

Thu 23. –
Sun 26.10.
20:00

Season opening 25/26

«Sturz in die Sonne»

Michael Anklin, Janiv Oron,
Thomas Giger, Marie Delprat,
Luz González & Greta Magnani

Performance

English



«Because of an accident within the gravitational system, the Earth is rapidly plunging into the sun, pelting toward it, to melt there.» This is how Charles-Ferdinand Ramuz's novel «Sturz in die Sonne» (1922) begins – with the revelation of its ending. «And so all life will come to an end. The heat will rise. It will be excruciating for all living things. The heat will rise and rapidly everything will die.»

The book was written in the summer of 1921, when record temperatures of 38.3 degrees were measured for the first time on Lake Geneva. This once-in-a-century event prompted Ramuz to ask: what if this heat continued to increase? What consequences would this have for the environment – and how would humans react? But Ramuz is not writing a climate novel. His catastrophe is not a man-made process, but a cosmic accident – beyond all control, beyond all blame. Within a few days, it becomes clear: the end is coming. It is announced like a word from God. Ramuz is not interested in the cause, but in the attitude: how do people behave in the face of death, in the face of inevitable disappearance? It is worth noting that the original title of the book is «Présence de la Mort».

Some deny it, others celebrate it. Some erect barricades, start small revolutions, others simply carry on. Only one, a writer, chooses a different path: he observes how the world is ending – and praises it precisely for that reason. He recognises it as a created image, which he preserves at the moment of its disappearance by transforming it into language.

This transformation of the world into sound, rhythm and tone is central to this work – as well as to the structure of the book: «Sturz in die Sonne» consists of thirty chapters without a classic catastrophe plot, without characters we can identify with, without heroes we can follow.

The perspective, tenses and tone change abruptly. Ramuz writes in a dramatic, biblical, crude and poetic style. The language itself fluctuates, reflecting the chaos of the catastrophe and, at the same time, the fragmentation of our perception. The form seems to come much closer to our reality, to the way we perceive the world and only afterwards weave what has happened into a rationally logical story.

Based on this unconventional structure, Janiv Oron, Michael Anklin, Greta Magnani and Thomas Giger translated the thirty chapters into musical commissions – open playing instructions based not on notes but on feelings, colour, themes, sound and text fragments. Each assignment forms an associative space for the respective chapter and was handed over to nine musicians, whose free interpretation became part of the creative process. The contributions were returned, selected by Janiv Oron and Michael Anklin, and composed into a musical work. The fragmented text, spoken by Cathrin Störmer, is superimposed on this sound space as a separate rhythmic layer, providing the audience with a subtle structure to follow.

The performance space created by Thomas Giger becomes a capsule – an ark in which commonality is to be manifested through music: at its centre is an ensemble of record players, played by Michael Anklin, Marie Delprat, Luz González and Janiv Oron. The rotating record, whose needle inevitably plunges into the centre, is both a musical starting point and a symbol – of a world heating up and sinking into chaos.

Peripherally and concentrically to the ensemble, the capsule extends further with the audience, the technical equipment and the darkness. This creates a space for deep listening – a place where sound, silence and rhythm renegotiate the experience of doom. It is not about rational logic, but about resonance and expanding our understanding of language; about listening together, about attempting to evoke a commonality in the experience of music and performance, about understanding what is at stake when Ramuz's summer of 1921 actually becomes reality.

With Janiv Oron, Michael Anklin (Concept/Composition/Performance); Thomas Giger (Concept/Scenography); Marie Delprat, Luz González (Composition/Performance); Martina Berther, Noemi Büchi, Rea Dubach, Violeta Garcia, Flo Kaufmann, Ruhail Qaisar, Christian Zehnder (Composition); Cathrin Störmer (Narrator); Greta Magnani (Dramaturgy); Marie Jeger (Choreographic collaboration); Fabrizio di Salvo (Sound Engineer); Steven Wyss (Translation)

Program Musical performance «Sturz in die Sonne» (2025, WP) – a sonic translation of C.F. Ramuz' novel «Sturz in die Sonne» (1922)

Compositions by Janiv Oron, Michael Anklin, Marie Delprat (additional violin samples by Masha Ten), Luz González, Martina Berther, Noemi Büchi, Rea Dubach, Violeta Garcia, Flo Kaufmann, Ruhail Qaisar and Christian Zehnder.

Duration Ca. 70 minutes, no break

Special remarks The production includes periods of darkness, loud bass, high volume, shrill sounds and occasional dazzling light.

The audience is free to move around the room during the performance; Seating is available.

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Links www.garedunord.ch
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