

SISTRO DUO // OMEN

24.06.2025

Teatersalen, Dansekapellet, København

Sistro duo presents a brand new program which will be performed on the 24th of June at Dansekapellet (Teatersalen) in Copenhagen. Among other pieces, the duo will bring to life for the first time two newly commissioned pieces, Solo (Cantus II) by Jeppe Ernst and Omen by Sandra Boss.

The concert is conceived to be an immersive experience where the set ups will be spatialized around and in between the audience, like different sound installations that will emerge from the darkness of the hall and unveil themselves one after the other. As each piece unfolds and surrounds the audience from a different direction, each listener will be drawn into a sonic experience that explores the boundaries between silence and noise, creating an evolving, immersive sound world.

The program brings together different pieces from the last three decades, some of them are already well known and milestones of the contemporary percussion literature while the others belong to a new generation of up and coming composers.

The first piece that will open the concert is a world-premiere, "Solo (Cantus II)" by Jeppe Ernst. In this piece, the performers explore the subtleties of body touch and facial expressions—an intimate dialogue where every movement is mirrored, creating a delicate and personal interaction. The performance will happen at the center of the stage, surrounded by the audience, defining a tactile world of body and touch.

Next, *Stele* by Gérard Grisey (1996), a work for two bass drums. The instruments will be placed outside the circle of audience on opposite sides of the hall. In this piece time itself becomes the primary material. Grisey reflects on the concept of "duration" as an ancient, almost mythical force—one that evolves slowly, revealing itself over time. His vision evokes the image of archaeologists carefully uncovering a funerary inscription on a stone tablet, a "stele." The performers' rhythms will start almost imperceptibly, gradually revealing their form, like a hidden message from the past. Grisey asks: "How can the myth of duration, a cellular organisation of a flow obeying other laws, emerge?" The rhythm becomes a space for reflection, a monument to duration itself.

Following this, Marta Soggetti will perform *Mani mono* by Pierluigi Billone (2007). This solo piece for springdrum and metal plate, takes us into an otherworldly realm of drones and immersive sounds. The performer manipulates these instruments to recreate the sound identity of vast, resonating spaces. Here comes again a connection to the ancestral. Mono is the name of an ancient lake sacred to Native Americans. A lake that over time has been dramatically decreasing, revealing eerie calcareous concretions that had stayed submerged for long time. The haunting landscape is witness of an ancestral time, at the same time human and pre-human. Ancestral like Billone's sound, which creates its own cavern where unexpected resonances arise.

After Billone, a newly commissioned piece by Sandra Boss will be premiered. Inspired by the instrumentation of Grisey's piece, "OMEN" is an immersive piece where the composer takes us further into the idea of foretelling, translating ancient concepts of omens—those signs, often perceived in nature, that speak of fate and prophecy. In ancient Greece, a bird's cry, a clap of thunder, or the flash of lightning were all seen as signs sent by the gods. *Omen* channels this ancient belief, creating a ritualistic space where the performers' movements and sounds become signs and warnings of things to come.

The fifth piece brings us back to our modern life and takes us into an entirely different emotional space. Nina Dragicevic's *Ustavite se./Stop*, a solo piece performed by Katerina Anagnostidou, focuses on the overwhelming speed of modern life, as the performer recites a stress-filled monologue while submerging her face into a bowl of water. The distortion of her voice, as it drowns in the water, mirrors the overwhelming flood of thoughts and sensations that accompany our fast-paced existence. The water creates a disorienting soundscape that amplifies the performer's struggle for clarity amidst confusion, a physical manifestation of how reality can become submerged under the weight of our thoughts and feelings. *Ustavite se./Stop* is a moment of deep introspection in an evening that has already navigated vast landscapes of time, body, and sound.

Finally, *Music Stands* by Cathy van Eck closes the program, offering a reconnection to our first piece by Jeppe Ernst. This time, two music stands become the protagonists of the scene, as they interact with one another generating a drone of feedbacks. As the composer explains, "Both (music stands) are amplified using a contact microphone glued onto the stand and a small loudspeaker, placed on the floor. During the performance, the loudspeakers are placed on the stands. The vibrations of the loudspeakers are transmitted through the metal of the stands back to the contact microphones and in this way an acoustic feedback loop occurs. By changing the altitude of the stands, the distance between microphone and loudspeaker changes, and therefore, the acoustic feedback sound changes as well."

Through these pieces, the audience will become part of a journey through time, space, and sound—where the ancient and the modern converge, where silence and sound, body and object, gesture and rhythm speak in ways both subtle and powerful.