

Flumunda

by Christian Pruvost

A piece for octet and tape
Commissioned by Le Vivat



Concert - Premiere : April 8th 2022

Available from season 2022-2023

Production : Muzzix

*Co-production : Le Vivat, scène conventionnée
d'intérêt national pour l'art et la création
d'Armentières*

Duration : 1h10

Contact : Pauline Fossier

Marketing and booking

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ARTISTIC TEAM

Christian Pruvost Composition, artistic direction
– Trumpet, electronics

Sakina Abdou Saxophones, flutes

Sébastien Beaumont Guitar

Ivann Cruz Guitar

Barbara Dang Keyboard

Xuan Mai Dang Voice, flutes, electronics

Maryline Pruvost Voice, flutes

Peter Orins Drums, electronics

Alex Noclain Sound

Claire Lorthioir Lights

PARTNERS

Production Muzzix (59)

Coproduction Le Vivat d'Armentières, scène conventionnée d'intérêt national art et création (59)

DISCOVER

The project www.muzzix.info/flumunda

The teaser <https://bit.ly/FlumundaVideo>

CALENDAR

Premiere April 8th 2022 | Le Vivat

Available from season 2022-2023

Creation residencies :

October 20-21st and November 9-10th 2022:
rehearsals at Le Vivat

January 17>21st and March 22>24th mars 2022:
residencies at Le Vivat

April 4>8th 2022: residency on stage at Le Vivat

WELCOMING CONDITIONS

Duration 1h10

Artistic team on tour 10 to 11 people

Financial and technical conditions on request

Flumunda, the flow of the river

*They were our first paths, they were our first doors
rivers are like our mothers
we forgot them, we erase them, we get them dirty, we bury them
but they have been going on for centuries, nothing slows them, nobody tires them.*

Thomas Suel - Extrait from *Ode à l'eau* in *Sol et Low* (translation)

The river is multiple, it intermingles with other waterways, crossed by currents that clash and then join, sometimes calm, sometimes tumultuous, sometimes wild, sometimes channelled, it follows its course.

***Flumunda* represents the flow of the river, the waterway, the Lys.**

It's an ode to nature, presented in 8 sequences with varied atmospheres, oscillating between contemplative moments, psychoacoustic phenomena due to microtonality and poetic texts carried by heady, minimal and tribal music. To link them, Christian Pruvost uses an electroacoustic tape from phonographies that crosses the work and evokes soundscapes, embracing the audience to immerse them in the sounds of the river and the more or less natural elements that surround it. Texts by Thomas Suel nourish the piece and establish an intimate relationship with rivers, our relationship with them and, more broadly, a reflection on our link to nature. Punctuated by testimonies of workers working around the Lys or by extracts from news reports, the work deals with themes such as water pollution or nature reclaiming its rights, which weave links with the music and feed the audience's imagination.





NOTE OF THE COMPOSER

To close two seasons as an associate composer at Le Vivat, I was invited to write a piece. It was important to me to **compose a piece that echoes both to the Armentières territory and to my personal life.**

I was influenced in my musician life by composers such as Alvin Lucier, an American composer born in the early 30s, who is considered as one of the most influent composers of contemporary music of its generation. He uses in its work **microtones, beatings**, and this is a musical approach that I experimented myself inside the Muzzix collective with the band WABLA – *We Are Bodies Listening in Action*, which could be qualified as an air quartet. With David Bausseron, Thierry Madiot and Yanik Miossec, we developed different **sound devices in which we play with air** thanks to horns, tubes,

brass instruments or cavities like air balloons: many elements allowing to create resonances, beatings, vibrations, polyrhythmic timbres.

It is a part of that musical universe that I wanted to see in *Flumunda*. I am **still thinking about integrating compressed air instruments on stage**, which would act like loudspeakers. They have the rigor of an electronic instrument, but those pneumatic instruments possess the richness of an acoustic timbre, and this is what I find interesting to highlight.

In the piece, I used **graphic scores** inspired by material such as maps or geological data. I also focused on **sound landscapes and concrete music**, which are part of the music I discovered really young and continued to explore ever since.



I hope that all those elements traduce my love for **rivers**, a passion I get from my childhood. I am really interested by their **cartography**: I often thought that we could read music on a score as we could read contour lines on a map.

I conceived *Flumunda* as a really poetic piece, where we hear during the whole piece **testimonies, words of passers-by wandering along la Lys, and mostly poetical texts written by Thomas Suel** on the theme of water and rivers. We chose together some of his poems where he relates our territory and its rivers, and where he questions our connections to them, the way we look at them or the impact of Human on this environment.

