

Eveline Vervliet  
(1997)

# Spiegel #2



2018  
for four percussionists

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For four percussionists  
September 2018  
by Eveline Vervliet

Commissioned by the Department of Percussion of AMPA  
for the *TROMP composition competition 2018*

## ***Background info***

In October 2016, I wrote the piece *Spiegel?* for violin and violoncello, based on the principle of a mirror. It was my first composition – at least my first one to be finished and performed – and although I'm satisfied with the result, I've always wanted to take the concept much further. In the string duo, I implemented mirror image in a rather loose way. Theatrical aspects were added, but more as brief effects. In *Spiegel #2*, I tried to make the movements more prominent.

## ***Program notes***

*Spiegel #2* for four percussionists is based on the simple principle of mirror image. This principle will manifest itself on three levels: the instruments and appearance, the music, and the movements made by the performers. Though the concept may be simple, the actual performance will be demanding to the musicians, commanding an extreme awareness and precision of one's movements.

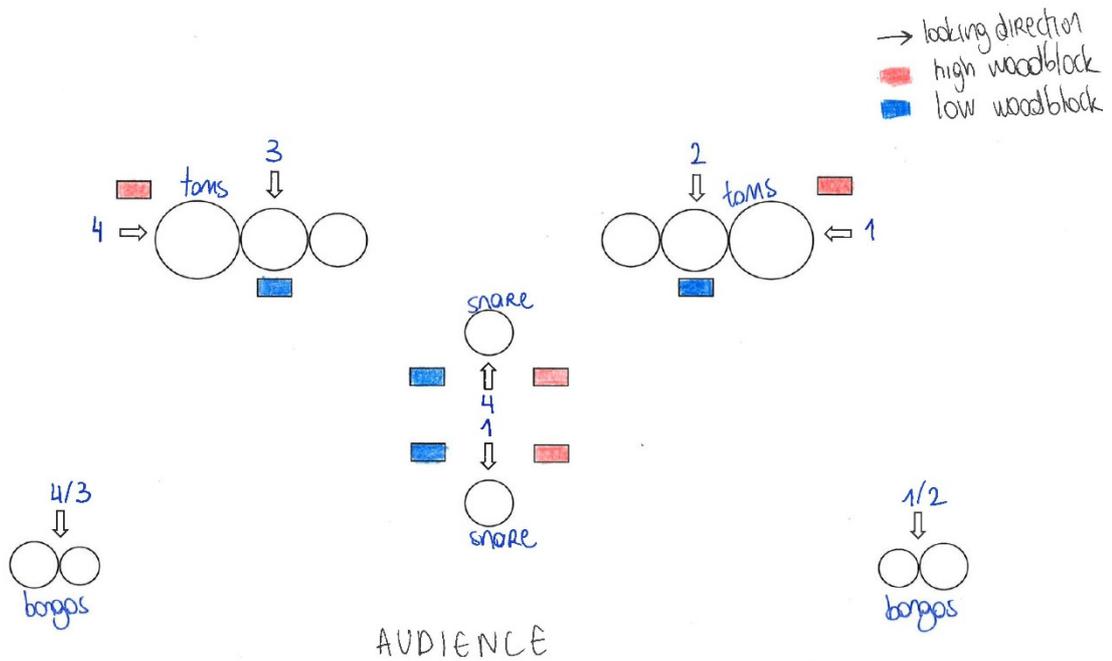
Whereas in almost all contemporary music, the movement is submissive to the sound, in this composition the choreography will be at least as important as the sound production. One could wonder whether the sounds are the purpose and the movements its means, or whether the music is merely the result of the movements made.

Consequently, another approach in learning the piece is required, namely a more cooperative approach both between the performers themselves and – ideally – between the performers and the composer.

**Instrumentation**

- 2 identical sets of 2 bongos
- 2 identical sets of 3 toms (low – middle – high)
- 2 identical snare drums
- 4 identical sets of 2 woodblocks (ideally)  
 (Alternative: 2 identical sets of 4 woodblocks, where the woodblocks of the toms are identical, and those of the snare drums.)

**Spatial organisation on stage**



**Performance instructions**

The performers should be dressed in a (more or less) identical outfit.

It is mandatory to follow the written stickings since they are crucial for the choreography, which is the core of this work.

Noteheads between brackets indicate the notes should be play backed (i.e. the movements corresponding to the notated notes should be performed, but no sound should be created).