

I heard Sylvie Courvoisier play long before I ever imagined we might share a bandstand. What struck me immediately was that she approached the piano not simply as a harmonic instrument, but as an entire physical world. She seemed to be searching for sounds that were hidden inside it: unexpected resonances, fragile textures, sudden bursts of rhythm. Listening to her made me feel that the instrument could always reveal something new if you stayed curious enough.

That sense of curiosity is something I carry with me whenever I play the vibraphone. The instrument can sing with a clear melodic voice, but it can also dissolve into color and resonance, like light dancing across water. I've always been fascinated by how a single stroke can open a whole array of overtones. When Sylvie and I eventually began playing together, I realized that our instruments were already speaking a related language. The duo Talamanti grew out of that discovery...

...Piano and vibraphone share a similar physical gesture: something strikes something else, and the sound blooms outward. But they live in very different worlds of vibration. The piano can feel architectural: dense, grounded, capable of exerting enormous weight. The vibraphone tends to float, its tones suspended in air, diaphanous. When we play together, we're exploring the space between those two qualities: gravity and suspension.

The name Talamanti comes from *tlamantli*, a word from Nahuatl that can describe things that resemble one another while still remaining distinct. That idea reflects what happens when Sylvie and I play. Sometimes our sounds merge so closely that it's hard to tell which instrument is which. At other times our sounds move in divergent ways. Both situations feel completely natural. Playing as a duo means there's nowhere to hide. Every gesture matters. Silence matters too. Sometimes the most important thing is leaving space so that a single sound can fully exist.

Working with Sylvie reminds me that music can surprise us, even after years of playing. Each time we perform these pieces, they reveal different paths, new rhythms, unexpected textures, moments of quiet that weren't there before.

For me, that sense of discovery is the heart of this music.

Patricia Brennan

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disparate chase

captures the sensation of pursuit: of ideas, emotions, and identities, a pursuit where the distance between the two voices is constantly shifting, but one in which one voice never captures the other.

This piece explores the interplay between clarity and ambiguity, urgency and reflection. Pulsing rhythms and insistent melodies mirror the sense of pursuit, as if something unseen is just a step behind. PB

the time we spent

reflects on the passage of time and the meaning we find within it. Rather than focusing on specific memories, the music explores time itself, how moments move forward, overlap, and quietly transform into the past. This piece invites the listener to pause and reflect on the accumulation of moments that make up our lives, and transforms that accumulation into an immersive musical experience. PB

corto

had already been recorded with my trio, but reimagining it for Talamanti gives it a new life. Hugo Pratt was my mentor and second father during my early years in Lausanne, and his *Corto Maltese* series of comic books and its main character, a sailor, have never left me. Here the tenderness and mischief of the comics is filtered through the harmonic colors of Olivier Messiaen. The wit and lawlessness of Pratt's sailor feel even more intimate in the setting of this duo. SC

perdidos en el lamento

wanders through sorrow and reflection, unfolding slowly as each phrase fully breathes. The piece searches for meaning within melancholy, inviting the listener into a reflective space where sorrow is not only expressed but also contemplated, transforming lament into a moment of shared emotional depth. PB

trece cielos

is inspired by the cosmology of the Aztec civilization, which described the universe as consisting of thirteen ascending heavens. The music reflects a symbolic journey upward through these celestial layers, each one representing a different realm of existence and spiritual presence. PB

hojas de malabar

takes its name from an almond tree commonly found in my hometown of Veracruz, Mexico. The rhythmic pulse that runs through the music mirrors the movement of the leaves in the coastal breeze. This piece celebrates both place and rhythm, a musical memory of home—where nature, culture, and musical influence come together in a joyful, flowing dance. PB

knots and dander

was written for my cats, Lulu and Charlie, indoor creatures who hear the birds through the window and dream of catching them. Messiaen's bird language finds its way into the music here too, but heard through feline ears: alert, playful, and perpetually just out of reach... SC

coma berenices

is a beautiful star cluster, a faint northern constellation located near Leo and Virgo. It is notable for containing the north galactic pole, the Coma Star Cluster, and a rich field of distant galaxies. Its name, meaning "Berenice's Hair," commemorates Queen Berenice II of Egypt, who, according to legend, surrendered her hair to ensure her husband's safe return from war. The piece captures the quiet wonder of the night sky while reflecting on the sacrifice, love, and beauty that can arise from acts of courage and devotion. PB

eq distant

is inspired by the idea of equidistant relationships and symmetry in space. The composition translates abstract notions of distance, balance, and measurement into a sonic landscape. The harmonic and melodic framework is built around one pitch. Every interval, motif, and resonance in the piece is derived from its equidistant relationship to this central tonal anchor, creating a sense of balance, tension, and symmetry. PB

All compositions by Patricia Brennan, except "Corto" and "Knots and Dander" by Sylvie Courvoisier.