

## STURM UND KLANG MAVROUDES TROULLOS



**Renowned for its energetic and enthusiastic support for musical creation, the Sturm und Klang ensemble and its musical director Thomas Van Haeperen have teamed up with bassoonist Mavroudes Troullos to commission Denis Ivanidze (BE) to write a new work for solo bassoon and ensemble.**

**The score, which has already been performed in Belgium, Germany and Switzerland to critical acclaim, sculpts musical time in a highly personal way and explores the expressive possibilities of the blended timbres of the soloist, string quintet, wind quintet and harp.**

*"Mavroudes Troullos bringt „El Greco's Sky“ in schönster Tongebung zur Uraufführung.*

*Der Belgier Denis Ivanidze schrieb „El Greco's Sky“ in dem ein Solo-Fagott mit dem Ensemble in Beziehung tritt, für den brillanten Fagottisten Mavroudes Dakis Troullos. Das Werk ist inspiriert von majestätischen Himmelsdarstellungen in Gemälden von Dominikos Theotokópoulos, genannt ElGreco, von geistlicher Musik des 16. Jahrhunderts und einem Liebesgedicht von Lope de Vega. Ohne Mundstück eröffnete der Fagottist das Werk mit zartem Rauschen. Der Kontrabass legte das Fundament für sein lyrisches Spiel. Beeindruckende Klangflächen in differenzierten Intensitäten bereicherten Viertel- und Obertöne." (Lippisches Zeitung, 3-4/10/2023)*

## Programme I

**DENIS IVANIDZE, El Greco's Sky (2023)**  
**Basson soliste : Mavroudes Troullos**

**JEAN-LUC DARBELLAY, Images (2023)**

*OLLI VIRTAPERKO, Serenade (2008)*

*JÖRG-PETER MITTMANN, Der Schrei ( 2023)*

**Miniatures : Pierre-André Bovey, Petite fantaisie en écho pour flûte**  
**Ursula Gut, Geburtstags-Torten-Stück - für Max pour clarinette**  
**Markus Hofer, Erde nach dem Bild "die Erde" von Ursula Bovey pour contrebasse**  
**Hans Eugen Frischknecht, Geblasen - gezupft pour flûte et harpe**

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## Programme II \*

**DENIS IVANIDZE, El Greco's Sky (2023)**  
**Bassoon soloist : Mavroudes Troullos**

**SOFIA GOUBAÏDOULINA, Concordanza (1971)**

**TRISTAN MURAIL, La chambre des cartes (+piano) (2011)**

**ARIBERT REIMANN, Metamorphosen sur un menuet de Schubert (1997)**

**APOLLINE JESUPRET, Comme la dansante allure des vagues (2021)**

### Artistic budget (excluding soloist's fees)

1 concert : 4000 €  
2 concerts : 7000 €

nb : actual budgets are higher, the prices indicated imply a financial contribution from Sturm und Klang.

### Technical needs

11 stands  
10 chairs  
Stage lighting  
Scene 6m\*6m  
\* Piano at the concert venue (if Murail is played)

## Contact

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### Denis Ivanidze

*El Greco's Sky pour basson solo et ensemble (2023)*

El Greco's Sky was written on the initiative of Mavroudes bassoonist Dakis Troullos and is dedicated to him, Thomas Van Haepere and the Sturm und Klang ensemble, who had already performed a work by Denis Ivanidze, Tilde, at a young composers' workshop in 2014.

As its name suggests, this vast work in one piece (around 25 minutes) is inspired above all by the majestic representations of the sky in the paintings of Doménikos Theotokópulos, known as El Greco, the movement of his brush, his rhythm and his colours.

Other sources of inspiration include sacred music (Orthodox and Catholic Ave Marias from the painter's time), traditional music, particularly from Ossetia, where the composer grew up, and a love poem by Lope de Vega: "Ojos, por quien llamé dichoso al día...".

### Jörg-Peter Mittmann

*Der Schrei - Musikalischer Furor für 11 instrumente (2023)*

Nowhere is the scream, the most direct expression of unbridled emotion, so urgent and exclusive a subject for a work of art as in Edward Munch's painting of the same title. After a series of very lyrical and tender pieces, I felt the need, in the face of the current oppressive world situation, to take up this impulse and translate it musically in a very particular way. The contrast between a group of instruments that roam the sound space relentlessly and with a wide ambitus - never quite in unison, but always carried along by the same bursts of energy - and small, vulnerable solo passages plays a decisive role. The individual seems marginal and intimidated in the face of the mass's explosions of dissonant violence. It is only towards the end that there is a pause, that the characters come together. The first step towards understanding is outlined...

