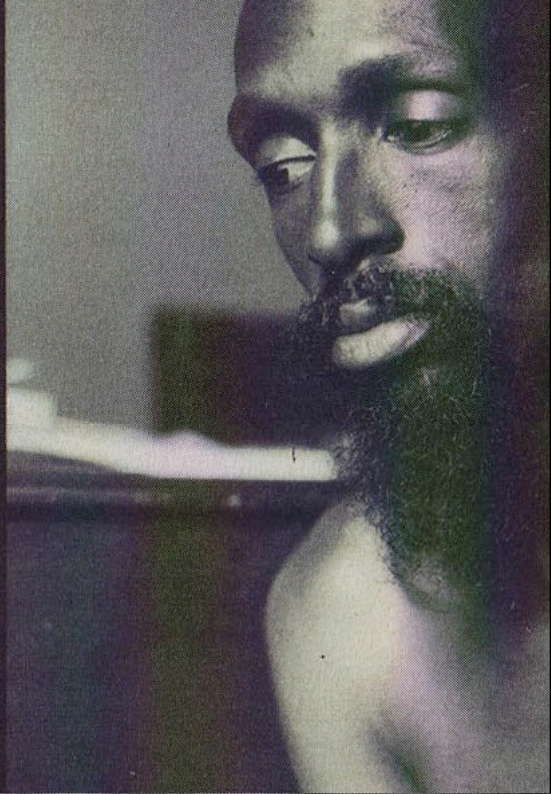
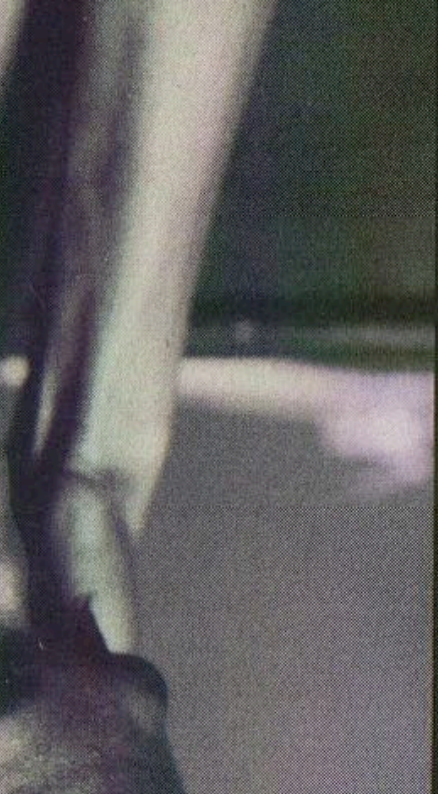
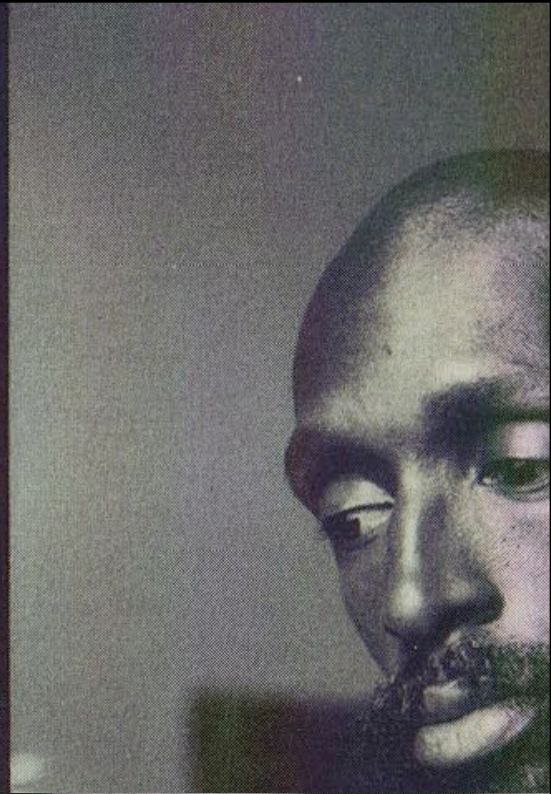




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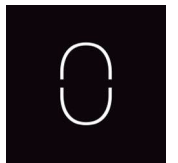
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f e m e n i n e
j u l i u s e a s t m a n



A U M e n s e m b l e n s e m b l e
g r a n d e n s e m b l e





Julius Eastman
1940 - 1990

This composer-singer-pianist-dancer's work - fascinating, singular, provoker too, between repetitive contemporary music and nascent disco - is being rediscovered only since the past decade, notably thanks to composer Mary Jane Leach.

