



Tombée

interpreted by Barbara Dang

A solo harpsichord piece composed by Jean-Luc Guionnet



Concert

Production : Muzzix

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DISTRIBUTION

Barbara Dang Interpretation
Jean-Luc Guionnet Composition

CALENDAR

Creation
13/01/25 at Muzzix&Associés, la malterie (Lille)

Available in **Autumn 2025**

PRODUCTION

Production Muzzix (59)
Supported by the Maison de la Musique Contemporaine in 2025.

WELCOMING CONDITIONS

Duration approximately 1 hour
Artistic team on tour 1 to 2 people
Financial and technical conditions on request

THE PROJECT

Tombée is like a musical labyrinth where the harpsichord becomes a sonic architecture to be navigated, blurring the lines between exploration and destination.

Composed for double-manual harpsichord, *Tombée* combines equal temperament with an invented tuning system, turning instrumental gesture into both a musical and tactile journey.

Each performance is unique, yet always concludes with the eponymous dance, *Tombée*.

INTENTIONS ARTISTIQUES

A SONIC LANDSCAPE WHERE TRADITION MEETS EXPERIMENTATION

Tombée reinvents the form of the baroque dance suite by blending tradition with experimentation. Jean-Luc Guionnet offers a series of invented dances that the performer, Barbara Dang, is free to interpret, oscillating between disorientation and contrast, between early music and experimental textures.

THE HARPSICHORD AS A FLUID SOUNDSCAPE

The originality of *Tombée* lies in its unusual tuning, creating a constantly shifting and labyrinthine soundscape. The musical movement appears endless, filled with glides and ascents, evoking the image of an impossible staircase that inevitably leads to the final dance.

AN UNNAMED TRIBUTE

The piece revisits the tradition of the musical tombeau, a form that pays tribute to someone deceased. Here, the homage is abstract, with no particular recipient, and evokes notions of fall and elevation, earth and sky, while drawing on the legacy of early music.

MUSICAL REFERENCES

Thelonious Monk, Johann Jakob Froberger, Cecil Taylor, Antoine Beuger... These influences shape the writing of the piece, at the crossroads of improvisation, baroque precision, and sonic exploration.

Biographies



Barbara Dang - Harpsichord

Barbara Dang is a pianist, performer and improviser based in Lille, and a member of the Muzzix collective.

Her music combines interpretation and improvisation, exploring minimalism and experimental works by composers such as Linda Catlin Smith, Morton et Barbara Monk Feldman, Michael Pisaro-Liu...

She uses unconventional techniques including prepared and amplified piano, and performs on various instruments from harpsichord to organ. Her approach emphasizes action, silence, and deep listening, with a focus on intimate interaction with the instrument - as in her interpretation of *Tombée*.

Jean-Luc Guionnet - Composition

After studying philosophy of art and fine arts at Paris 1 Sorbonne, Jean-Luc Guionnet dedicated himself to music and sound art through acousmatic composition (Non-organic bias), instrumental writing (Distances ouïes-dites for Ensemble Dedalus), instrumental improvisation on saxophone and organ (Hubbub, The Ames Room, organ solos, duo with Seijiro Murayama), radio creation (ACR for France Culture), and sound installation (Stones, Air, Axioms: Fèn te ko ro, nka kow bè ro kolo ntè).



Most of these works have been released on internationally distributed labels. Alongside, he continues theoretical work (aesthetic) through writings for lectures or publications in journals of aesthetics and music, and a visual art practice mainly focused on drawing.

In recent years, he composed two site-specific pieces for the Muzzix collective: [Désarchiver / Travail](#) (2021), written to be performed at the National Archives of the World of Work in Roubaix, and [Désarchiver / Lieu, Arts & Action](#) (2023), for performance at the LAAC - Museum of Contemporary Art in Dunkirk.

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Credits

Barbara Dang (p. 1, 2, 6) © Philippe Lenglet

Jean -Luc Guionnet (p. 7) © Edward Perraud

