

Blow The Bloody Doors Off!

Blow The Bloody Doors Off!

Creation 2016, for 8 dancers and 7 musicians



Is it possible to return to the spontaneity of childhood in the energy of the immediate, to the tried of age that slows down the perspectives of space and time? What changes our perception of space and time?

It was by asking the interpreters this question that Catherine Diverrière entered into creation. Its somewhat ironic title, *Blow The Bloody Doors Off !* sets the tone. Like a journey to infinity, the dance of Catherine Diverrière resonates time, which sometimes shines through as that of a humanity committed to the impossible. *Blow The Bloody Doors Off !* cultivates these visions of echoes, falls, elks and troubles. Close to an almost tribal polyphony, forged by a subtle blend of music and dance — traced by virtuosously modulated trajectories — this ample, fluid and intense creation weaves its own universe linked to a singular form of expression.

Irène Filiberti

Our face-to-face with others could then be built in the acuteness of the immanent fragility, in the rarity and delicacy of each moment, like a light weighing of thought, which nourishes, which allows the future and the duration.

Catherine Diverrière

Leave to memory the appearance of making oneself in music. - **Jean-Luc Guionnet**



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Choreography Catherine Diverrès | **Stage design and artistic collaboration** Laurent Peduzzi

Musical creation Jean-Luc Guionnet | **Interpretation** Ensemble Dedalus et Seijiro Murayama | **Lightings** Marie-Christine Soma assisted by Fabien Bossard | **Costumes** Cidalia Da Costa | **Performers** Pilar Andres Contreras, Alexandre Bachelard, Lee Davern, Nathan Freyermuth, Harris Gekas, Capucine Goust, Rafael Pardillo, Emilio Urbina

Production Compagnie Catherine Diverrès / association d'Octobre | **Coproduction** Scènes du golfe – Vannes, Les Halles de Schaerbeek avec Ars Musica – Bruxelles, Les Quinconces – Scène conventionnée danse - Le Mans, Le Volcan – Scène nationale du Havre, POLE-SUD – CDCN Strasbourg, l'Ensemble Dedalus, le Ballet de l'Opéra national du Rhin - Centre chorégraphique national de Mulhouse | Aides aux résidences Région Occitanie Pyrénées-Méditerranée | **Avec le soutien** de l'ADAMI #Copie privée, du Fonds SACD Musique de Scène et du CENTQUATRE – Paris et de la Ménagerie de Verre dans le cadre du Studiolab – Paris

Diffusion September 23 2016 // Les Quinconces-l'Espal - Scène conventionnée du Mans - Festival Autre regard, November 25 2016 // Les Halles de Schaerbeek / Belgique, February 8 2016 // Théâtre de Lorient, March 7 2017 // Le Volcan - Scène nationale du Havre, March 10 2017 // L'apostrophe - Scène nationale de Cergy-pontoise, April 2 2017 // Théâtre Anne de Bretagne - Scènes du Golfe / Vannes, January 26 2018 // Arsenal / Metz, January 24 2019 // Opéra de Dijon - Le Festival Art Danse, March 13 to 15 2019 // Théâtre national de la danse Chaillot





It has been eight years now that I have continued to collaborate musically with Jean-Luc Guionnet and Seijiro Murayama for my creations, using very different creative processes: *Alla Prima* (2006), *La Maison du Sourd* (2008), *Blowin'* (2007), *Encor* (2010), *Penthésilées...* (2013) and recently the duo *Dentro*.

This common journey has considerably changed my musical ideas, especially after hearing a composition by Jean-Luc Guionnet for 10 musicians with the ensemble *Dedalus*. So I guess it will be possible for me to conceive a creation and risk "submitting" my choreographic vocabulary to an independent musical score; in fact I have always defended my choreographic position, rejecting all "submission" to a pre-existing score: for me the music or acoustic dramaturgy is created, adapting to the choreographic process as it happens ... These are processes and postures which are diametrically opposed!

