

# TRIO SR9

## MÉTAMORPHOSES

Concert for 1 vibraphone,  
2 marimbas, bass bars, singing glasses,  
and small percussions



**Duration:** Approximately 1 hour

**Performed by:** Trio SR9

(Paul Changarnier, Nicolas Cousin, Alexandre Esperet)

**Arrangement & Conception :** Trio SR9

The Trio SR9 returns to the origins of sound and rhythm. Percussion is one of the oldest and most fundamental form of sound production in music. It is present in almost every civilization worldwide since thousands of years. The birth of percussion can be traced back to the earliest primitive percussion instruments, which were made from natural materials such as shells, bones, stones, and wood.

In this program, they imagine a rich instrumentarium of sounds - wood, glass, metal, skins, etc. - to revisit a selection of works from the classical music repertoire. Throughout this concert, sound material serves as a guiding thread. Instruments commonly used such as the marimba and vibraphone are heard, but also raw materials, as a return to the most ancient vibrations, down to the bone.

This program traverses different eras: Baroque music with Jean-Philippe Rameau where contrapuntal elements are fully animated by this percussive ensemble, French music with Claude Debussy and Lili Boulanger where glasses bring a new interpretation and a different poetry through their resonances, American minimalist composer John Adams, which rhythmic work is enhance by the resonance effects between marimbas and vibraphone, and finally, a melancholic piece by the Polish composer and pianist Hania Rani, which the trio reveals with great tenderness and delicacy.



# Repertoire

**Claude Debussy (1862 - 1918)** - Prélude à l'après-midi d'un faune

**Jean-Philippe Rameau (1683 - 1764)** - Gavotte et six doubles (Suite in A)

**Hania Rani (1990)** - Now, Run - Buka - Today It came

**Lili Boulanger (1893 - 1918)** - Theme et variations

**John Adams (1947)** - Hallelujah Junction



# Trio SR9

The Trio SR9, formed in Lyon by Paul Changarnier, Nicolas Cousin and Alexandre Esperet, has been sharing its passion with audiences around the world for more ten years now.

First Prize winner of the Luxembourg International Trio Competition in 2012, Trio SR9 has since established itself on the musical landscape with undeniable recognition.

The ensemble reinterprets works from the musical heritage with percussion instruments, creates new pieces with composers and collaborates with artists from all artistic backgrounds. This aesthetic openness enables them to tackle all repertoires, from early music to the music of today. In 2022, the Trio SR9 released two albums: «Ravel Influenc(e)s», on which they invited pianist Shani Diluka, cellist Astrig Siranossian and singer Kyrie Kristmanson, and «Déjà Vu», an album of pop covers with singers Camélia Jordana, Camille and Sandra Nkaké, and singers Malik Djoudi and Blick Bassy.

In 2023, he created 'Venus Rising', in collaboration with singer Kyrie Kristmanson, a programme of works composed exclusively by women.

Trio SR9 is an ensemble subsidised by the Ministère de la Culture / Drac Auvergne-Rhône-Alpes, and supported by the City of Lyon, the CNM and SPEDIDAM. Trio SR9 is an associate artist of the Théâtre Théo Argence in Saint Priest. It is sponsored by Adams, Zildjian, Resta-Jay Percussions and Bergerault.

The musicians are dressed by Issey Miyake.



# Instruments



In «Métamorphoses,» we meet again the marimba, which has become their specialty, as well as a vibraphone and crotales. Two bass marimba bars, a unique manufacture, and various small percussion instruments also bring a singular color to the arrangements.

Singing glasses have also been integrated into the instrumentarium, providing a unique color and resonance to the works.

The marimba:

The marimba is originally from South-East Africa, its name comes from the Bantu languages and the Portuguese travellers observed it at the end of the 16th century. Imported in South America by the African slaves, the instrument kept its name and developed in Central America and in the Caribbean before it reappeared in 1910 in the American bands, in a modern way. In 1935, the virtuoso Clair Omar Musser gave a memorable concert at Carnegie Hall, New York) and, after World War Two, it was largely used by the Western composers. In 1947, Milhaud wrote a Marimba and Vibraphone Concerto, Carl Orff used it in the opera Antigone in 1949 and Messiaen in Chronochromie in 1960. Nowadays, it is usually made of wooden of purple wood and played with four drumsticks with different hardness of woods, it takes a privileged position in the keyboard family thanks to his resources in harmonies, timbers and its exceptional polyphonies. The variety of its musical possibilities (dynamic, staccato, legato, attack) helps to find the right timber in a subtle manner and allows the musicians to easily adapt to the works that were not specifically written for this instrument. The marimba is one colorful, lyrical, powerful and intimate instrument, with a large ambitus, and it suits to express many festive climates.

Nicolas Dufetel



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