

KLANG-ORE



Funded by
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KLANG-ORE stems from the desire to make a statement, a will to bring light to some of the neglected corners of music today.

At its core, it places an uncommon instrument front and center: the vibraphone. Although often associated with jazz legends like Lionel Hampton, Milt Jackson, and Gary Burton, and occasionally featured in contemporary ensembles, the vibraphone has rarely taken center stage in contemporary music. Composers such as Franco Donatoni (Omar, 1985), Philippe Hurel (Loops II, 2001) and Karlheinz Stockhausen (Vibra-Elufa, 2003) were among the first greats to take the instrument to new heights: solo vibraphone music is a realm ripe with untapped potential and KLANG-ORE broadens the spectrum of what is possible.

The project only features emerging composers. In this sense, KLANG-ORE represents the generation of artists that comes after the party is over, after the great bacchanalia of the avant-garde, after the supposed “end of history”. It is a statement affirming that there are still reasons to create, that new possibilities remain, and that History is far from over.

KLANG-ORE began as a simple idea sparked over a glass of beer between Lorenzo Dari and Livia Malossi in a bar in Bologna. Today, it is a fully realized album. Most of the composers involved are close friends, each bringing unique backgrounds and experiences. The project grew through a symbiotic, collaborative relationship between composers and performers.

The first supporters of KLANG-ORE were Ingrid Mačus and Riccardo Perugini, who hosted the project for their festivals in Vila Vipolže (Slovenia) and Arezzo (Italy), respectively. This led to its debut in Slovenia on November 5, 2022. From there, a series of concerts followed in Rovigo, Trieste, Bologna, Madrid, and Ferrara.

Vahid Hosseini (1984-)



Such me was inspired by a Kurdish maqam called “Sahari” often played on the Tanbour (an ancient plucked chordophone from the Persian Plateau). The title, while enjoying the inter-linguistic ambiguity offered by the spelling and the pronunciation, was selected by the composer during the widespread violences in Iran in 2022. The title literally means metal projectile in Farsi.

Riccardo Perugini (1996-)



The title and concept behind *Courante Alternatif* originated from a play on words between the ancient French dance, the "courante," and the French term for alternating electric current namely "courant alternatif." The result of this bizarre juxtaposition led me to merge the rhythmic and textural elements typical of Renaissance dance with the concept of a continuous alternation between left and right hand, almost as if it were a sine wave that is involuntarily twitching with electricity.

Alessandro Pivetti (1984-)



Grimoire, in French, means "book for magic" and as second meaning "indecipherable book". In this sense the project to write this piece for vibraphonist Lorenzo Dari has started: explore the boundary line between what is technically magical (I am fascinated by the possibility of getting glissati and harmonies on this wonderful instrument), hoping to have succeeded in translating it into a notation that is not undecipherable.

