



Muzzix and Dedalus present

# HOKETUS & SLOW MOVEMENT

Louis Andriessen vs David Lang

<http://muzzix.info/Hoketus-Slow-Movement>

**Contact**

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MUZZIX

DEDALUS

GMEA  
Centre National  
de Création Musicale  
Albi - Tarn

# Performers

## *Hoketus*

|   |                 |
|---|-----------------|
| Sakina Abdou and Amélie Berson                | Pan Flutes      |
| Denis Chouillet and Barbara Dang              | Pianos          |
| Deborah Walker and Alexandra Grimal           | Keyboards       |
| Christophe Hache and Didier Aschour           | Bass Guitars    |
| Peter Orins and Christian Pruvost             | Congas          |
| Pierre-Stéphane Meugé and Jean-Baptiste Rubin | Alto Saxophones |

## *Slow Movement*

|   |                    |
|---|--------------------|
| Sakina Abdou and Amélie Berson                      | Flutes             |
| Pierre-Stéphane Meugé                               | Alto Saxophone     |
| Alexandra Grimal                                    | Teno Saxophone     |
| Jean-Baptiste Rubin                                 | Baritone Saxophone |
| Sébastien Beaumont and Didier Aschour               | Guitars            |
| Christophe Hache                                    | Bass Guitar        |
| Denis Chouillet, Barbara Dang and Christian Pruvost | Keyboards          |
| Peter Orins   | Percussion         |
| Silvia Tarozzi                                      | Violin             |
| Deborah Walker                                      | Cello              |



# Hoketus & Slow Movement

Louis Andriessen vs David Lang

Following their two previous collaborations, *Round The World Of Sound - Moondog Madrigals* (2014) and *IN motion - Music With Changing Parts* by Philip Glass (2016) the Dedalus and Muzzix ensembles meet again to interpret two major post-modern works, David Lang's *Slow Movement*, and Louis Andriessen's emblematic *Hoketus*.

While Moondog is one of the precursors of minimalism, David Lang and Louis Andriessen draw their inspiration from the teachings of composers such as Philip Glass and Steve Reich in the composition of these minimalist pieces. The result is two radically different works - one is contained effervescence, the other extremely chiseled and rhythmic - but deeply related in style and perfectly complementary.

As commissioners of the work *Slow Movement*, the English ensemble Icebreaker have already interpreted the two pieces offered here. Dedalus and Muzzix take their turn bringing them together in a single concert, because of a joint interest in their orchestration. The power, weight and dissonance that characterize *Hoketus* are consistent with the aesthetics championed by Muzzix and Dedalus. In presenting two different minimalisms, one atmospheric to the extreme, the other repetitive to the point of obsession, these two pieces unite the musicians in their desire to express the physical energy of the works and communicate it to the audience.

*Coproduction : Ensemble Dedalus / Collectif Muzzix / GMEA Centre National de Création Musicale d'Albi-Tarn*

Duration : approximately 1 hour

## Video

Teaser : <http://bit.ly/2XuBaei>

Presentation of the project by the artistic team : <http://bit.ly/2Ws4TYT>

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## Performances

06/10/2019 | SNA, Scène nationale d'Albi - Tarn (81)

07/11/2018 | La rose des vents, scène nationale Lille Métropole - Création (59)

# Project notes

"This project goes back to a memory from the 1990's, when I discovered *Slow Movement* by David Lang. In my mind, I associated the piece with Louis Andriessen's *Hoketus*, thinking that they were on the same CD, because although they are radically different, for me these pieces complement each other. *Hoketus* is purely rhythmic, a game of hockets in which the pulse is omnipresent, while the harmonic material is rather secondary. We fall into a trance with two ensembles who are more howling than having a dialog, with a real physicality of sound that moves through the space. On the other hand, the David Lang piece has no apparent rhythm, it seems static. Yet, there is a great internal liveliness, a bubbling up of sound, producing a paradoxal object that advances while standing still.

These pieces translate two approaches and two sensations of play in complete opposition: we are faced with two generations of composers, and two critical points of view of minimal and repetitive music. Louis Andriessen presents a nearly dramatic vision of repetitive music by composing one of the only works that maintains a clear and constant process from beginning to end. However, we find here certain nuances that are usually absent in minimalist music, which demonstrates a real desire to do otherwise. As for *Slow Movement*, it was composed for the English ensemble Icebreaker, who habitually bases its repertoire on extremely complex, rhythmic music. In contrast, David Lang offered them, although surely in a friendly and slightly ironic manner, a piece with no apparent rhythm.