Until 1981, Julius Eastman was in the heart of Buffalo University and later Manhattan's abounding artistic scene, bringing him to perform with Meredith Monk or to travel in Europe for a solo tour (voice/piano). He was then part of a generation of musicians who gradually opened up the musical genres while keeping in direct touch with what was new, from Earth Wind and Fire to La Monte Young.

During Winter of 1981-82, he got deported from his apartment by the police, who destroyed most of what he owned - including scores and recordings. He didn't do much to regain those documents. He considered this event as another sign of a sort of asceticism towards which he was getting closer everyday, making him slowly give up New York's musical life. He became homeless and lived for a while in East Village's Tompkins Square.

He died 9 years later, in 1990, aged 49, alone, in Buffalo's hospital, without anybody noticing for almost a year.

« The end sounds like the angels opening up heaven... Should we say euphoria? »

This is Julius Eastman himself, speaking about *Femenine*, a piece that remains as a big and slow breathing, with something informal driving the listener to a near-hypnosis state. Four elements make its unchanging foundation: a precise timing, a tank of notes (the six first notes of the e-flat major scale), a short vibraphone pattern repeated over and over, and mechanically activated jingles - recalling György Ligeti's **100 metronomes** - creating a constant process of phase shift between them and the vibraphone. The rest is only skeletons of melodic and rhythmic figures, that can vary feely, never to get stuck into a written score.

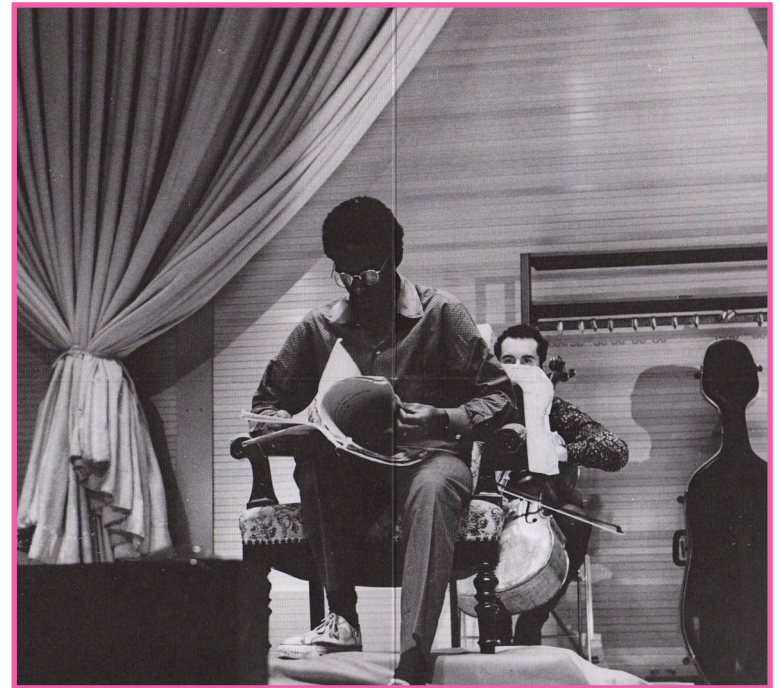
The last known version of *Femenine* performed during Eastman's lifetime happened in June 1975 at Buffalo Albright-Knox Art Gallery. This performance was played simultaneously with another one titled *Masculine* (now disappeared) in another part of the gallery.

... Memories are vague as to who all of the performers were, but there were twelve to fifteen participants. It's difficult to even figure out what instruments are playing at times, since there are so many performers, complicated by the use of a synthesizer with its changing timbres...

Julius Eastman Eastman was insistent that soup be served during the concert and went to Julie Kabat's house to prepare it himself. In the recording you can hear that it was an informal occasion, with some talking and moving about during the performance.