The music thus describes a wide stylistic range: at

At certain points, we hear an expressionist gesture, but there are also occasional islands of noisy, diffuse sound, mingled with snatches of whispered words from the Dies irae sequence.

### Jean-Luc Darbellay

*Images pour ensemble (2023)*

Images is written for an ensemble of eleven instruments, including a wind quintet, a string quintet and a harp.

The work is dedicated to Thomas Van Haepere and his ensemble "Sturm und Klang".

This perfect formation is both a challenge and an extraordinary opportunity for the composer.

The extreme subtlety of the clarinet's sound in its middle register, played pianissimo, blends perfectly with a tremolo 'sul tasto' played on the fingerboard by the string quartet. The introduction to "Images", suspended and very delicate, creates a sublime, soothing climate of tranquillity. The flute extends this mood, soaring into a dreamlike space.

The bassoon, in turn, introduces a more animated sequence, which, bursting and sparkling, suggests alpine cascades as the snow melts. The ensemble then transforms itself into a percussion park, producing some very special sound effects in preparation for a short session with the mysterious harp.

The cadenzas of the bass clarinet, English horn and French horn add their characteristic colours in succession.

A passage of plucked strings, followed by quiet breathing sounds, prepares the final coda, a sparkling firework display that concludes the work with virtuosic passages.

### Olli Virtaperko

*Serenade (2008)*

Serenade is written for chamber orchestra (flute, clarinet, bassoon, two violins, viola, cello and double bass). The work focuses on the concepts of cantabile and lightness, both characteristic of serenades.

The use of natural harmonics in the strings creates a sense of transparency in the music, while the melody focuses on the woodwinds.

The piece premiered on 29 November 2008 in Helsinki.

With his versatile approach, Virtaperko's compositions are characterised by their structural sensitivity and imaginative orchestration. His musical language reflects and draws on aesthetic and stylistic influences from many sources, such as spectralism, Renaissance instrumental polyphony and progressive rock.

**Sofia Goubaïdulina**

*Concordanza pour orchestre de chambre (1971)*

Sofia Goubaïdulina's music bears traces of her Tatar origins, particularly in her treatment of timbre and musical time. But Goubaïdulina also applies techniques from the European and American avant-gardes. At the end of the 1960s, she joined the experimental electronic music studio in Moscow, alongside Alfred Schnittke and Edison Denisov. Her scores were often banned by the Soviet regime, and Gubaidulina turned to composing film music, which the Composers' Union was unable to control. Her work remained unknown for a long time, but the year of *Concordanza* (1971) represented a turning point in this respect: Goubaïdulina gradually gained recognition beyond the Iron Curtain.

The title of the work could have been "Concordanza et Discordanza": it is the first in a long series of compositions by Goubaïdulina exploiting the principle of duality by playing on contrasts and oppositions (between joint movements and fragmented motifs, staccato and legato interplay, micropolyphonic and monodic textures, etc.). Within each confrontation, the tension unfurls, returning to the unity from which it initially emerged - a unity symbolised by the unisons at the beginning and end.

**Aribert Reimann**

*Metamorphosen sur un menuet de Schubert (1997)*

A largely unknown minuet for piano serves as a model, a rigorous study by Schubert of Baroque harmony and counterpoint, a kind of example of Schubert's reception of Bach. Using the possibilities of sound colour offered by the instrumentation of the wind quintet and the string quintet, Reimann interpolates between the main sections of the minuet free variations - 'metamorphoses' - of the present material.

**Tristan Murail**

*La chambre des cartes (2011)*

Or the invitation to travel...

In adventure novels, I've always preferred the moment when the heroes plan their journey, get the necessary equipment, consult maps and compasses (cf. Jules Verne: *Journey to the Centre of the Earth*). After that, it's just a matter of confronting a host of prehistoric monsters, falling down dizzying waterfalls, sailing on the lava of volcanoes... nothing but a tedious routine, in short.

And I've always been fascinated by maps: the big green, yellow and bistre coloured maps that the teacher used to hang over the blackboard by their eyelets, the mythological maps of the Middle Ages, the portulans of course, or the very small-scale maps used by hikers, where you could almost see every tree represented.