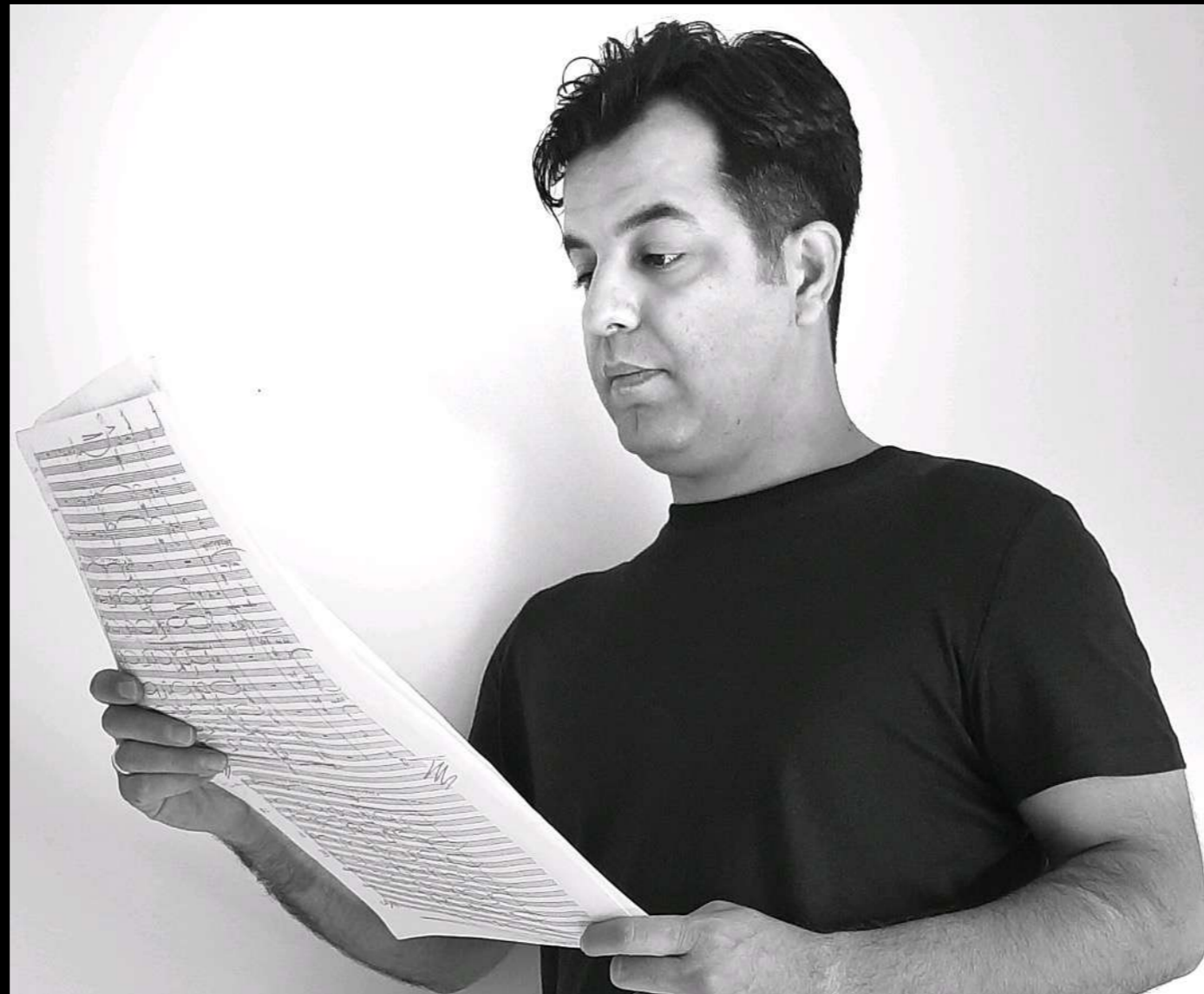
Gloria Rodríguez Gil (1972-)



In an attempt to understand the mechanism and sound possibilities of certain instruments, I immersed myself in a series that I did not finish. These were “study” pieces to explore and understand the interpretive resources of some instruments before incorporating them into other compositions, generally chamber music. The first of the pieces is 210 because it lasts 210 seconds, it is composed for transverse flute; the second is 215 composed for bassoon with the help of my friend Oscar Araujo Comesaña; and the third is 220 with 220 seconds for vibraphone, composed thanks to my friend Diego Ventoso Fernández.

Without a standard form, but rather a mosaic type, the pieces are composed of slow parts with a lot of resonance, agile parts, harmonics, contemporary execution techniques, contrasts of articulations or nuances, multiphonics or chords. All of this to learn in a short piece, as much as possible about the instrument to be treated. The idea arose in 2001 but was halted in 2003 after 220, a piece edited by Da_sh Editions, to whom I am very grateful, as well as to Lorenzo Dari, its performer.

Pedram Shekari (1987-)



“The Lost Word” is the quest by the composer to find a reason for his own existence and meaning for life. “How can such a transient life be valuable? It seems that something is missing here”.

The structure of “La parola perduta” is distinctly divided into two sections: the instrumental part, reflecting this search, and the verbal part, serving as an inner response to the quest. The text, written by the composer and recited by the performer, is essentially a monologue that ultimately finds the meaning of the life in “the experience of living”, beyond philosophical complexities. The lost word is none other than life itself, something concealed beneath a mass of clichés, which perhaps modern humanity rarely experiences.

Simon Kravos (1999-)



The composition Pchlbl is entirely based on a material derived from a famous baroque piece that has found its way in today's popular culture and thus devoided of all meaning and profoundness. The recognizable intervals make out the skeleton of the composition, from which numerous ideas emerge.

Livia Malossi (1996-)



"Cartografie di un'assenza" ("Cartographies of an Absence") is a piece characterized by a more subdued, laid-back, contemplative, and dreamy nature compared to many of my other pieces. The predominant technique is the "roll" or tremolo, which allows for the search of a ductility akin to a bellows. The aim is to extend the sustain of the sound, attempting to nullify the percussive attack typical of this instrument-or at least to integrate it into more malleable textures. Relating to the sound as clay, and time as a pottery wheel.

