



Le Ballon Rouge

Percussions Claviers de Lyon

Thursday 27th October 2022, 7.30pm

Phoenix Centre, Newton Dee Village

Programme

Erik Satie (Arrgt. Raphaël Aggery)

Gnossienne No. 1

Scott Joplin (Arrgt. Gérard Lecointe)

Maple Leaf Rag

Jacob da Bandolim (Arrgt. Gilles Dumoulin) *A Ginga do Mané*

Darius Milhaud (Arrgt. Jérémy Daillet)

La Muse ménagère (extract)

Le Ballon Rouge

Film directed by Albert Lamorisse, with music of Darius Milhaud arranged by Jérémy Daillet

Extracts: Suite française, Chamber Symphony No. 1, La Création du monde, Suite for piano and ondes Martenot, Scaramouche, Le Carnaval de Londres, Le Carnaval d'Aix

Programme notes

This concert pays tribute to 20th-century French composer Darius Milhaud, whose eclectic work was inspired by a variety of music from French popular music to jazz and Brazilian music. A contemporary and close associate of Erik Satie, Darius Milhaud was a member of the *Groupe des Six*, a reunion of French composers who were leading figures in neo-classicism and a philosophy that advocated a certain

simplicity and clarity of melody. The programme here is built around these different musical styles that may have influenced the composer; the Percussions Claviers de Lyon will perform Erik Satie's *1st Gnossienne*, a very famous ragtime by Scott Joplin which is a precursor to jazz music, and *A ginga do mané*, a choro which is a style of Brazilian popular music.

An excerpt from Darius Milhaud's piano work *La Muse ménagère* closes this first part and introduces the film-concert *Le Ballon Rouge*.

ABOUT *LE BALLON ROUGE* (Film directed by Albert Lamorisse with music of Darius Milhaud)

As a child, I had the opportunity to watch *The Red Balloon* at the cinema. This film has deeply left its mark on me, and I have always remembered it as an emotional and strong moment of my life. I have always kept in mind this wonderful picture of a little boy walking, feeling free, with his balloon in the old streets of Paris from another time.

This film was made in 1956. The audience follows the adventures of a little boy holding his toy. Within a poetic dimension, the whole invites the audience to embark on a journey and daydreaming. It also reveals the post World War II period of *Ménilmontant*, as a greyish and austere working class area that contrasts with the bright red and facetious balloon's character. This contrast is also marked by the will of the little boy looking for friendship and freedom. He is sometimes free to walk and play with his friend, but has to confront the rules and social codes that reject him. It is this world of childhood, carelessness and dream that Albert Lamorisse shows here, denouncing in passing the conformism and authority of a sad society. Beyond the touching and poetic story, it is a true ode to youth and freedom that is proclaimed. Today and through this project, it is particularly important to me to share this sensitivity, this poetry and to carry this beautiful message of emancipation in a society where the demand, withdrawal and restrictions are increasing.

The original music of the film was composed by Maurice Leroux. I made the choice not to reuse it to create a new version and give another reading, another relief to the film. I also found this music too irregular and repetitive to make a film concert. This form imposes a more abundant and varied music, and that we highlight the presence of the musicians on stage. It is in this sense that my musical suggestion is oriented with a version that is more coherent with the film concert and is more suited to transcription for our instruments and quintet.

To accompany the image, I first chose to keep a historical coherence and extend the 'documentary aspect' of the film. In this context, I looked for music that could evoke childhood, carefreeness, frivolity, adventure, play, dream...

It thus led me to the music of a French composer of the fifties - Darius Milhaud - and especially through his music work called *La Création du monde*. I had kept in memory a music with classical writing borrowing from jazz and popular music. This is what I appreciate about Darius Milhaud's music; this ability to combine

diverse musical currents that represent all the musical diversity that could exist at that time in Paris. My own research confirmed this feeling and I discovered a varied work of surprising abundance.

Jérémy Daillet

Musician of the Percussions Claviers de Lyon
Artistic director “*Le Ballon Rouge*”

Biography

Percussions Claviers de Lyon

Created in 1983, the Percussions Claviers de Lyon is a five-percussionist ensemble based in Lyon, France. Recently renewed, the ensemble is now composed of Gilles Dumoulin, Sylvie Aubelle, Jérémy Daillet, Renaud Cholewa and Lara Oyedepo. Dedicated to tuned percussion instruments such as marimbas, vibraphones, and xylophones, the ensemble produces an innovative and eclectic repertoire for their instruments that is always evolving. The quintet is constantly striving for musical excellence, reaching out to their audiences with original music creations, multidisciplinary performances, and collaborations with renowned bands and musicians like French singer Bertrand Belin (*Calamity/Billy* – 2018, *Bertrand Belin & Les Percussions Claviers de Lyon* – 2020), Senegalese percussionist Doudou N'Diaye Rose (*Mix* – 2004), Afro-Brazilian percussion band Zalindê (*Caleidoscópico* – 2019). These include the interpretation of pieces from the western musical heritage (Steve Reich, John Cage, Leonard Bernstein, Claude Debussy, Maurice Ravel, Darius Milhaud), transcriptions of popular music works (Scott Joplin, Emilie Simon, Chico Buarque, Jule Styne), as well as commissioned musical pieces by contemporary composers (Gavin Bryars, Zad Moultaqa, Moritz Eggert, Graham Fitkin,...). The ensemble also participates in numerous cultural and education activities on tour such as conferences and workshops, as they do in L'Hameçon, their residence in Lyon, France.

The Percussions Claviers de Lyon ensemble is subsidised by the Ministry of Culture - Drac Auvergne-Rhône-Alpes, the Auvergne Rhône-Alpes Region and the City of Lyon. The ensemble receives regular support for their concert, performance and recording activities from SPEDIDAM, SACEM, FCM and the Maison de la Musique Contemporaine. The Percussions Claviers de Lyon is a member of FEVIS, PROFEDIM, CNM and Futurs Composés. The Ateliers Guedj and Resta-Jay Percussions support the ensemble through their Corporate Club.



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