Many castles and palaces have a room whose walls are covered with maps, exact or fantastical. You can linger there for a long time, and perhaps... it makes the journey pointless?

I'm reminded in particular of the Vatican's Chamber of Geographical Maps - among many others - but I can also imagine Captain Nemo, in his private quarters, consulting his many maps, neatly arranged in multiple drawers with an oily glide, not far from the great organ, with the powerful machinery of his submarine playing in the background...

The piece is written for the entire Portulan cycle, which it will probably open when the cycle is completed.

## **Apolline Jesupret**

*Comme la dansante allure de vagues (2021)*

Apolline Jesupret is a pianist who trained at the Mons Conservatoire, where she was a composition student of Claude Ledoux. She belongs to a generation for whom the notion of a school is no longer of great relevance, and so she unfolds her artistic path with great freedom of invention and wide-ranging influences. It was in the context of the Sturm und Klang 'Young Composers' workshop, held in 2021 under the watchful eye of Jean-Pierre Deleuze, that the composer wrote her piece *Comme la dansante allure des vagues*, which she dedicated to her mother. The piece was inspired by the painting *La Baigneuse* (1910) by the Belgian painter Léon Spilliaert, in which the movements of the water are characterised by thick, undulating graphic lines, creating a sharp contrast between light and shadow. Apolline Jesupret's score sets out to depict the movement of the waves, their energy, their shifts, the opposing movements between phases of rest and agitation, translated musically by moments of increasing density followed by more refined writing. The management of sound masses is combined with a subtle search for combinations of timbres, nuances and tempi in a progressive agglomeration of his musical material.

*When I first came across this painting by Spilliaert, I was struck by the light that emanates from it, despite the use of very dark tones. I immediately found a poetic theme to develop musically. The allure of the waves evoked in this painting is also present in the way the bather is supposed to look at these comings and goings, like a mirror of her own emotions. I wanted to explore this notion of inner turmoil, the very rapid and strange transitions we can experience between sometimes contradictory emotions.*

*This guided me in my orchestration work: starting with very pure textures, very far apart in pitch, the elements are gradually added to build up increasingly charged masses, and vice versa. This work also came about thanks to Sturm und Klang's 'Young Composers' Workshop, and I was delighted to find Jean-Pierre Deleuze as my mentor. I was familiar with his generosity as a teacher, and he brought me a sense of freedom within the rigour of his writing. It was an important step for me too, thanks to the careful and attentive work of Thomas Van Haeperen. I really enjoy expressing myself with this type of ensemble: *Comme la dansante allure des vagues* is part of the trajectory I began with two other works for ensemble: 'OK Gaïa' in 2019 and *Et sous Mossoul* in 2018.*

Valérie Dufour



The Ensemble Sturm und Klang, founded in 2000 by Thomas Van Haeperen, has retained over the years its allusion to the pre-romantic movement known as Sturm und Drang, the ideals of freedom, passion and individual emancipation. On the 'Sturm' (storm) side, the ensemble and its conductor claim energy, drive and enthusiasm as their major assets, and on the 'Klang' (sound) side, vitality, precision and refinement of tone. It is in this spirit that the ensemble's performers share a strong impetus and artistic commitment to projects that demand their dynamism, sensitivity and creativity, devoted to seeking out in each work they undertake to perform the specific forces it contains, the poetry that emerges from it and the metamorphoses in sound it unfolds.

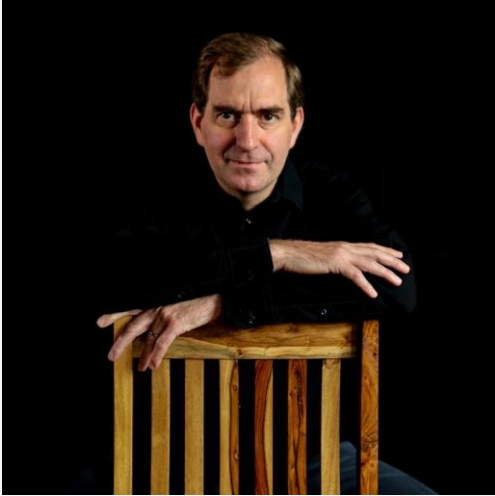
Sturm und Klang's programming focuses primarily on the repertoires of the twentieth and twenty-first centuries, with original and demanding projects, in a spirit of discovery, of conquering new ways of listening, of dialogue with the present time and the questions that run through it. It also actively supports Belgian musical creation, particularly that of the younger generation, by organising workshops for composers, regularly commissioning works and rediscovering forgotten figures from the 20th century.