It is all that influences that I put into the writing of *Flumunda*, getting also inspired by the Armentières territory. I grew up in the Pas-de-Calais department (North of France), between two tributaries of the **Lys**, a waterway also passing near Armentières, and this waterway inspired me for *Flumunda*. I get inspired by different sound environments of this

river basin: we can find in the piece different **sound landscapes** such as aquatic sounds, but also birds' songs, words of the passers-by, machine sounds...

A part of those **recordings** are directly **integrated to the piece thanks to a tape and broadcasted – such as the instruments- all around the audience with quadraphony.**



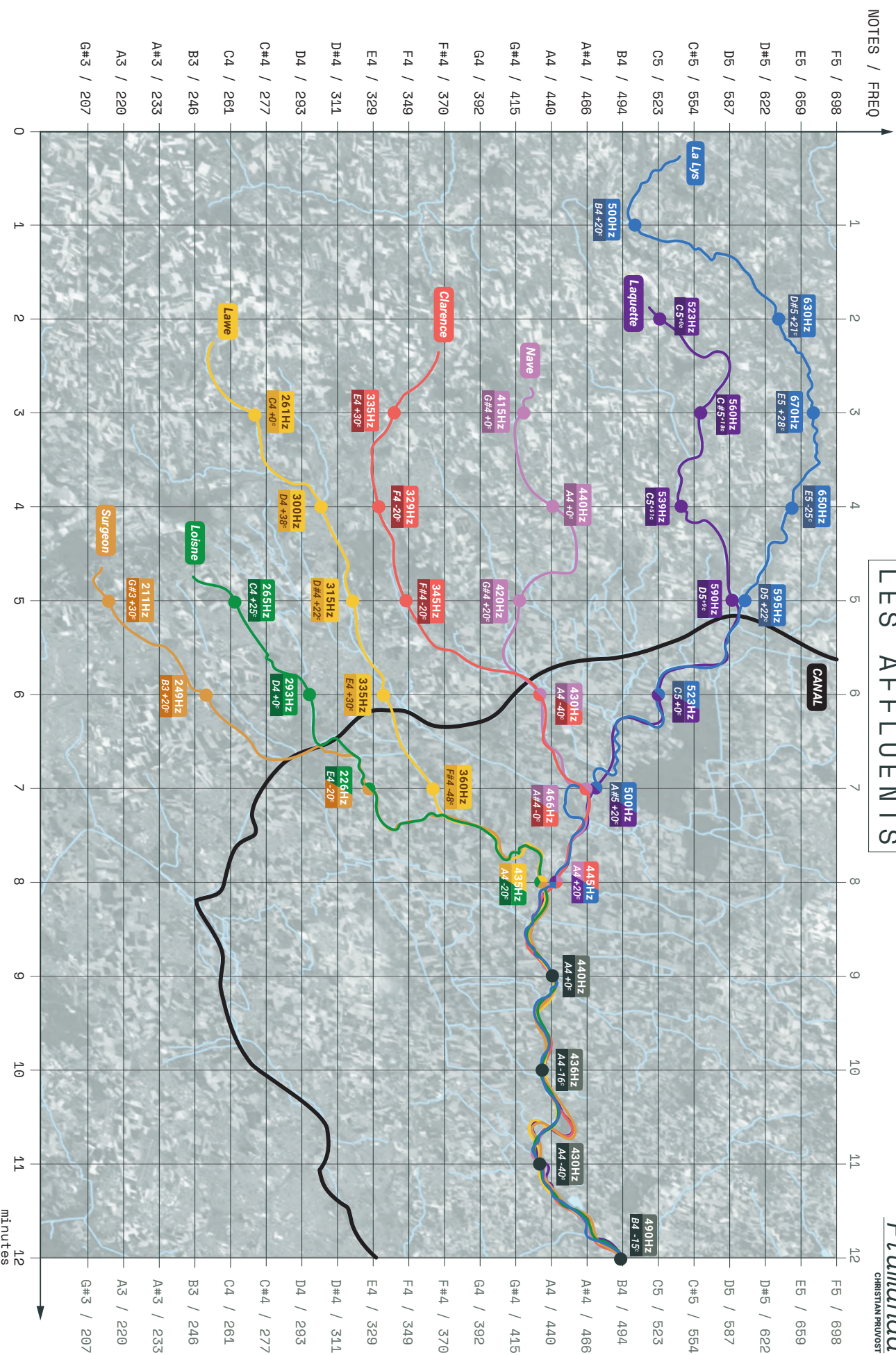
I wrote *Flumunda* for an **octet** in which I also play, and I wanted to work with musicians with whom I have been collaborating for a long time. They are all members or near collaborators of Muzzix – a collective of musicians in which I am a member of the artistic direction – and are **excellent improvisers and readers**, that master perfectly the extended techniques of their instruments.