This project is supported by trust and mutual understanding based on our common experience, in which the idea of associating the musicians with the musical language – is fundamental. This is why we are planning this creation from several different angles: the question of the space (and the propagation of the sound) will define the recording space which will become that which accompanies the performances. And we are considering a way to perform the work with the musicians playing live. As it stands now, a concerto for organ and percussion running 20 minutes, reuniting Jean-Luc Guionnet and Seijiro Murayama, will be recorded, and a 2nd part for 8/10 musicians, running 50 minutes (recorded) may also be played live.

Catherine Diverrès

Letting illuminations spring forth, as the Zen archer lets fly his arrows, or how Rimbaud encourages the rational disruption of all our senses in order to feel and experience in all possible ways, returning to our earliest childhood movement, its savage parade ... Catherine Diverrès, her dancers, her musical accomplices and the Ensemble *Dedalus* work together in a completely live event toward a great flowering of sensation, a dramatic explosion of flavors ... You don't have to hide from this particular explosion, even though it is blow[ing] the bloody doors off!

Christophe Galent

There is the musician Jean-Luc Guionnet, the composer of this piece conceived as a contemporary concerto for the percussionist Seijiro Murayama. The former likes it "*when the music gives time*" and the latter enjoys "*when sound becomes sculpture*." For nearly ten years, these musicians, composer and choreographer have shared their hopes and research. With them Catherine Diverrès continues to push the lines ever outward in her own field.

Presence, physicality, surface illusions, blank spaces and ripped-up ones saturate the space, tickling the ears, grabbing our attention, opening us – and them – to other perceptions of the body and what it is exposed to today. Like slices or punctures in the canvas

of her own language, the choreographer, using the unique attributes of her dancers, lets storms build, snarls at urgencies, weighing the dancers' movements as if echoing hidden natural forces. Here the informality of the present breaks new ground. Ranging from a savage parade to improbable connections, these multiple movements, rhythms and exchanges of looks seem loaded with the permanent mysteries of life. These accelerations and transformations of our relationship to time makes us wonder: is it not our own vitality which is at stake? Opening these doors to the present, finally, playing with their innate elasticity, unlike the everyday ones whose accelerations may instead impede possibilities, this is what it's about, what is so masterfully driving the bodies and music onstage.

Irène Filiberti

Ces portes à défoncer ! Ces portes à défoncer ! Ces portes à défoncer !

AN ORCHESTRATION OF SPACE FOR A PROCESSION OF IDEAS, BY JEAN-LUC GUIONNET

In 2013, I composed a piece for the Ensemble Dedalus called *Distances ouïes-dites*, which premiered at the Consortium in Dijon. To perform the piece, the instrumentalists split up, moving into a series of different rooms (in a museum, a gallery, a factory, it didn't really matter), and the audience listened from the first room, in the presence of the first musician — listening with an acoustic perspective. The work was constructed and based upon the structure and the architecture of the building in which the piece would be played. Each concert was thus an occasion to re-create the piece, a re-calculating of the parameters of the distances, the music and the playback in the space of these sounds, both near and far ... always extreme, as much as possible, for the listener's ears.

Then there was *La dualité secrète des cubes*, composed for *Alla breve* (France musique - 2014), in which the music was organized spatially with the musicians being at specific distances from the microphones. These works were subtitled «an orchestration of space, for a procession of ideas».

Now, working on the piece that Catherine Diverres has asked me to write for her creation *Blow the bloody doors off*, I am giving it the same subtitle: working with these communal experiences, these spatial organizations for performing, for a specific vocabulary for and in the space, we and the Ensemble Dedalus, intend to go beyond the particularities of the original idea by placing the composition in the stage space in the widest sense possible. We want that the far upstage corners, the downstage spaces, the masking of one ensemble from another or from itself – be visible landmarks in music which will be spread throughout the venue, topological markers as well as electrical ones:

that the music extend itself, its potential energy organized by the stage space, by placing the orchestra in a certain formation, as one does when speaking strategically. That these distances imply a modification of how we hear and perform, going so far as to distort the seriousness of its shapes. That the significance of the time, the length of time we hear sounds live, give the music a distorting mirror, rendering grotesque the sound of fanfares heard in a neighboring street, in the silence of past operas, that the disjunction implied by these distances push the ensemble into excesses of speed, of slowness, of acceleration, and especially of surprise, as if to awaken that which seems from afar to always be something of the past, because we confuse space and the passing of time: what can we do to make a faraway sound not be nostalgic, or make one close by not seem cruel? And of course – to bring them together, creating a cruel faraway sound and a nostalgic close one.

