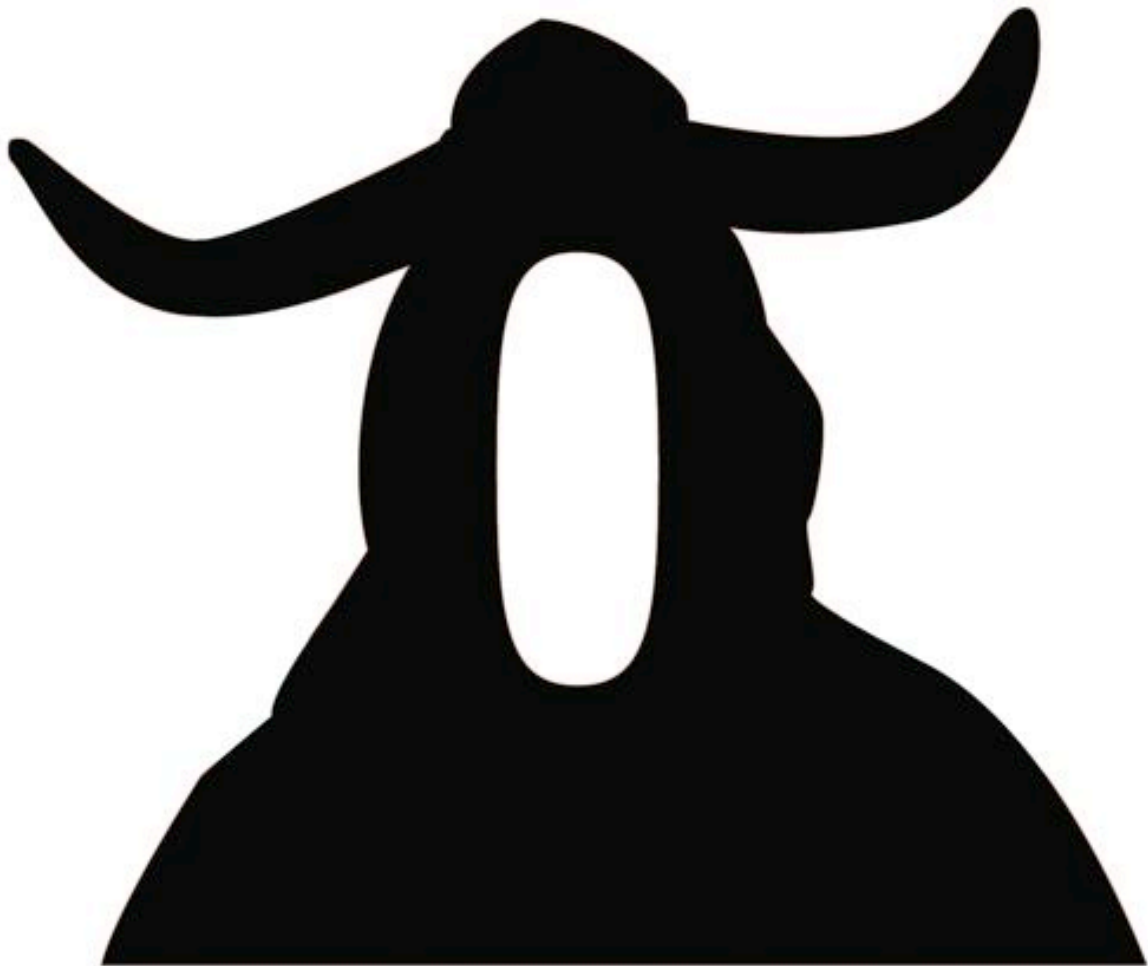


MUZZIX et DEDALUS present

Round the World of Sound

Moondog Madrigals



>> www.muzzix.info/Round-the-World-of-Sound <<

Collectif Muzzix – jazz, musiques improvisées et expérimentales
51 rue Marcel Hénaux – 59000 LILLE
+33(0)9 50 91 01 72
www.muzzix.info

DISTRIBUTION

| | |
|---------------------------------|--------------------|
| Guitar and artistic direction : | Didier Aschour |
| Trumpet and co-direction : | Christian Pruvost |
| Percussions : | Stéphane Garin |
| Drums : | Peter Orins |
| Voice : | Vincent Bouchot |
| | Nathalie Duong |
| Keyboard : | Barbara Dang |
| Double Bass : | Nicolas Mahieux |
| Guitar : | Sébastien Beaumont |
| Piano : | Denis Chouillet |
| Saxophones : | Sakina Abdou |
| | Julien Favreulle |
| Bass Trombone : | Thierry Madiot |
| Cello : | Déborah Walker |

PROGRAMME

Moondog (Louis-Thomas Hardin) – Round the World of Sound

Invocation (instrumental)

