

# R u p t u R

An original music work by  
**Samuel Sighicelli** and **Benjamin de la Fuente**

with **CARAVAGGIO** + **Les Percussions de Strasbourg**

Running Time: 1 hour



ARTISTIC PRESENTATION - Nov. 2022

**sphota**  
coopérative  
d'invention  
musicale

Production : **Sphota**

Co-production : **Les Percussions de Strasbourg, GRAME, CCAM - scène nationale de Vandoeuvre-les-Nancy**

Premiere in March 2024

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## PROJECT DESCRIPTION

RUPTUR is a 60-minute original music performance that explores the phenomenon of trance. It builds on a single repetitive pattern that continuously reinvents itself and brings to the fore the distinctive quality of its sound: the depth of its timbre, its density, vibrancy, and scope.

Once set in motion, the relentless pounding of machine-like sounds puts the audience in a trance for the first 50 minutes of the performance until, suddenly, everything stops dead in its tracks, leaving the audience with a dizzying emptiness. This rupture, as unexpected as it is impactful, opens a gap for the rise of a very different musical landscape.

Taking the Ostinato principle to its extreme, the music metamorphoses into a continuous flow of sound energy, which transports the audience and musicians in a simultaneous musical and physical experience. The composers seek to explore the hypnotic and uplifting effect of repetition, as well as the emotional tension that builds to a breaking point until it finally ruptures.

Still, the two composers do not stop there: they want to cross the threshold and explore what happens when movement stops abruptly, and one is faced with its *photo-negative*. In other words, what happens in that *post-machine* space?

This loss of balance, which by contrast feels violent, also alludes to the breaking point in biodiversity where humanity finds itself after two centuries in the Anthropocene.

How does sound, i.e. the very physical quality of sound, repeated continuously over a prolonged period of time transport both audience and musicians to a quasi-hypnotic state, a kind of "musical spiraling"?

What takes place in body and mind, individually and collectively, in the moment of rupture?

What is the *aftermath*, that *post-machine* space inhabited by the ghost of its relentless pounding, now solely living, unbridled, in the memory of listeners? What music, what listening quality can capture the experience of vertigo that follows?

## CREATION PROCESS

Continuous movement and vertigo cannot exist in and of themselves; they need to be experienced from within. To that end, Sighicelli and de la Fuente approach this project as a shared experience, one that needs to be equally experienced by both the composers and the musicians.

To achieve this, the composition process will evolve over an extended period during which musicians and composers will hold experimental work sessions to outline and finalize the score. These sessions will consist of improvisation exercises needed to find the right sound, to establish rules for the work, and to begin sketching out the score.

All work sessions will be recorded, listened to, and dissected. These interim phases enable the work to evolve and determine the path forward for the next work sessions. Although carefully crafted, the score *writes itself*, so to speak, in these experimental work sessions during which it matures and gradually emerges.

De la Fuente and Sighicelli are the master architects of this broad-scope music work, which will find its final form in the very last stages of composition.

## DEVICE / STAGE PLAN

We are considering two possible options:

The first option consists of a "frontal" performance where 7 musicians on stage face the audience. In this option, a sound device diffuses sound from the stage to the concert hall.

In the second option, 7 musicians perform in a circle around or at the center of the audience. We find this particular layout more stimulating as it promotes closer interactions between musicians and audience, bringing to light the ritualizing quality of the project. In this option, surround sound spreads throughout the concert hall encompassing both musicians and audience.

In both options, the performance space resembles a *construction site* cluttered with instrument accessories, electronic and sound devices, and speakers.

[To complete the visual landscape], Caty Olive's exquisite lighting design shapes and enhances the *construction site* concept where musicians perform.

## INSTRUMENTARIUM

The two ensembles will merge into an atypical orchestra consisting of 7 musicians, and amplified by electronic sounds. In a "do it yourself" spirit, each musician of PDS and Caravaggio will bring his/her own artistic contribution to the table as well as his/her own instrumental set-a collaborative process that will evolve over several work sessions. The *instrumentarium* plan will be finalized in the last stages of work and composition.

In addition to classical percussion (skins, metals, wood), the 3 percussion sets will include various sound objects equipped with sensors and processed in real time.

Similarly, Caravaggio musicians will add various instruments along with acoustic and electric objects to their usual set of instruments (drums, bass, guitar, keyboards). They may also use vocals.

All instruments will be microphoned and spatialized through a speaker device.

## ARTISTIC CAST

### **Caravaggio**

Bruno Chevillon, double bass, e.bass, electronics

Benjamin de la Fuente, e.violin, tenor e.guitar, objects, electronics

Éric Échampard, drums, e.pad, objects

Samuel Sighicelli, e.organ, analog synthesizer, sampler

### **Les Percussions de Strasbourg**

Thibaud Weber, various percussions

Olivia Martin, various percussions

Emil Kuyumcuyan, various percussions

**Caty Olive**, Lighting Designer

**Étienne Demoulin**, Sound Engineer, Computer Music Design

## CREATION SCHEDULE

**2022-05** : first test with Caravaggio (3 days)

**2022-06** : first session in tutti (3 days): improvisations, test, instrument research

**2023-05**: preparation of materials with Caravaggio (2 days); second session in tutti (3 days): work with several propositions of ostinatos, development of instrument sets.

**2023-08**: third session in tutti (3 days): final choices

**2023-12** : only composers with percussionists (2 days); only composers with Caravaggio (3 days).

**2024-03**: sixth session in tutti (5 days): final stage and light design.

**2024-03**: Premiere at *Théâtre de la Renaissance* in Lyon in the festival La B!ME, organized by GRAME.