What brings these two pieces together here is the performance by the musicians. The work demands the same precision and the same pursuit of the blending of tonality. *Hoketus* calls for the production of one sound in common, at once in each ensemble and as a response to the other group, just as in *Slow Movement*, where we seek to produce a sound that gives the impression to be coming from a single instrument. A certain concept of performance is intrinsic to this programme, both pieces having several playful dimensions. There is the fun of the hocket, but also the seriousness of more complex play that demands great concentration. Not to forget the fun of playing in this configuration, in *Hoketus*, with two ensembles several meters apart, as they attempt to find out how far they can place themselves from each other and still perform together."

Didier Aschour,  
Artistic Director

# An encounter between two musical ensembles

The Muzzix Collective and the Dedalus Ensemble met in 2012 during the 28th Musique Action Festival at Vandoeuvre-lès-Nancy, where they appeared on the same evening. Two very different musical forms, but the sense of a common approach to music.

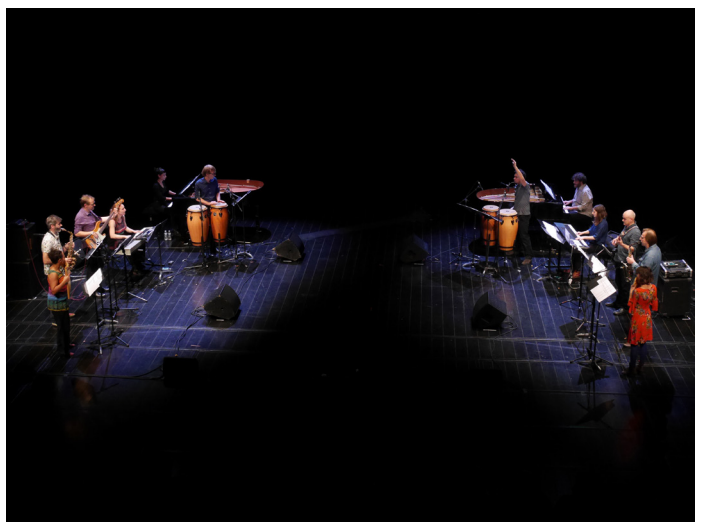
Within Muzzix, the musicians mainly interpret works that come from the collective. However, a desire to explore the repertoire of experimental and minimalist music originating in the United States has been present for some time, notably through individual projects or in small groups focusing on Cage, Wolff, Riley or Reich.

The overall enthusiasm generated by this encounter served as a catalyst for the first collaboration between Muzzix and Dedalus. The project *Round The World of Sound - Moondog Madrigals* was born in 2014 under the artistic direction of Didier Aschour and Christian Pruvost. While the compositions of Moondog might be located in a musical universe which is not a habitual one for either Dedalus or Muzzix, both groups recognized within it preoccupations that concern their existences as collectives.

In sharing the stage, Muzzix and Dedalus decided to go further with their collaboration and come together in 2016 with a larger group for *IN Motion - Music with Changing Parts* by Philip Glass. By recreating this work composed in 1970, they wanted to promote the abstract approach to the pulse and reinforce the predominance of amplified sound, thereby restoring to the piece its original trancelike force with its psychoacoustical effects.



Two years and several concerts later, the desire to continue working together is more present than ever. The two ensembles have launched a third collaboration that is leading them a bit further into minimalist music with *Hoketus* by Louis Andriessen and *Slow Movement* by David Lang. The rhythmic aspect of *Hoketus* is a logical continuation of the work achieved with the Moondog madrigals, as is the focus on sound masses or the choice of persistent tones in *Slow Movement*, making this new configuration obvious.



# *Hoketus*

## Louis Andriessen



### ***Hoketus***

" *Hoketus* is the result of the minimal art project I started in January 1977 at the Royal Conservatory in The Hague. This project's purpose was to study the history of the American avant-garde movement both theoretically and practically, and I intended to finish the project by performing a composition that, making use of certain stylistic devices of minimal art, would at the same time criticise this style. The principal quality of minimal art compositions is the consistent limitation of musical material: the advantage is that all possibilities of one single musical aspect (usually rhythm) can wholly be explored and worked out. It is true that this is at the expense of other musical aspects.

*Hoketus*, too, has only one musical subject: the hoketus. The hoketus is a stylistic device of the Ars Nova (14th century, Machaut and others): the melodic tones are divided between two or more descants.