Round the World of Sound 1

> Madrigaux 1-5 (Bells are Ringing ; Voices of spring ; What's the Most Exciting Thing ; All is loneliness ; My tiny butterfly)

Stamping Ground (instrumental)

Round the World of Sound 2

> Madrigaux 6-10 (Why spend a dark night with you ? ; Coffee Beans ; Down is up ; Be a hobo ; Remember, remember)

Witch of Endor (instrumental)

Round the World of Sound 3

> Madrigaux 11-15 (I love you ; Nero's Expedition ; No, the wheel was never invented ; With my wealth ; This student of life)

Theme (instrumental)

Round the World of Sound 4

> Madrigaux 16-20 (Some trust all ; Wine, women and song ; Sadness ; Maybe ; Each today)

Bird's Lament (instrumental)

Round the World of Sound 5

> Madrigaux 21-25 (Imagine ; You, the Vandal ; Trees against the sky ; Behold ; Sparrows)

Heimdall Fanfare (instrumental)



© Christian Mathieu



Collectif Muzzix – jazz, musiques improvisées et expérimentales
51 rue Marcel Hénaux – 59000 LILLE
+33(0)9 50 91 01 72
www.muzzix.info

ROUND THE WORLD OF SOUNDS

RTWOS is **a cycle of 25 madrigals** that covers the main aspects of Moondog's music : indian percussions (Snake Rythm), canonical form, jazz harmony. Exploring all keys, each piece is a masterpiece of **vitality and freshness, where humor meets counterpoint science, depth, transparency and melodic invention**. The music, as often heard with Moondog, seems obvious and completely original. Heir of the past and totally new.

The work makes a whole, a trip around the world according to Moondog, an hippie pre-environmentalist ode. **In 4 or 5 phrases, each madrigal evokes a picture, glorifies a landscape, delivers an aphorism, with an happy or melancholic frank ingenuity , most often with humor.**

The project is to perform the instrumentation with 15 musicians from Dedalus and Muzzix. Each piece will be orchestrated in a different way. Instrumental pieces as interludes will open up on other aspects of Moondog's work.

Without reproducing the historical recording Moondog 2, released on Columbia in 1971, the project will take care of performing the pieces in the spirit they were originally written.

STATEMENT OF INTENT

« I learned about Moondog the day he passed away. A friend made me discover his music, and the influence he had on my favourite composers past and present : Steve Reich, Philip Glass and more generally the american minimalist wave of the sixties. Glass crowns him « the father of minimalism ». Reich takes a lot from him, from his maracas pulses to his use of canon or his taste for jazz harmonies. Moondog composes pieces that he orchestrates every time another way. That brings him closer to the composers of baroque but also to the classics of minimalism. Dedalus defines itself more by a way of approaching interpretation than by an esthetic affiliation. The free-instrumentation scores that are the base of its repertoire particularly reflect what characterizes the ensemble : each musician « realizes » its part according to the ensemble.

I quickly had the desire to play Moondog's music with Dedalus. I tried very often to find his scores, but failed ; until a meeting with one of his most passionate collectors, Amaury Cornut, student from Nantes, who once had the generous and brilliant idea to provide some of his major works.

Finally, the meeting with Muzzix collective made this project possible. Muzzix and Dedalus perform in different spheres and repertoires which can nevertheless intersect. **This project around Moondog is kind of the ideal common field to gather these two formations, for their similarities as much as their differences.**

Same communicative enthusiasm and total commitment of the musicians, Dedalus will bring its practice of free instrumentation and interpretation, Muzzix its experience of big formations, its work on tones and its closeness to Jazz. »

Didier Aschour

A MEETING BETWEEN TWO MUSICAL ENSEMBLES

The Muzzix collective and the Dedalus orchestra met during the 28th Musique Action festival (2012) in Vandoeuvre-lès-Nancy during which they shared the line-up. Two very different musical forms, but for many of us, **the feeling of a common approach of music.**

The musicians of Muzzix mostly perform compositions that come from the collective. Yet, the idea of exploring experimental and north-american minimalist musics existed for a long time now, especially within individual projects or small groups on Cage, Wolff, Riley, Reich. What was missing was the occasion to launch into a more collective project which could therefore be more ambitious.

The general enthusiasm caused by this meeting during Musique Action was the triggering factor to offer Didier Aschour a collaboration on this repertoire. The latter, not only warmly accepted the proposition of a first session of work and a concert, but also very quickly shared his wish to work on a project he wanted to do for a long time, Moondog's repertoire and particularly his madrigals.

