

# WIGMORE HALL

Sunday 16 June 2024  
7.30pm

Waves: acoustic meets electronic

## Quatuor Ébène

Pierre Colombet violin  
Gabriel Le Magadure violin  
Marie Chilemme viola  
Yuya Okamoto cello

Xavier Tribolet electronics

The running order is subject to change

Gabriel Fauré (1845-1924)	In Paradisum from <i>Requiem</i> Op. 48 (1887-93)
Raymond Scott (1908-1994)	Nightfall - Venice (1957) Twilight in Turkey (1937) Powerhouse (1937)
Thelonious Monk (1917-1982)	Evidence (1948)
Olivier Messiaen (1908-1992)	Le baiser de l'Enfant-Jésus from <i>Vingt regards sur l'Enfant-Jésus</i> (1944)
Wayne Shorter (1933-2023)	Elegant People (1976)
Joe Zawinul (1932-2007)	Young and Fine (1978)
Xavier Tribolet (b.1967)	Clix & Botanix L'air de l'autoroute Elucubration Au-delà des Pyrénées

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### **In Paradisum from *Requiem* Op. 48, Gabriel Fauré**

The sound of this last piece from the *Requiem* is strangely contemporary. The organ's ostinato, whose mechanical function could recall Klaus Schulze's sequencers, for example in *Kontinuum*. The relentless, meditative melody, which could be the beginning of a homegrown blues, with no blue notes and a luminous development.

### **Nightfall - Venice; Twilight in Turkey; Powerhouse, Raymond Scott**

Raymond Scott, a composer of classic jazz sounds and extremely detailed arrangements, is also the precursor of electronic music. He created instruments that he manipulated to serve his most creative ideas. He is the only composer in our repertoire to have produced pieces in both acoustic and electronic form, which we will also do in a single suite.

### **Evidence, Thelonious Monk**

This misnamed piece is a percussive, syncopated play on a harmonic transformation of a chord sequence much used in jazz. 'The piano ain't got no wrong notes', he used to say... choosing the most surprising effects, which we've adapted with sounds reminiscent of early video games, like YMCK.

### **Le baiser de l'Enfant-Jésus from *Vingt regards sur l'Enfant-Jésus*, Olivier Messiaen**

There are more ways of naming the scale than there are of transposing it. Olivier Messiaen's octatonic, octotonic, symmetrical diminished, diminished, tone-half-tone, Bertha mode, second mode scale has been a source of inspiration for serious music composers and jazz improvisers alike. It turns the order of sharps and flats upside down, giving pride of place to the repetition of deviations. This composition alternates

two functions, materialised by the same scale, used a half-tone apart, but on the same bass.

Olivier Messiaen is the composer who also popularised the ondes Martenot. This piece, originally written for piano, seems to us to be a common ground for our vibrations.

### **Elegant People, Wayne Shorter - Young and Fine, Joe Zawinul**

The composers of Weather Report gave jazz its own energy and sound. They married very different worlds - African, European and American - as well as styles such as swing and rock. They also mixed electronic and acoustic waves in spectacular fashion in concert. Note that the introduction to *Elegant People* on the album is a reverse effect. The last expositions of the *Young and Fine* theme are a transformation of the first, a bit like in a sonata.

### **Clix & Botanix; L'air de l'autoroute; Elucubration; Au-delà des Pyrénées, Xavier Tribolet**

The aim of these pieces is to blend our frequencies, to play on our differences and similarities. *Clix & Botanix* is the story of a metronome that has lost its mind, forcing us to sketch out Coltrane changes that end in *fugato*. *L'air de l'autoroute* is the story of a forgotten bus passenger at a service station. The fleeting sounds of cars and their Doppler effect give way to a pensive solitude, over unstable but consonant harmonies. Between desperate runs to catch others, we ramble and involve that famous Bertha mode (yes, that scale with more names than transpositions). The unhappy ending doesn't matter, as long as the path that leads us there gives us the pleasure of presenting it to you.

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