But in the previous two pieces, a second issue underlaid the first: the concertante voice, or the tension between a single voice and the ensemble. In *Distances ouïes-dites*, it is the acoustic and visual presence of the instrumentalist who finds him or herself facing the audience in the first room, the rest of the group being invisible and located far away. In *La dualité secrète des cubes*, the viola must tune its melodic line (ambitus) $\frac{1}{4}$ of a note by $\frac{1}{4}$ of a note, and the piece may be heard as the orchestration of this task.

In *Contre-pas*, I am hoping to further focus upon the ghost of that solo voice, thinking of the piece as a concerto staged in space, for Seiji Murayama (percussion & voice) and the Ensemble Dedalus, working with an amplifying structure as an important part of the composition, in which the absence and the presence of the soloist is alternately present and preeminent in terms of the ensemble.

In this eminently strategic relationship, within the ensemble's own space, Seiji Murayama & Dedalus each have an autonomous task to accomplish, which the constraints of influence and time for understanding will then complicate.

Most of these tasks are to be done "on sight," the score and the way it is written do not involve any ambiguity between the interpretation and improvisation, but do involve a series of problems corresponding to the responses given by the interpretation.

The musicians and the dancers may impose their reciprocal and precise influences on the playing of the piece, and the relationships may involve all who are physically present during it.

So it is a small orchestra, open to the movements of the dancers and those of the percussionist.

A percussionist who is placed downstage right and has a double stage left.

On both sides are 1°) a bass trombone and a viola and 2°) a cello and a trumpet.

And the guitar which splits between two opposite amps, one downstage, one upstage.



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ON INTERPRETATION

Nothing is funny, nothing is playful, nothing is sad in this composition; it has to do with an interior processing, a self-processing. If interpretation and performance can sometimes take the form of a test, it's because that form is the form of the music itself: errors, within the framework of the test, are not errors any more in music heard as the acoustic result of the process – the errors did not happen musically. The listeners are listening to subjectivity in the work. They are listening to the acoustic signature of a confrontation with these subjectivities, through the space, the time, the secrets, instrumental problems and a pragmatic honesty of self to self.

JEAN-LUC GUIONNET, **COMPOSITION**

MUSICIANS

DIDIER ASCHOUR, **GUIWARE & ARTISTIC DIRECTION**

CYPRIEN BUSOLINI, **VIOLA**

STÉPHANE GARIN, **PERCUSSION**

THIERRY MADIOT, **TROMBONE**

CHRISTIAN PRUVOST, **TRuMPET**

DEBORAH WALKER, **CELLO**

SEIJIRO MURAYAMA, **PERCUSSION, VOICE**

"Proximity proves nothing."

"From far away even the worst stuff is beautiful when you listen to it."

"By breaking the continuity of the inclines, we oppose language, we steal the overage in bricks, we follow the dubious dotted line of our unthought melodies."

"Leaving to memory the ability to create oneself in music."

L'intranquille

L'intranquille

Each time my plans are lifted, influenced by my dreams – above the level of my everyday life, and for an instant I feel as if I had wings, like a child swinging high on a swing. Each time I had to – as he did – come back down to the level of the park and admit my defeat, without raising a flag for the battle, without waving the sword which I might have drawn. I imagine that most of the people I run into at random in the streets – I notice it in the mute movement of their lips, the vague indecisiveness in their eyes, or the prayers they speak aloud, a fine ensemble – the same drive toward this useless war of an army without banners.

Le Livre de l'intranquillité de Bernardo Soares (volume II), by Fernando Pessoa,
translated from the Portuguese by Françoise Laye, Christian Bourgois editor



Les Biographies

Les Biographies

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JEAN-LUC GUIONNET

WHEN THE MUSIC BRINGS TIME...