The ensemble favours long-term collaborations with composers to whom it feels close. The new work by Jacques Lenot is a fine example of this. Sturm und Klang is a regular guest at major festivals, including Ars Musica, and performs in numerous venues in Belgium and Europe. The ensemble's concerts are regularly broadcast on Musiq'3, Klara, France Musique, Radio France and Westdeutscher Rundfunk.

Sturm und Klang's first recording, *Monolithe* for string orchestra by Jean-Marie Rens, won an Octave de la musique in 2012. Subsequently, the albums *La jeune fille à la fenêtre* (2019), a rediscovery of the Belgian composer Samuel-Holeman, *Propos recueillis de Jacques Lenot* (2021), and *Sur le Fil* (2022), to mark the 20th anniversary of the Forum de la Création Musicale belge, received rave reviews. Finally, *S'élancer* (2023), devoted to ensemble works by Belgian composer Adrien Tsilogiannis, has just been shortlisted in *Crescendo Magazine's* Millésimes 2023 selection and nominated by the jury of the International Classical Music Awards for the 2024 edition.

Sturm und Klang is supported by the Contemporary Music Commission of the Wallonia-Brussels Federation. The ensemble works regularly with the Forum de la Création Musicale and ECSA (European Composer and Songwriter Alliance).

## **Thomas Van Haeperen**



*Founder and musical director of Sturm und Klang. With this ensemble, he explores the music of today. He has given many world premieres and Belgian premieres of contemporary works (by Guerrero, Leroux, Widmann, Schnittke, Van Rossum, Rens, Fafchamps, Bosse, d'Hoop, Slinckx, etc.). He is also passionate about the great classical, romantic and 20th century repertoire.*

*Thomas has also conducted the Orchestre National de Belgique, the Ensemble Musiques Nouvelles, the Euler Kammerorchester, the ON ensemble, the en Dextuor, the Leipzig University Orchestra and Choir, and was guest conductor at La Monnaie.*

*istant at La Monnaie.*

*A keen teacher of young people, he also teaches violin at the Académie des Arts de la Ville de Bruxelles and regularly conducts orchestral sessions at Roy Conservatoires and other music colleges. He has also been in charge of orchestral assemblies at the IMEP.*

*mas Van Haeperen studied orchestral conducting in Germany, in Leipzig with Unger, then during a Masterc in Mainz with Sylvain*

*C rigour and sensitivity in*

*and sensitivity.*

*With a degree in violin and a Masters in philosophy, Thomas Van Haeperen is interested in everything that links music to thought, memory and time.*

## **Mavroutdes Troullos**

*Lauréat des nombreux 1ères prix aux concours internationaux (Pays-Bas, France, Royaume-Uni, Suède et Belgique), Mavroutdes Troullos (1992) est un bassoniste de haut niveau qui se définit par sa sensibilité musicale et sa maturité. Il a donné des récitals dans de prestigieuses salles de concert telles que l'Amphithéâtre de la Philharmonie à Paris, la salle Elgar du Royal Albert Hall ou encore la Kleine Zaal du Concertgebouw d'Amsterdam. Il s'est produit en tant que soliste avec l'Orchestre symphonique des jeunes de Chypre, la Koninklijke Muziekkapel van de Gidsen et a participé à des festivals renommés tels que le Festival Radio France Occitanie Montpellier.*

*Musicien remplaçant à l'Orchestre Kamerata Armonia Atenea, à l'Orchestre symphonique de Chypre, à l'Orchestre philharmonique de Bruxelles, à l'Orchestre national de Belgique et au Théâtre royal de La Monnaie, il est également professeur de basson et de musique de chambre. Son expérience professionnelle comprend des enregistrements radiophoniques en Allemagne, à Chypre et en Belgique.*

*Mavroutdes Troullos est titulaire d'un diplôme de basson du Conservatoire de musique et d'art dramatique d'Athènes (professeur : G. Faroungias), d'une licence de la Hochschule fur Musik und Theater de Leipzig (professeur : J.M. Thome) et d'un master du Koninklijk Conservatorium Brussel (professeur : L. Loubry).*

*Il est chercheur doctoral en Arts à l'Ecole des Arts LUCA en collaboration avec la KU Leuven et de nombreux grands compositeurs vivants lui ont dédié des œuvres comme Philippe Hersant.*



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