

Atlas Orchestra listening guide

Book I

1 *Tune/Muse*

Introduction. 'Tuning' becomes musing in all instruments. The solo of the *sho* (Japanese mouth organ), played by Naomi Sato, was composed in close collaboration.

2 *One World*

Short piece. Rhythmic dialogue by double bassists Dario Calderone and Pietro Elio Barcellona evolves into tutti finale: 40 musicians from all over the world united.

3. *Sanjo*

Based on Daegeum Sanjo, Won Jang-Hyeon school with leading role for the *deagum*, Korean bamboo flute. Solos by Hyelim Kim on *deagum* and gamin on *piri*.

4. *Spring*

A short up-tempo piece with irregular time signatures and varying combinations.

5. *Anthem*

Solo melody of the *guanzi*, Chinese double reed instrument, played by Guo Yazhi. Chorale of six 'world oboes'. Longer *guanzi* solo, imitated by trio of piccolo, *sheng* and *erhu*. Fast, bouncy triplets lead to solo of Irish *uilleann pipes* played by Michael Boere. Mini-improvisation by Gevorg Dabaghian on *duduk* and wide chords followed by hectic stamping passage with solos of Chinese *shengs* and *bagpipe*. Shawms *zurna*, *suona*, *taepyangso*, *surmai* briefly bark at each other. Return of the opening chorale.

6. *Ditty*

Lullaby of two Chinese *erhus*, Turkish *kemençe* and Chinese *zhonghu*.

7. *Gloei I*

Miniature: all musicians take turns to play a trill, mordent or other ornament.

8 *Schetter*

Virtuoso battle between trombonist Sebastiaan Kemner and the Chinese *sheng* (mouth organ) players Zifan Dai and Zhang Meng, flanked by percussion.

9 *Little Dance*

Joyful dance starring Fu Xixu on *pipa* and Li Liangzi on *zheng*.

10 *Schreden*

Composed dialogue between two double reeds: the Armenian *duduk* and the Korean *piri*. All wind instruments adopt their motifs, while the soloists continue and expand their phrases on a bed of high strings. Ends in a long, grand chorale.

11 *Gloei 2*

Intermezzo: melodic fragments in all instruments.

12 *Catch*

Simple motif introduced by *erhu* and *bagpipe*. Imitations, variations and further embroideries spread through the entire orchestra.

13 *Sisters*

Four tableaux. Composed conversation by soloists Jelmer de Moed (clarinet) and Jaime Peña Martínez (basset horn). On a carpet of wind instruments, improvisations by gamin on the Korean *piri* and Hyelim Kim on *daegum*, after which the clarinets continue their conversation on a background of mouth organs and strings.

14 *Chaos Canon I*

In canon, all players perform one single figure that is repeated at different pitches.

15 *Trrr*

The *pipa* sets the tone with short trill motifs; imitations and variations in the entire orchestra.

16 *Gedaanten*

Wind instruments share a melody fragment with constantly shifting ornaments.

17 *Call*

Intermezzo of two Chinese cymbals played by Niels Meliefste and Marianna Soroka.

18 *Chase*

Erhu player Yan Jiemin challenges violinist Marijke van Kooten, followed by fellow musicians who pass the ball to each other. Flashing and lightning-fast conversation shooting back and forth.

Book 2

19 *444 Strings*

All plucked and stringed instruments (+ percussion) share the same material in this piece. The contrast between plucked instruments, of which the sound dies away after the attack, and bowed string instruments that can sustain their tone, is played out and varied in all kinds of ways.

20 *Xiaobo & Naobo*

Xiaobo & Naobo are the names of the Chinese cymbals that are played in different ways here. Incidental interruptions from mouth organs, strings and trombone.

21 *Circle of Eight*

On a slowly evolving chain of modulating organ points (drones), outlined by the two clarinets, a parade of soloists unfolds: Gevorg Dabaghian *duduk* (improvised), Ainhoa Pérez Etxepare

English horn (composed), Shavak Matyoqubov *kushnai* (improvised), Elcin Nagyjev *tar* (improvised), Yuji Nakagawa *sarangi* (improvised), Elshan Mansurov *kamancha* (improvised), Huseyan Nagiyev *kamancha 2* (composed), gamin *piri* (improvised), Bassem Alkhoury *qanun* (improvised). All improvisations have been carefully and in close collaboration established. The whole is interspersed with short orchestral outbursts. Misty, rustling conclusion.

22 *Chaos Canon 2*

Variant of *Chaos Canon 1*. The instruments start in reverse order: whoever came first, now comes last and vice versa.

23 *Moving Ears*

A duet written for father and son Nagijev – Elcin *tar* and Huseyn *kamancha* – sets the tone for a lightly dancing piece in which various musicians have a solo moment.

24 *132 Guan*

The fast riff of *444 Strings* now sounds in the entire orchestra, alternating with bars of 'wild drumming' by the percussionists, after which a short wide chorale heralds the final piece:

25 *Doedelz*

Finale in steady step with joint 'singing'. High solo passages for *guanzi* and extensive improvised solos of *uilleann pipes* and *kushnai*. After a faster middle section and trills in all families, the opening tune returns and merges with elements from earlier sections.

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