The proposition is a little different from the original proposal, but establish itself very fast. For quite a few musicians of Muzzix, Moondog is one of these composers who radically enlightened the music of the XXth century, and can be more or less considered as models or inspirations, as much for their music as for their process of composition. From then on, playing Moondog's compositions was almost self-evident. And if Moondog compositions are in a musical world that is usually not that of Dedalus, nor that of Muzzix ; both teams found it though constituent preoccupations of their existence as collectives.

Things going fast, Christian Pruvost has since then been invited in Dedalus, which brings the two ensembles even closer. Combined with its practice of conduction and its great knowledge of the musicians in the collective, this closeness makes him the perfect co-director for this project within Muzzix.



© Christian Mathieu

MOONDOG - Biography

Pioneer of the American minimalist music, Moondog, whose real name was Louis Thomas Hardin (1916-1999), is the instigator of a major work. **Eccentric in his way of clothing (he wore a long beard and a Viking helmet) as much as in the work he initiated, Moondog is definitely a character to discover.**

Born in Kansas in 1916, he spent his childhood in North Carolina, Wyoming, then Missouri where he lost his sight in a farm accident involving a dynamite cap. After learning the principles of music in several schools for blind young men across middle America, he taught himself the skills of ear training and composition and was at the end principally self-taught.



Keen on classical music, he moves in New York in 1943, at the age of 27. For almost thirty years, he lives there as a street musician and poet. Alongside, he studies jazz and improvisation, and realises its first recordings between 1949 and 1950: Snaketimes Rhythm, Moondog's Symphonys, Organ Rounds and Oboe Rounds. By using, as he used to say « a classical approach to reach a not-classical result », the composer appears to be one of the precursors of a

new musical trend, in opposition to the ordinary modernism of the established avant-garde. Numerous jazzmen watch him play in the street, as Duke Ellington, Charles Mingus, Benny Goodman, Charlie Parker, Miles Davis.

His career really takes off in 1969, when Columbia record company discovers him and enables him to record his eponymous album where perform together jazz musicians and members of the New York Philharmonic orchestra.

He leaves New-York in 1974 to settle in in Germany where he spend the rest of his life, shared between times of composition and concerts in Europe.

In all his work, one can count at least 81 symphonies, and Moondog once told he had composed more than 600 madrigals. Not all his work has been translated from Braille yet, and many pieces are still locked in boxes at his family's nowadays. Unfortunately, no retranscription has been started on yet.

Sources :

Amaury Cornut / <http://fr-moondog.com>

DEDALUS ENSEMBLE

Founded in 1996 by Didier Aschour, Dedalus is an ensemble of contemporary music established in Montpellier since 2011.

Its repertoire is based on free-instrumentation scores mostly from north american and european contemporary experimental music from the sixties up to the present. Dedalus organizes itself as a collective, in which arrangements, orchestration and performances are developed in common.



The ensemble has organised many sets of concerts (Paris 3rd arrondissement town hall, Péniche Opéra, Theater of Procenium, Les Instants Chavirés, Musée d'Art Moderne et Contemporain de Strasbourg), and has been invited in many festivals in France and in Europe.

In 2010, the first album of the ensemble is released on the new-yorker label New World Record. Dedicated to the rational melodies of the american composer Tom Johnson, it is unanimously acclaimed all over the world.

Tom Johnson about this recording « It is not another version, but a special case in which the performers brought so much to the music than it has been expanded. When I composed those in 1982, I really thought I was writing melodies but now, they have become much more, something I would never have imagined. »

During 2011/2012, Dedalus benefited of a convention for music diffusion with the ONDA, the SACEM, and the CCAM Scène nationale de Vandoeuvre-lès-Nancy. In 2013, Why Note (Dijon) will welcome the ensemble in residence for a season.

MUZZIX COLLECTIVE

Muzzix is a **collective composed of 30 musicians**, based in Lille, in activity since the end of the nineties (initially as two structures, le crime et Circum). Its musical universe goes from **contemporary jazz to experimental and improvised music**, performed in many various ways, from solo performances to full orchestras, from concerts to installations or performances.

The global project of Muzzix is to **create the conditions of production and distribution for creations that explore contemporary musical and sound languages, while always favouring an approach of experimentation**. Nowadays, more than thirty projects express the creativity and keenness of its musicians, who perform locally, in France, and more and more abroad (Europe, Asia, North America).

Muzzix is sometimes a **programmer** too, and organizes concerts in several places of the Lille metropolis, especially in La malterie or l'Univers. These concerts give the occasion to show new projects (CrimCrum evenings), or more experimental phases (Laboratoire or Vizix evenings). Some of this events also are an opportunity to welcome french or foreigner artists on tour.

Otherwise, Muzzix offers **awareness actions**, through concerts « at home » or with local partners, and workshops aimed at school, professional and amateur audiences.