The ensemble *Hoketus* consists of two identical quintets: panflute, piano, Fender-piano, bass-guitar and percussion. The pitch material of both groups is (nearly) identical. This applies to the rhythm as well. It is, however, complementary: in *Hoketus* the groups never play simultaneously. "

Louis Andriessen

### **Louis Andriessen**

Louis Andriessen made his first attempts at composition with his father, the composer Hendrik Andriessen, by his side. He pursued his studies with Kees van Baren, at the Royal Conservatory of The Hague where he won first prize for composition, and then with Luciano Berio in Milan and Berlin. Returning to Holland, he quickly established himself as a major musical figure in his country, as much for his compositions as for his interpretations of his own works and of those of other composers. Socially conscious, and a lecturer in composition at the Royal Conservatory, he has contributed to a profound renewal of Dutch music.

After having experimented with serialism, the music of Andriessen moved away from the avant garde of the 1950's, referring instead to jazz - to Charlie Parker, for example, with *Facing Death* (1990) - to his role model Stravinsky, to the rhythmic repetitive Americans, and the discovery of consonant and polytonal harmony. As a post-modernist, Andriessen has also demonstrated his interest in opera through two works written in collaboration with the film director Peter Greenaway: *Rosa, a Horse Drama* and *Writing to Vermeer* (1999).

With his 1972 composition *De Volharding* (*Perseverance*), he launched a wind ensemble of the same name, for which he wrote numerous works. Similarly, in 1977, the piece *Hoketus* gave birth to a permanent ensemble of the same name, in which Andriessen performs at the piano.





# *Slow Movement*

## David Lang



### ***Slow Movement***

" People seem to like a lot of things happening in a piece of music: fireworks, excitement, fancy technology. These things can be great, but sometimes, as a composer, it's tiring to know that everyone wants so many things all of the time. In "slow movement" I just wanted to write a piece in which nothing happens. Well, something happens: a kind of dim spotlight is focused on the fundamental musical experience, marking out the inexorable passage of time. I wrote "slow movement" for Icebreaker in 1993, and it was the first time I made a piece using this approach. Since then I have made several others, most notably "the passing measures" for bass clarinet, women's voices, and amplified orchestra. "

David Lang

### **David Lang**

David Lang is a co-founder of *Bang on a Can* with Michael Gordon and Julia Wolf. He presents a series of concerts annually in New York, *the Marathon Concerts*, organizes international tours with his ensemble, *Bang on a Can All-Stars*, and commissions work from numerous composers that have included Terry Riley, John Adams, Michael Nyman, and Ornette Coleman. His catalogue contains over a hundred and fifty works that explore all musical genres.

Lang has collaborated on several occasions with choreographers, such as Susan Marshall, Édouard Lock and La La La Human Steps, and Benjamin Millepied and the New York City Ballet. He has also composed several film scores, including *Untitled* for the film of the same name by Jonathan Parker and *simple song #3* for the film *Youth* directed by Paolo Sorrentino.

His works have been performed by, notably, the BBC Symphony, the International Contemporary Ensemble, eighthblackbird, the Santa Fe Opera, the New York Philharmonic, The Netherlands Chamber Choir, the Boston Symphony, the Munich Chamber Orchestra and the Kronos Quartet.

David Lang is the recipient of numerous prizes. His piece *the little match girl passion*, commissioned by Carnegie Hall for the ensemble Theater of Voices, was awarded the Pulitzer in 2008.

# 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, Météo 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 Fauchoux 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).

Find information about some of the current discography from Muzzix on the Circum label.

*Muzzix is supported by the DRAC Hauts-de-France and the Hauts-de-France region, the Métropole Européenne de Lille, the city of Lille, the Sacem, the Spedidam, and the Institut Français. Muzzix is a member of Futurs Composés and of Grands Formats.*



# L'ensemble Dedalus

Founded in 1996 by Didier Aschour, DEDALUS is a contemporary music ensemble based in Montpellier and associated with the GMEA, Centre National de Création Musicale d'Albi-Tarn.

The ensemble's repertoire is dedicated to scores for open instrumentation originating from North American and European experimental contemporary music from the 1960's to today. Dedalus is organized collectively, with the arrangements, orchestration and interpretations being developed communally.

For a long time, the ensemble was the unique, ardent promoter in France of American minimalism from the 1960's and 70's, offering interpretations of the works of composers such as Christian Wolff, Phill Niblock, Frederic Rzewski, and Tom Johnson. Since 2011, Dedalus has issued a series of commissions to a new generation of composers who build on the legacy of experimental written music, as well as those artists coming out of improvisational or electroacoustic music, such as Catherine Lamb and Jean-Luc Guionnet.

