PORTFOLIO





..) "With my own compositions, I research ways to stimulate nagination mainly. I see Imagination as another sense of perception of eality "{...)(<u>ArtNowAFterHours Interview 2021</u>)

In this 2021 interview, Alix resume in fact one of the main conceptions he explores with his Bass Trombone and compositions for more than 25 years. The discovery of many different styles of music since age 21 after he finished his Undergraduate Studies in the Bordeaux Conservatory, is a endless source of inspiration to craft his sound at the same time as his personality.

From 1999, from reggae to funk, he ends up playing and interpreting the music of Frank Zappa (LPJZ feat Ike Willis). He also participated in the creation of an electronic music collective (United Fools), while still continuing the Symphonic Orchestra sessions (Bordeaux, Bayonne) and musical productions for theatre and multiple electronic music projects . Since 2008, he has been known as a street performance artist, both with a metal brass band (Pastors of Muppets) and an unreal and fantastic street ballet (Ulik et le S.N.O.B -Glissssssendo). He did also some Progressive-Metal music projects (Year of no Light, Bagarre Générale) and played Jazz music (Eole Brass Band and Big Bands). He had the great luck to play with those project all over Europe , Middle-East , Africa , Asia and America for a discography of dozens of different collaborations.

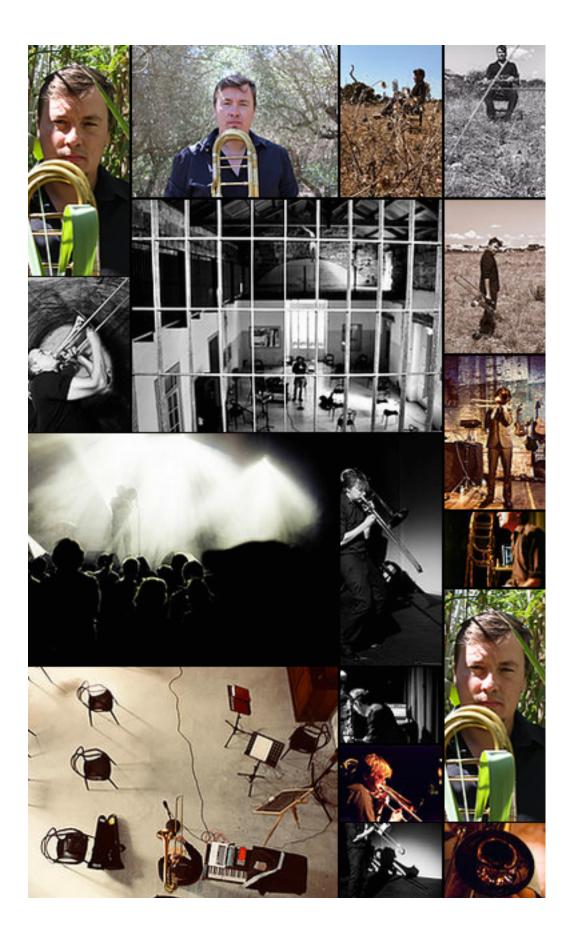
In 2013, He decided to move to Montreal Canada to study the Bass Trombone Performance in Orchestral Repertory in order to improve his general technique with David R. Martin, he obtain there his Master Degree in 2014. This stay in Montreal allowed him to extend his various styles of playing and improvising with playing Modern Jazz Music compositions of his own and after all meeting great human beings with incredibly versatile creativity.

e then settle in New York in 2016 for an Advanced Diploma in Music Performance under the direction of Achilles Liarmakopoulos (Canadian Brass) with frequent trip to Europe to perforul continues to develop his musicianship and experiences with all that the Big Apple has to offer to a full-time musician from subway performances to the most prestigious clubs and uncert hall of the City that never sleeps from Hot Jazz from 20's and 30's to Cutting Edge Contemporary Music Music Performances.

s during this stay that he recorded his first "Technology And Bones" Album.)21 is under the sign of "Portraits", his brand new album to be released in July. ith this album he changes he puts himself as a painter capable of painting musical portraits.

is modus operandi places the figure of the musician in close relationship with the figure of a visual artist who does not use colors and canvases but a bass trombone and soundscapes.





USA



Beneficiary appearing on credits of his sponsor's last album (2021).





PRODUCED BY: RANDALL POSTER & STEWART LERMAN CO-FRODUCED BY: MEGHAN CURRIER ORDED BY: STEWART LERMAN & ZACH BROWN AT ELECTRIC LADY STUDIOS IN NYC ON AUG. 8, AUG. 9 & SEPT. 5, 2019 MIXED BY: STEWART LERMAN MASTERED BY: GREG CALBI

VOCALS: LOUDON WAINWRIGHT III VINCE GIOBBAND AND THE HIGHTHAWESI TUBA, STRING BASS, BASS SAX, ARRANGER, VINCE GIORDANO VIOLINA BARTIONE SAX: ANDY STEIN, ROB HECHT, DAVID MANSFIELD TRUMPETS: MIKE PONELLA, JON-ERIK KELLSO, JOE BOGA TROMBONES: JIM FRYER, ALIX TUCOU EVAN ARNTZEN, MARK LOPEMAN, DAN LEVINSON, JON HUNT, PETER ANDERSON PANO: PETER YARIN GUITAR/BAND: ARNT ARNTZEN DRUMS: PAUL WELLS DDITIONAL VOCALISTS: DAVID FORMAN, CHAIM TANNENBAUM, JOHNNY GALE

> ART CREDITS, ALBUM ART BY SETH LAYOUT BY FETZER DESIGN PHOTOGRAHY BY ERINN SPRINGER

тилик точ. Connette, David Macias, Martín Scorseze, Lee Foster, Carol Hughes, & Seth Platnick. Special thanks & much lave to Susie-Q.