To conclude, I would say that *Flumunda* is a piece at the crossroads of my personal life and my musician career, that can **echoes to every waterway or territory**. But I also think of the piece in the future as a collection of different pieces: my aim would be to use the same writing process in different places, composing new pieces inspired by the waterway of new territories.

Christian Pruvost

LES AFFLUENTS

Flumunda
CHRISTIAN FRIWOST



Christian Pruvost

Composition, artistic direction



Christian Pruvost multiplies collaborations for several years, whether it is in jazz, improvised music or live performing arts.

As a composer, he is associated with the Vivat for 2021-22 and 2022-23. He presented as artistic director in December 2021 the creation of *Radiolarians – Michael Pisaro* by Le Grand Orchestre de Muzzix, a large orchestra of variable scale focusing on contemporary repertoire that he is conducting since 2013. In April 2022, its piece *Flumunda* for octet and tape will be created at Le Vivat.

As a musician, in solo he explores the spectrum of the trumpet, from the softest blowing to the strongest bursts. Inside the Muzzix collective, he has a duo with the bass player Nicolas Mahieux. He is part of the fabulous French-Japanese quartet Kaze, who made several international tours and 5 album since 2011. He is also a member of the air quartet WABLA (We Are Bodies Listening in Action) and of the Circum Grands Orchestra directed by Christophe Hache.

Christian Pruvost is a member Dedalus, an ensemble focusing on contemporary music associated to the GMEA, Centre national de Création Musicale Albi-Tarn. We can also ear him in the Organik Orkestra, an ensemble of 12 musicians, and in the UN ensemble, an improvisation society gathering about 25 interprets.

LE COLLECTIF MUZZIX

Muzzix is a collective of around thirty musicians based in Lille, active since the late 1990's. Its musical universe spans from jazz to experimental and improvised music, in varied forms that range from solos to large orchestras, from concerts to sound installations and performances.

Muzzix's overall activity revolves around artistic creations emanating from the collective, exploring contemporary musical and sonic languages while focusing on experimentation. Today, there are over thirty projects annually that express the lively creativity of collective musicians, produced regionally, in France, and more and more crossing borders, into Europe, Asia, and North America.

Muzzix also programs events in different locations around the Lille metropolitan area. The highlights Muzzix & Associés (Muzzix and Associates) is organized every trimester, offering an opportunity to invite French and foreign artists on tour, try out new musical configurations with these artists, and to develop partnerships with cultural institutions in the region. The collective also offers activities to raise awareness, through concerts in partnership with local organizations or in private homes, as well as workshops aimed at educational, professional and amateur audiences.

Places in which Muzzix projects have been heard abroad include, notably, the United States (Chicago Jazz Festival, The Stone NY, etc.), Canada (Festival de Musiques Actuelles Victoriaville, Guelph Jazz Festival, Vancouver Jazz Festival, etc.), Japan, Australia, South Korea, Israel, Vietnam, Austria (Saalfelden, etc.), Poland, Italy, Germany, The Netherlands and Great Britain. In France, Muzzix productions have appeared in festivals (Jazz à Luz, Meteo Mulhouse, Musique Action Vandoeuvre, Nevers, Albi, Le Mans, Paris Jazz Festival, etc.), on national stages (La rose des vents in Villeneuve d'Ascq, L'Arsenal in Metz, Le Théâtre de Cornouaille in Quimper, in Albi, etc.), SMAC - contemporary popular music structures (Aéronef in Lille, Les Abattoirs in Bourgoin-Jallieu, Le Fil in Saint-Etienne, La Carène in Brest, etc.) and clubs (Petit Faucheux in Tours, Pannonica in Nantes, Périscope in Lyon, AJMI in Avignon, etc.).

Outside the region and abroad, the collective collaborates with the Dedalus ensemble (Montpellier), the Coax collective (Paris), La Lutherie Urbaine (Bagnole), the transatlantic network The Bridge, Alternativa Festival (Prague, Czech Republic), Avant Art & AirWro (Wroclaw, Poland), the association E-IMP LTD (Katowice, Poland), the Impakt collective (Cologne, Germany), Le Tour de Bras (a collective and label in Rimouski, Quebec), and Citadelic (Ghent, Belgium).



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Crédits photos

La Lys © Christian Pruvost

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Map © DR

MUZIX