Dedalus has also initiated projects in collaboration with other European ensembles, Apartment House (London), Konzert Minimal (Berlin) and Muzzix (Lille), with whom it has produced *Round The World Of Sound - Moondog Madrigals* and *Hoketus & Slow Movement*.

The ensemble has been produced in Europe and the United States, notably at Les Instants Chavirés (Paris), Roulette (New York City), Café Oto (London) and at Festivals including Sonorités (Montpellier), Musique Action (Vandoeuvre-lès-Nancy), Angelica (Bologne), and Elektricitey (Reims).

Recordings by Dedalus are published on the New World Record (US) et Potlatch (FR) labels.

## Discography

*Rational Melodies* - Tom Johnson / [New World Records](#)

Antoine Beuger - Jürg Frey / [Potlatch](#)

*Round the World of Sound* - MOONDOG / [New World Records](#)

*Distances Ouïes-Dites* - Jean-Luc Guionnet / [Potlatch](#)

*Resting in a Fold of the Fog* - Michael Pisaro / [Potlatch](#)

*Infra* - Pascale Criton / [Potlatch](#) !NEW!



# Didier Aschour

## Direction

Born in Paris in 1967, Didier Aschour is a guitarist and composer. Following his studies at the Conservatoire National Supérieur de Musique in Paris, he was a prizewinner at the Fondation Yehudi Menuhin and a scholar at the Ferienkurse für Neue Musik in Darmstadt (1992 and 1994).

Guitarist of the ensemble 2E2M since 1998, he was also invited to perform with the ensembles TM+, Aleph, L'Instant Donné, Zellig, l'Orchestre Philharmonique de Montpellier, l'Orchestre National de l'Opéra de Paris, and l'Orchestre National de Jazz.

Numerous solo works have been composed for him, including by Régis Campo, Ramon Laskano, Pascale Criton, Kasper Toeplitz, and Tom Johnson.

As a composer, he often collaborates within other disciplines. He has worked intensively for dance (Mathilde Monnier, Germana Civera, Patrice Barthès, Fabrice Ramalingom), film and video (Agnès Varda, Hervé Nisic, A.strid, Gwenola Wagon), designing acoustic works that explore the relationship between music and the phenomenon of sound.

In 1996, he founded the DEDALUS ensemble, dedicated to scores for open instrumentation and to contemporary experimental music. The ensemble, of which he is artistic director, has established itself in the landscape of French contemporary music and is invited to perform at major festivals in France, Europe and the United States.

From 2007 to 2016, he was co-director of the Sonorités Festival in Montpellier. In 2008, he joined the editorial committee of the trimestrial publication *Revue & Corrigée*. In 2012, he was awarded a residency through the Hors les Murs program at the Institut Français, for a research project involving three great figures of experimental music, Alvin Lucier, Christian Wolff and La Monte Young.

In 2015, he was selected by the Institut Français for a residency at the Villa Kujoyama, in Kyoto, Japan.

In September 2016, he was named Director of the GMEA - Centre National de Création Musicale d'Albi-Tarn.

## Discography

Duo (Novocento)  
Harry Partch - *December 42* (Innova Recordings)  
Vincent Bouchot - *The pizza problem* (Lycaon)  
Le bruit du temps (Chimères)  
Pascale Criton (Assai)  
Muzik Fabrik (Rude Awakening)  
Tom Johnson - *Rational Melodies* (New World)



# Christian Pruvost

## Co-direction



A generous, insatiable and prolific musician, Christian Pruvost has spent many years engaging in collaborations in the areas of contemporary music, jazz, improvisational music and live performance.

As a soloist, he explores the entire range of the trumpet, from the softest breaths to the most vibrant bursts of sound. With a performance that is 100% acoustic, he develops his sonic monolog peacefully and deliberately, aided by a few objects that lend a wealth of additional tonalities. The originality of his artistic process has led to solo performances in France (Brest, Montpellier, Besançon, etc.) as well as internationally (The Netherlands, England, Italy, Japan, and Australia).

He can be seen in the company of Satoko Fujii, Natsuki Tamura and Peter Orins in the fabulous Franco-Japanese quartet Kaze, touring internationally since 2011 to Japan, Israël, Europe, The United States, Canada and Australia, etc. and making four albums, *Rafale* in 2011, *Tornado* in 2013, *Uminari* in 2015, *Atody Man* in 2018.