Jean-Luc Guionnet is one of those multi-talented artists. An alto saxophonist and organist playing improvised music and free jazz, he is also a plastician, a performer, a composer and a theoretician. After studying aesthetics at the Sorbonne, he developed many different projects in the electro-acoustic and improvised musical domains, bringing them to the stage, to radio and performance, as well as to the plastic arts and experimental film.

He collaborates regularly with Éric Cordier, Olivier Benoît and Éric La Casa and works with La Casa in several creative radiophonic workshops on France Culture (French radio). He was on the editorial board of *Terre des signes*, a magazine open to nonWestern cultures, published between 1995 and 1997 by l'Harmattan. Since 2007, he has participated in the creations of Catherine Diverrès including her latest creation, *Penthésilées...* in 2013.

« My work is broken up into as many sections as I am offered opportunities to act, to think about sound. These occasions always happen along with an important encounter from the outside: an instrument (saxophone/organ), a theoretical idea ("what is rumor?"), or a collaborator friend (André Almuro, Caroline Pouzolles, Éric La Casa, Taku Unami, Lotus Edde Khouri, Yvan Clédat, Seiji Murayama, Olivier Benoît, Rhodri Davis ...). We generate an exploding suite of themes which in turn influence the development of the musical or plastic work, driving toward the next encounters: the thickness of the air, listening as if hidden from itself, pidgin, the musical instrument considered an emotional automaton, the geometry and arithmetics of vision and listening ... their differences, sound as the signature of the space, the signature of objects, the signature of what it isn't, the landscape and the closet ... Or the proximity of time passing and the weather ... via which the eye and the ear find themselves equally destitute.

Music then becomes, through its own artistic protocol, a way of testing reality as it is felt and thought. Reciprocally, it is a test whose experience defines a new distribution of the entire body by placing it in an environment which is both unknown and artificial, while leaving it able to think, to count, to build relationships, to hear and to understand certain places, etc. The emotion I seek is inside all these strata and their sliding up and down while listening: when the music brings time.»

SEIJIRO MURAYAMA

WHEN SOUND BECOMES SCULPTURE

He is a Japanese musician and composer, but we know Seiji Murayama more as a percussionist and drummer. Well known on the improvisation scene, we've seen him play on international stages since 1982. He has lived in France since around 2000 and is now focusing more on the resonances between music and other intellectual or artistic disciplines, including dance (Catherine Diverrès, Kazuo Ohno, Christine Burgos, Katja Fleig), video (Olivier Gallon), painting (François Bidault), photography (www.Purpose.fr), literature, philosophy (Jean-Luc Nancy, Ray Brassier), and performance (Diego Chamy).

Born in Nagasaki in 1957, Seiji Murayama is atypical in the way he deals with sound. Always searching, this contemporary explorer flirts with minimalism and electro-acoustic sound, sometimes bringing his snare drum onto terrain where the master becomes a painter, a sculptor or an acoustic storyteller.

«You almost want to say about his music that it is visited more than it is heard, like a permanent and personal exhibition. 4 Pieces of Snare Drum, true acoustic, temporal sculptures for some, more like a monochrome painting for others, are still musical works, created with a simple snare drum, with an astonishing technical prowess which can seem derisory.

Yet the strength and the beauty of this music comes in part from the energy used to transcend its instrument and to re-invent ephemeral use, in a creative impulse approaching tragedy, » says the double bass player Nicolas Talbot, the creator of the Petit Label. His pieces are formidable acoustic performance pieces which he creates on site, taking into account the musical dimension of the venue, the resonant parameters of its volume, its architecture. Because the universe in question is bothersome. Seiji Murayama challenges the fundamentals of our contemporary "ear," formatted to 4/4 time and the well-known A-B-A-B musical structure.

For several years he has continued his examination of the idiomatic and the idiotic, *Idioms and Idiots* – (with Jean-Luc Guionnet, Mattin, Ray Brassier, 2009). In 2010, he was named the curator of the Personal and Collective Festival in Ljubljana, Slovenia.

Ensemble Dedalus

DEDALUS

CONTEMPORARY MUSIC ENSEMBLE

Founded in 1996 by Didier Aschour, Dedalus is a contemporary music ensemble established in Montpellier since 2011. Its repertoire is based on the free instrumentation scores which came out of experimental contemporary North American and European music from the 60s to today. Dedalus organized itself into a collective in which arrangements, orchestrations and interpretations are worked out together.