The collective is in residency at La rose des vents, Scène nationale Lille Métropole-Villeneuve d'Ascq since 2011-2012.



DIDIER ASCHOUR - Guitar and artistic direction

Didier Aschour is a guitarist and composer, born in Paris in 1967. He studies at the CNSM in Paris, is laureate from the Yehudi Menuhin foundation and grant holder from the Ferienkurse für Neue Musik de Darmstadt (92 & 94).

Soloist involved in contemporary music, he created numerous works (Pascale Criton, Harry Patch, Tom Johnson, Ramon Lazkano, Regis Campo...). He was invited by the contemporary music ensembles 2E2M, TM+, Aleph, l'Instant Donné, Zellig, l'Orchestre Philharmonique de Montpellier and l'Orchestre de l'Opéra de Paris.



In 1996, he founds the ensemble Dedalus dedicated to free-instrumentation scores and minimalist music within which he defends an experimental contemporary music.

As a composer, he works in different fields : danse with Mathilde Monnier, Germana Civera, Patrice Barthès, or video by devising acoustic devices that question between music and sound phenomenon.

In the field of experimental music, he performs with Seijiro Murayama, the duet Kristoff K.Roll, La Fanfare E. and Kasper T.Toeplitz. In 2007, he joins the collective of Festival Sonorités in Montpellier.

> Discography :

Duo (Novocento)

Harry Partch - December 42 (Innova Recordings)

Vincent Bouchot - The pizza problem (Lycaon)

Le bruit du temps (Chimères)

Pascale Criton (Assaï)

Muzik Fabrik (Rude Awakening)

Tom Johnson - Rational Melodies (New World)

CHRISTIAN PRUVOST – Trumpet and co-direction

Christian Pruvost multiplies collaborations both in jazz and improvised music, particularly within the Muzzix and Zoone Libre collectives in Lille. His inventiveness in solo and the originality of his approach of trumpet has taken him to perform solo in France, Europe (Brest, Montreuil, Besançon, Amsterdam...) and in Australia.



He plays with the quintette Flu(o) (formerly Impression), the quartet Arsis, and Circum Grand Orchestra. He also plays trumpet within the improvisation orchestra la Pieuvre, in Vazytouille, the orchestra of the Zoone Libre collective, and in Kaze, french-japanese quartet with pianist Satoko Fujii. He plays « horn » within the musical ensembles Ziph and Wabla (including Thierry Madiot).

With Thomas Suel, Jérémie Ternoy and Alexandre Noclain, he creates in 2009 the show [dukōne] (book-disc published by L'Agitée), and in 2012, the show of sound poetry and contemporary music [nu].

Collaborations with Axek Dörner, Olivier Benoît, Jérémie Ternoy, Nicolas Mahieux, Mina Small, Sean Baxter, Benoît Delbecq, Alain Gibert, Carole Rieussec, Roger Cochini,

Sophia Domancich, Giovanna Marini, Didier Levallet, Lucia Recio, Li Ping Ting, Patricia Kuypers, Thierry Madiot, Sophie Agnel, Satoko Fujii, Natsuki Tamura, Jérôme Noetinger, Benjamin Duboc, Didier Lasserre, Makoto Sato, Cor Fuhler, John Edwards, Tony Buck, Daunik Lazro...

> Discography

La Pieuvre + Circum Grand Orchestra – Feldspath (Circum-Disc - 2013)

Flu(o) – Encore remuants (Circum-Disc - 2012)

Ziph – Orchestre pour trompes et ballons (Circum-Disc - 2011)

Vazytouille - éponyme (Microcidi / Circum-Disc - 2011)

Christian Pruvost solo - Ipteravox (Helix / Circum-Disc - 2010)

Arsis - Désordres (Microcidi / Circum-Disc - 2010)

Circum Grand Orchestra – Le ravissement (Circum-Disc - 2009)

La Pieuvre - Ellipse (Helix / Circum-Disc – 2007)

La Pieuvre - 1999-2005 (Helix / Circum-Disc – 2006)

Circum Grand Orchestra – éponyme (Circum-Disc - 2005)

Impression - Le Bénéfice du Doute (Circum-Disc - 2004)

Production

Muzzix, Dedalus

Co-production

La rose des vents - scène nationale Lille Métropole

Executive Production

Muzzix

Booking

Lise Cazé - lise@muzzix.info

Useful links

www.muzzix.info

www.dedalus.ensemble.free.fr

Photos

Musicians on stage © Christian Mathieu

Moondog's madrigals © reserved rights

Moondog © reserved rights

Collectif Muzzix © Aline Reynaud-Paligot

Ensemble Dedalus © Alice Meyer

Didier Aschour © reserved rights

Christion Pruvost © Eric Flogny / Aleph