Livia Malossi is the winner of the 3rd Da_sh editions International Composition Competition

Andrea Benedetti (1985-)



“Aedo”, a piece for reciting vibraphone, is not just a musical rite, a collection of Homeric hymns (dedicated to Apollo, Hestia, and the Muses), but also a hymn of love towards the principles of absolute beauty. This type of beauty is derived not from today’s aesthetic standards, which are distorted by trends and fashions, but from the principles dictated by the very logic of nature. Alongside all this, it is a work of art with a strongly pop flavor that musically evokes the artistic world of Jeff Koons, where the aesthetics of souvenirs become art easily digestible for the masses.”

Marco Pedrazzi (1994-)



“Qualche ricordo di te” is a short piece on the archeology of memory, that is able to filter, superimpose, dissolve or amplify events from the past through unconscious processes that we can hardly reconstruct. As if they were real life events, musical figures undergo mutations or crystallizations in a vortex that is at first hypnotic and dreamy and which alternates literal repetitions and gradual transformations, not without any perturbations. While the piece gets more and more rippled, I tried to make even the most varied fragments keep a “memory” of what made them spring forth, creating a sense of waiting, which is the center of my artistic research. It doesn’t really matter, from which outside sources these elements come from, all somehow tied to the person to whom the piece is dedicated, that is not here anymore: they are all materials which can be superimposed, recombine and disintegrate; materials which are either the beginning or the end for other materials... Exactly like the episodes that our memory puts together to create a whole image of somebody. It is so, that each one of us always keeps “some memory of...”

Lorenzo Dari (2000-)



... eppure i ciliegi sono in fiore... draws inspiration from a haiku by the Japanese poet Kobayashi Issa. Much like this form of poetry, the composition is an exercise in frozen time, the crystallization of an instant in a single poetic image. The different situations the piece presents, emerge from free association, rather than from linear development, creating sudden contrasts and unexpected results. The final page of the score, a storm that disrupts the apparent peace the piece had reached, is an aleatoric map shaped like a flower in which the performer can choose their path, mixing the quietest vibrations with lightning flashes.

Da_sh recordings is the musical label of Da_sh music, strongly interested in bringing contemporary music from any style or precedence to the spotlight, where the general public is able to appreciate and get to know new music and extraordinary composers and works that are not often played or as recognized as they deserve.

Da_sh music nevertheless realizes all of this work as a private enterprise, using funds raised by the generation of its own work.

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This album was recorded between the 13th and 15th July 2024 in the Royal Conservatory of Music in Madrid / Spain.

We would like to extend our heartfelt gratitude to everyone involved in bringing KLANG- ORE to life. Our thanks go first to the composers who chose to write for KLANG-ORE: Vahid Hosseini, Riccardo Perugini, Alessandro Pivetti, Pedram Shekari, Simon Kravos, and Marco Pedrazzi. This project has undoubtedly deepened their perspectives on the vibraphone, and its influence can be felt in their recent works. A special thanks to Riccardo, who also helped us find the project's title in a frantic, hour-long video call.

Our appreciation extends to the organizations that held KLANG-ORE concerts: Perifigi, ŽTKMŠ Brda, Festival Echi, Centro Onda d'Urto, Conservatorio di Musica "F. Venezze", SKD Barkovlje, ŽSKD, Conservatorio di Musica "G.B. Martini", Espacio Ronda, Jazz Club Ferrara, and Istantanea. Finally, we are grateful to the Goethe Institut and Creative Europe for funding our travel to Madrid through the Culture Moves Europe mobility grant.



1	Vahid Hosseini - such me for solo vibraphone	(08:14)
2	Riccardo Perugini - Courante Alternatif for solo vibraphone	(06:45)
3	Alessandro Pivetti - Grimoire for solo vibraphone	(11:46)
4	Gloria Rodríguez Gil - 220 for solo vibraphone	(04:39)
5	Pedram Shekari - La parola perduta for solo vibraphone and speech	(07:17)
6	Simon Kravos - Pchlbl for solo vibraphone	(05:54)
7	Livia Malossi - Cartografie di un'assenza for solo vibraphone	(10:25)
8 - 11	Andrea Benedetti - Aedo for reciting vibraphone	(13:41)
12	Marco Pedrazzi - Qualche ricordo di te for solo vibraphone	(04:01)
13	Lorenzo Dari - ...eppure i ciliegi sono in fiori...	(12:28)
	Total time:	(85:10)