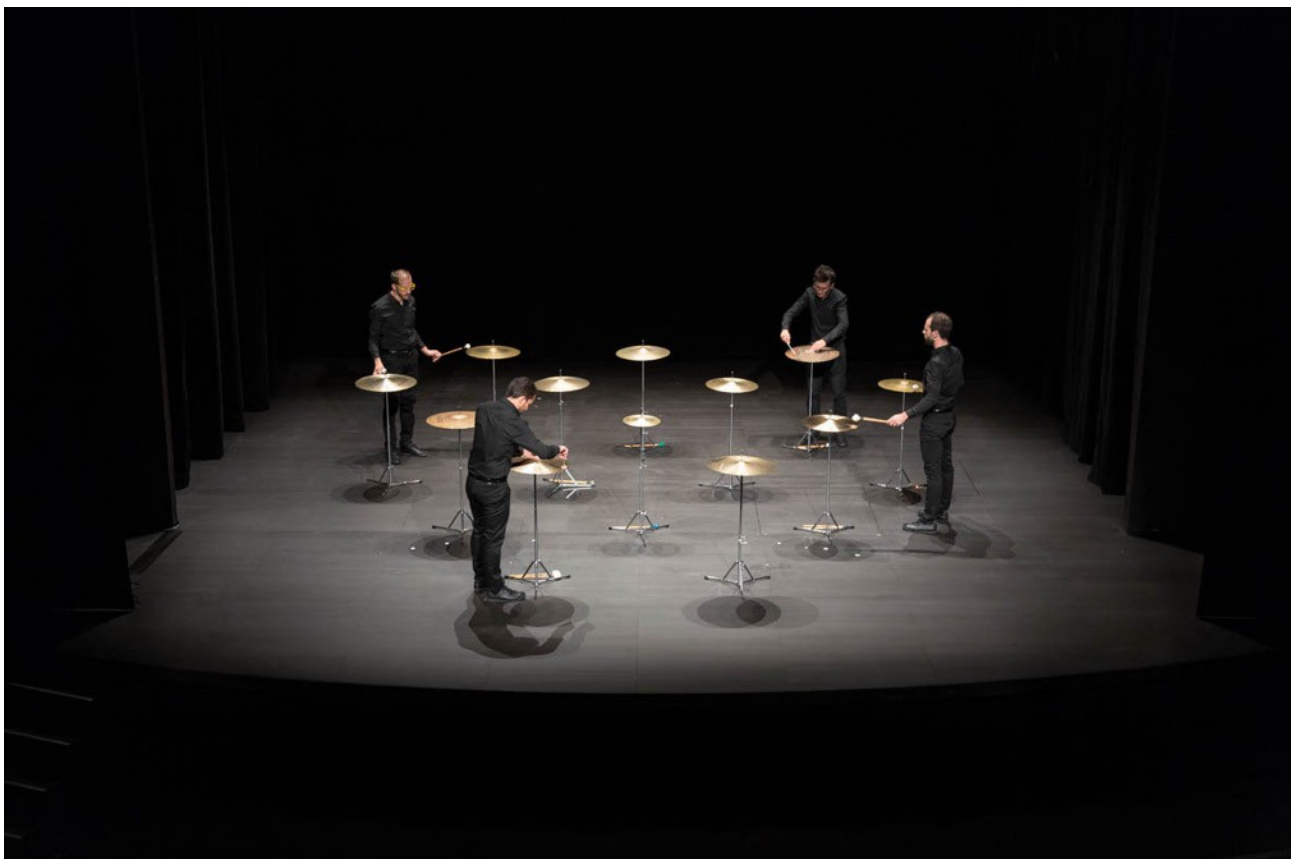
Eklekto

Eklekto is a contemporary percussion collective founded in 1974 in Geneva. Created Under the visionary impulse of Swiss percussionist Pierre Metral, the group was first called CIP (international Percussion Centre), and became an important contemporary percussion centre, building up collaborations with other percussion organizations like Kroumata, Amadinda, Les Percussions de Strasbourg among others. Over the years, the collective has worked with prestigious artistic directors: Steven Schick, William Blank, Jacques Ménétreay, Jean Geoffroy.

Since 2011 The collective has taken the name Eklekto and has a flexible lineup of up to 20 percussionists. Over the years, Eklekto has gathered a collection of percussion instruments of nearly 1000 pieces. The group focuses on collaborating with living composers and artists in order to create and organize concerts, multimedia projects and artistic events that question the listener's expectations towards new musical forms. Eklekto has premiered works of composers Yoshihisa Taira, John Luther Adams, Pierre Jodlowski, Roland Dahinden, Billy Martin and performed with guest musicians Etienne Jaumet, Fritz Hauser, Arturo Tamayo, Stefan Asbury, amongst others.

In its recent projects, Eklekto questions the conventional concert form with projects such as the electroacoustic « Drumming by numbers » (Bâtie festival de Genève, 2012), the trilogy « Words & Percussion » (Théâtre du Galpon, Geneva, 2014-2016), a contemporary Gamelan project (Archipel Festival, 2015) or the three hours marathon « Wandering tracks » from composer Thomas Meadowcroft and visual artist Florian Bach (Berlin, 2017). Since 2013, Swiss percussionist Alexandre Babel is Eklekto's artistic director.

www.eklekto.ch



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