In 2015, an extension of the quartet was created with the pianist Sophie Agnel and the percussionist Didier Lasserre (Trouble Kaze, album *June*, 2017).

He is also a member of the wind quartet WABLA (We Are Bodies Listening in Action) created in 2012, using a simple solution of assigning the task of breathing to an air compressor, in order to overcome the physical limits of breath and therefore concentrating on sound sculpture and time-based composition (with Thierry Madiot, Yanik Miossec and David Bausseron).

He has been the Artistic Director of the Grand Orchestre de Muzzix since 2013. This orchestra of variable size and shape (potentially 28 musicians), in which nearly anything is allowed, focuses exclusively on a contemporary repertoire. The collective regularly invites international composers to work on the interpretation of existing pieces or on pieces written for the orchestra.

With Didier Aschour, he co-directed the making of *Round the World of Sound*, bringing together 14 musicians from the Muzzix collective and the Dedalus ensemble to work on the madrigals of Moondog (produced in May 2014 at La rose des vents and performed at several festivals and national stages). He is also a member of the contemporary musical ensemble Dedalus, associate ensemble of the GMEA, Centre National de Création Musicale Albi-Tarn. The ensemble's repertoire is based on scores for open instrumentation originating from the contemporary North American and European experimental music from the 1960's to the present.

## Discography

Kaze - *Atody Man* (circum-libra - 2018)  
Organik Orkeztra - *Beraz* (Lagunarte Productions - 2017)  
Trouble Kaze - *June* (Circum-Disc - 2016)  
Dedalus & Muzzix - *Moondog (aka Louis Hardin) : Round The World Of Sound* (New World Records - 2016)  
TOC & The Compulsive Brass Band (Circum-Disc - 2016)  
Jean Luc Guionnet/Dedalus - *Distances Ouïes Dites* (Potlatch - 2016)  
Sakay - *Antipodes* (Microcidi / Circum-Disc - 2015)  
Kaze - *Uminari* (circum-libra - 2015)  
Quartet Base - *Le Diapason* (Circum-Disc - 2014)  
Circum Grand Orchestra - *12* (Circum-Disc - 2014)  
Spring - *American poetry & spontaneous music* (Le Tympan Marteau - 2014)  
Kaze - *Tornado* (Circum-Libra - 2013)  
[nu] - (Microcidi / Circum-Disc - 2013)

La Pieuvre + Circum Grand Orchestra - *Feldspath* (Circum-Disc - 2013)  
Flu(o) - *Encore remuants* (Circum-Disc - 2012)  
Ziph - *Orchestre pour trompes et ballons* (Prele Records - 2011)  
Benjamin Duboc - *Primare Cantus, disc 3* (Aylar Records - 2011)  
[dukõne] (Éditions l'agitée - 2011)  
Vazytouiille - *Éponyme* (Microcidi / Circum-Disc - 2011)  
Kaze - *Rafale* (Circum-Libra - 2011)  
Christian Pruvost solo - *Iptervox* (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)

# Around the production

Cultural events and activities related to the artistic project can be arranged, involving the staff in the organizations presenting the production - according to the desires of the organization and local participants - and adapted to the space and the target audience.

Events to meet the musicians can be planned, as well as activities in other locations in the area (schools, retirement homes, community centres, vocal and instrumental workshops, open rehearsals, etc.)

Participative workshops can be offered linked to the work *Hoketus* by Louis Andriessen: rhythmic and harmonic workshops focusing on the *hocket* ("hiccup"), the rhythmic game that the piece is made up of. The aim is to develop the participant's creativity, and provide an introduction to the orchestration of melodies and musical moments based on the *hocket*.

Specific work can be done around polyrhythmic, by dividing the number of participants into several groups in order to develop a question/response game. This promotes the development of listening, coordination, rhythm and collective play.

Another aspect can be the discovery of vocal and instrumental techniques found in minimalist music, or through the exploration of traditional music as practiced by Pygmy and Inuit populations, or those in territories such as the Solomon Islands or the Basque country.



### **Production**

Dedalus Ensemble / Muzzix Collective  
/ GMEA Centre National de Création Musicale d'Albi-Tarn

### **Diffusion**

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### **Photo credits**

Visuals *Hoketus & Slow Movement*   Muzzix  
Louis Andriessen   Francesca Patella  
David Lang   Peter Serling  
Dedalus Ensemble   Christophe Chaverou  
Didier Aschour   Muzzix  
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### **Translation**

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