For a long time, the ensemble was the only enthusiastic promoter in France of the American minimalism of the 60s and 70s by creating or re-creating works of composers like Christian Wolff, Alvin Lucier, Phill Niblock, Frederic Rzewski ...

Over the last few years, Dedalus has commissioned works from a new generation of composers taking over the legacy of written experimental music such as Coincidences from the UK scene (Tim Parkinson, John Lely, James Saunders), Made in USA (Travis Just, Cat Lamb, Quentin Tolimieri) or in commissions to musicians who have come out of the free improv scene or the electro-acoustic scene (JeanLuc Guionnet, Jean-Philippe Gross).

Dedalus also initiated projects in collaboration with other European ensembles, Apartment House (London), Konzert Minimal (Berlin) and Muzzix (Lille) with whom they produced MOONDOG - Round The World Of Sound for 14 musicians. The ensemble has performed in Europe and in the USA, notably at Les Instants Chavirés (Montreuil), Roulette (New York), and at festivals like Music We'd Like to Hear (London), Sonorités (Montpellier), Musique Action (Vandoeuvre-lès-Nancy), Angelica (Bologna), Elektricitey (Reims). Dedalus was an associated ensemble at the Scène nationale de Vandoeuvre-lès-Nancy and for the 2013 season of Why Note at the Consortium (Dijon). Its concerts and recordings have been acclaimed around the world (New York Times, The Wire, Mouvement, Revue&Corrigée...).

Dedalus is supported by the Langueoc-Roussillon DRAC, the Langudoc-Roussillon Regional Council, the Hérault General Council, SPEDIDAM and SACEM. The ensemble has also received support from the French Institute, Fonds Diaphonique, FACE, Impuls Neue Musik and Réseau en Scène Languedoc-Roussillon.

DIDIER ASCHOUR

ARTISTIC DIRECTOR

He is a guitarist and composer, born in Paris in 1967. He lives in Montpellier, studied at the CNSM in Paris. He was an award winner of the Yehudi Menuhin Foundation and received a grant from the Ferienkurse für Neue Musik de Darmstadt ('92 & '94). He also earned a grant in 2012 from the "Hors les Murs" program of the French Institute in New York.

A soloist committed to contemporary music, he has created many works (Pascale Criton, Harry Partch, Tom Johnson, Ramon Lazkano, Régis Campo). He has developed an original repertoire both in his microtonal music (guitars in quartertones, 1/12 tones and 1/16 tones, Intonation Juste) and in experimental music.

He is the guitarist for the Ensemble 2E2M, and has also played with TM+, Aleph, L'Instant Donné, Zellig, the Orchestre Philharmonique of Montpellier and the Paris Opera Orchestra.

In 1996, he founded the Ensemble DEDALUS dedicated to free instrumentation scores and to minimal music with which he also defends contemporary experimental music. As a composer, he has worked in dance with Mathilde Monnier, Germana Civera, Patrice Barthès or video by conceiving acoustic structures which examine the relationships between music and acoustical phenomena. In the improv music scene he has played with Seijiro Murayama, the duo Kristoff K. Roll and Kasper T. Toeplitz.

In 2007 he joined the collective of the Festival Sonorités in Montpellier. He is also on the editorial board of the magazine Revue&Corrigée.



Blow The Bloody Doors Off!

Blow The Bloody Doors Off!



«You're only supposed to blow the bloody doors off!»

This subtitle is from a line delivered by Michael Caine with his inimitable Cockney accent, a slightly ironic aside from *The Italian Job*, a film by the British director Peter Collinson, which was released in 1969.

Fernando Pessoa

« LE LIVRE DE L'INTRANQUILLITÉ »

« *I belong to the chrysanthemum hours, to clean lines in the stretching of vases. I need to do something decorative with my soul. I don't know which details, too pompous and researched, define my attitude. My taste for the ornamental comes no doubt from the fact that I feel something identical in the substance of my being.* »

Translated from the Portuguese by Françoise Laye,
Christian Bourgois editor

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