Julius Eastman didn't impose anything, he used to propose, to try a lot. He insisted on the idea that composers should perform their own music. To revive a piece like *Femenine*, in which oral transmission will remain much more important than any score, can be seen as a sort of violation of the spirit of his music.

But the only alternative would have been silence and oblivion.



« There, all is order and beauty, luxury, peace and pleasure »
Ludovic Florin, IMPROJAZZ



A U M g r a n d e n s e m b l e

<http://www.julien-pontvianne.com/AUM.html>

« Music that's immediately attractive and persistently elusive »
The Wire



e n s e m b l e 0

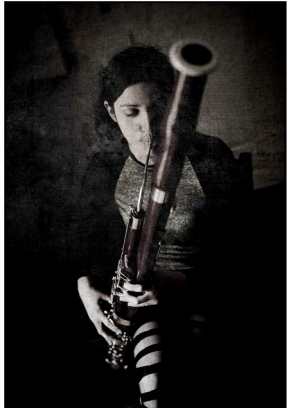
<http://www.ensemble0.com/>

Femenine (1974) is commissioned by le Lieu Unique, Nationale Scene of Nantes (France), for the second edition of Festival Variations
(april 2018)

TOTAL DURATION : 70'

DISTRIBUTION

Sophie Bernado (bassoon)
Cyprien Busolini (viola)
Melaine Dalibert (piano)
Jozef Dumoulin (fender rodhes, synthetizer)
Céline Flamen (cello)
Stéphane Garin (percussion)
Ellen Giaccone (voice)
Jean-Brice Godet (bass clarinet)
Amélie Grould (vibraphon)
Alexandre Herer (electronics)
Julien Pontvianne (saxophones, orchestration, artistic co-direction)
Christian Pruvost (trumpet)
Benjamin Maumus (sound technician)



S o p h i e B e r n a d o (b a s s o o n)

After musical studies in Toulouse, Paris and at the Konservatorium Richard Strauss in Munich, and after years spent collaborating with the Berlin underground scene by singing/rapping as well as improvising on bassoon, Sophie Bernado can be associated to several projects - among others, the Surnatural Orchestra, l'Arbre Rouge, Dominique A, Ikui Doki, Emily Loizeau, l'ensemble Art Sonic, Eve Risser's White Desert Orchestra, Manuel Delgado, Dragon, Belleville, L.A from Paris...



C y p r i e n B u s o l i n i (v i o l a)

After classical studies, Cyprien Busolini focuses on contemporary music and free improvisation. His music, often minimal, explores the edge between sound and silence. He works mainly from multiple sounds, combining noise and pitch. He is part of Dedalus and Onceim ensembles, and plays, furthermore, with the Fratres ensemble, playing early music on early instruments.

M e l a i n e D a l i b e r t (p i a n o)

Specially appreciated, from Europe to the USA, for his eclectic programs, pianist Melaine Dalibert was soon involved in new contemporary musics, premiering works by Gérard Pesson, Stefano Gervasoni, Giuliano D'Angiolini or Tom Johnson. He is also a composer oriented toward minimal and algorithmic musics, recorded for the English label AnotherTimbre, receiving enthusiastic reviews from critics. He teaches at the Rennes conservatory in France, and his co-director the Autres Mesures festival.



J o z e f D u m o u l i n (s y n t h e t i z e r)

Belgian pianist based in Paris, Jozef Dumoulin is a main figure of the creative musics from today, proposing notably a very personnel approach of the Fender Rhodes. Through Europe, USA, China or Japan, he shares his open and enlightened idea of keyboards with, among others, The Red Hill Orchestra (Ellery Eskelin, Dan Weiss), Orca Noise Unit, Plug & Pray (with Benoît Delbecq), Octurn...





C é l i n e F l a m e n (c e l l o)

She worked with Michel Strauss, Christian Ivaldi, but also Janos Starker, Gary Hoffman and Christof Henkel, and she has been solo cellist of the Orchestra of Poitou Charentes and of the Pasdeloup Orchestra, playing also in the Orchestre National d'Ile de France, Orchestre Philharmonique of Radio France, Paris Chamber Orchestra, Orchestra of d'Auvergne, l'Orchestre National de France and Nederlands kamer orkest of Amsterdam. She plays also with Emilie Simon, Cheick Tidiane, Toumani Diabaté, Akim el Sikameya, Sigur Ross ou Alix Ewan. She is now a member of the Orquesta Bandart.



S t é p h a n e G a r i n (p e r c u s s i o n)

Stéphane Garin (percussions, compositions, phonography) played or collaborated with musicians, dancers or performers like Pierre Boulez, Carl Craig, Pascal Comelade, Jurg Frey, Ryoji Ikeda, Phil Niblock, Tristan Perich or Christian Wolff. He is a founding member of the ensemble 0, and plays with the ensemble Dedalus, Les Dissonances orchestra, the audiolab/Soinumapa collective.



E l l e n G i a c o n e (v o i c e)

At once Italian, Dutch and French, Ellen Giaccone sings within several ensembles, including the Monteverdi Choir, les Arts Florissants, Europa Barocca, La Fenice, Ensemble Apollo, la Tempête, Pygmalion or Accentus under the direction of Sir John Eliot Gardiner, Stephen Layton, Laurence Pottiers, Laurence Equilbey, William Christie. She sings as chorist, as a soloist or in operas, as comfortable in Handel's Messiah as in the Fauré's Requiem, Berio's Chamber Music or the piece by Kaija Saariaho Quatre Instants..



J e a n - B r i c e G o d e t (b a s s c l a r i n e t)

After studies ended by a master computer music research (Pierre and Marie Curie University / IRCAM) the clarinet player Jean-Brice Godet has become a figure of free improvisation, heard, between Paris, Berlin and New York with Joëlle Léandre, Fred Frith, Pablo Cueco, Anthony Braxton, and in bands like WATT, Mujô, Fröhn or ONCEIM. He composed several cine-concerts including « Berlin: Symphony of a Metropolis » (commissioned by SACEM and the Gennevilliers conservatory).



Amélie Grould (vibraphon)

Heard notably within the great Ryoji Ikeda's Superposition, with which she played in several venues in Europe, USA, Japan, Australia, Colombia, or Argentina, Amélie Grould plays mainly contemporary music (ensembles Court Circuit, 2e2m, Arcema...), musical theatre (TrioTroïka), new musics (AUM grand ensemble) and performances (Nekko with Safia Azoug and drawer Yuko Higaki).



Alexandre Herer (electronics)

Born in 1981, he studied the piano near Paris. He leads the quintet Oxyd – a third album just released - and his trio, who released the album Holophonic in 2013 on his own label, Onze Heures Onze, which is also the collective of musicians that Alexandre co-created in 2010 in Paris. He is inspired by great jazzmen, by 90's rock music, experimental pop/rock from today, and by classical and contemporary musics. He won several prizes with his own bands, and played in all Europe, in New York, in China...



Christian Pruvost (trumpet)

Christian Pruvost explores every possibilities of the trumpet, from the most soft breath to the most bright sparkle. Sometime acoustic, sometime lightly amplified, he developed a personality complemented by some sound objects which expands his timbre. He is a member of Muzzix collective and Dedalus ensemble, and worked on performance and orchestration of works by composers like Moondog, Jean- Luc Guionnet, Sébastien Roux, John White or Tom Johnson.



Julien Pontvianne (saxophones)

Schooled notably at the Paris Conservatory and co-founder of the label and collective of musicians Onze Heures Onze, the composer and saxophone and clarinet player Julien Pontvianne feeds of several musical traditions in order to propose his own vision of slowness - closed to the ideas of sound ecology or listening ecology from Gérard Grisey or Salvatore Sciarrino. He can be heard in Europe, Chine or USA with WATT, AUM grand ensemble, Abhra, Kepler, Oxyd, ONCEIM, Michael Pisaro...

B e n j a m i n M a u m u s (s o u n d t e c h n i c i a n)

Sound engineer and musician, Benjamin Maumus uses microphones loudspeaker as instruments for sound creation. He has been elaborating for many years a specific ways for recording, composition, control, diffusion and setting the sound in space. A lot of research, creations and collaborations occurred in relation to the space, the place, the context or the soundscape, at the confluence of acousmatic, phonography, free improvisation, radio documentary and sound arts. Since 2005, he works permanently as a sound engineer, musical assistant and stage manager at the GMEA, Centre National de Création Musicale d'Albi-Tarn (France).



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