"I'm Going To Give It To Mary With Love" is dedicated to the memory of Hal Willner.





Nighthawks Present "I'd Rather Lead A Band"

By Network - July 20, 2020



Loudon Wainwright III has presented his new album, I'd Rather Lead A Band (October 9 / Thirty Tigers). A collaboration with Vince Giordano and his band The Nighthawks, and music producer and supervisor Randall Poster, the 14-song collection is a loose, fresh and "anti-nostalgic" version of classic songs from the 1920s and 1930s with Wainwright on the lead. . and leader of the band.

As performers of the Great American Songbook, Wainwright and Giordano's great band present a set of dinner club songs to the perfect beat of Irving Berlin ("I'd Rather Lead a Band" and "The Little Things in Life"), Fats Waller ("Ain 't Misbehavin'"), Frank Loesser ("I can't wish you more"), and others with nimble writing and an approach that allows songs to lead the way, like a dance partner.

Wainwright feels right at home singing these songs, which he says "reflect on my whole life, really." To choose the songs, Wainwright, Poster and producer Stewart Lerman sent dozens of mp3s and YouTube videos back and forth, narrowing them down to 14 selections. The extensive record collection of Loudon's father, LIFE magazine columnist Loudon Wainwright, helped inform some selections, as did Loudon's own musical beginnings as a singer in a marching band. Wainwright, Giordano, and The Nighthawks then recorded the album in just 3 days at Electric Lady Studios.

For Wainwright, he would prefer that Lead A Band was also a good opportunity to take a break from playing his guitar and singing in what he calls his "somewhat misanthropic, occasionally silly persona." "I loved the idea of just being a vocalist," he says. "It was wonderful band and sing these songs. "

Un hilo conductor de este proyecto es la participación de los participantes en la banda sonora de Boardwalk Empire 2012, que Poster y Lerman ganaron un GRAMMY por (Mejor banda sonora de compilación). Poster, ampliamente celebrado por su trabajo con Wes Anderson, Martin Scorsese y álbumes de estrellas hechos en homenaje a personajes como Buddy Holly y Fleetwood Mac, supervisó la música para la serie de HBO ambientada en Atlantic City en la década de 1920. Giordano, quien es ampliamente considerado como un experto en la música de la época, y su banda se presentaron a lo largo de la serie; Y Wainwright, quien conoció a Poster mientras aparecía en The Aviator de Scorsese, también grabó tres canciones para Boardwalk Empire.

Over the past fifty years, Wainwright has forged a distinguished career as one of America's most original singer-songwriters, a six-string journalist with material that is turn-based, ironic, tender, satirical, heartbreaking, and always deeply personal. , released more than twenty albums, won a GRAMMY, performed in film and television, and his songs were recorded by artists such as Johnny Cash, Mose Allison, Bonnie Raitt, and his own son, Rufus Wainwright. His one-man show, Surviving Twin, based on his father's Life magazine column in the 1960s, toured internationally and became a Netflix special directed by Christopher Guest and produced by Judd Apatow. He also published a memoir, Liner Notes: On Parents & Children, Exes & Excess, Death &

You can pre-order I'd Rather Lead A Band:

All Retail: orcd.co/leadaband Spotify: orcd.co/leadaband/spotify iTunes: orcd.co/leadaband/itunes Amazon: orcd.co/leadaband/amazonstore Pandora: orcd.co/leadaband/pandora

I'd Rather Lead A Band Tracklist

- 1. How I Love You (I'm Tellin 'the Birds, Tellin' the Bees)
- 2. Ship Without A Sail
- 3. Ain't Misbehavin '
- 4. I'm Going to Give it to Mary with Love
- 5. The Little Things in Life
- 6. So the Bluebirds and the Blackbirds Got Together
- 7. A Perfect Day
- 8. I Thought About You
- 9. I'd Rather Lead a Band
- 10. My Blue Heaven

14. More I Cannot Wish You

I'd Rather Lead A Band Credits Produced by Randall Poster & Stewart Lerman Co-Produced by Meghan Currier Recorded by Stewart Lerman & Zach Brown at Electric Lady Studios in New York City on August 8, August 9, & September 5, 2019 Mixed by Stewart Lerman Mastered by Greg Calbi Vocals: Loudon Wainwright III Tuba, String Bass, Bass Sax, Arranger: Vince Giordano Violin & Baritone Sax: Andy Stein, Rob Hecht, David Mansfield Trumpets: Mike Ponella, Jon-Erik Kellso, Joe Boga Trombones: Jim Fryer, Alix Tucou Reeds: Evan Arntzen, Mark Lopeman, Peter Anderson Piano: Pete Yarin Guitar/Banjo: Arnt Arntzen Drums: Paul Wells Additional Vocalists: David Forman, Chaim Tannenbaum, Johnny Gale Album Art by SETH Layout by Fetzer Design Photography by Erinn Springer

Pattyto.com



Alix Tucou | Credits | AllMusic

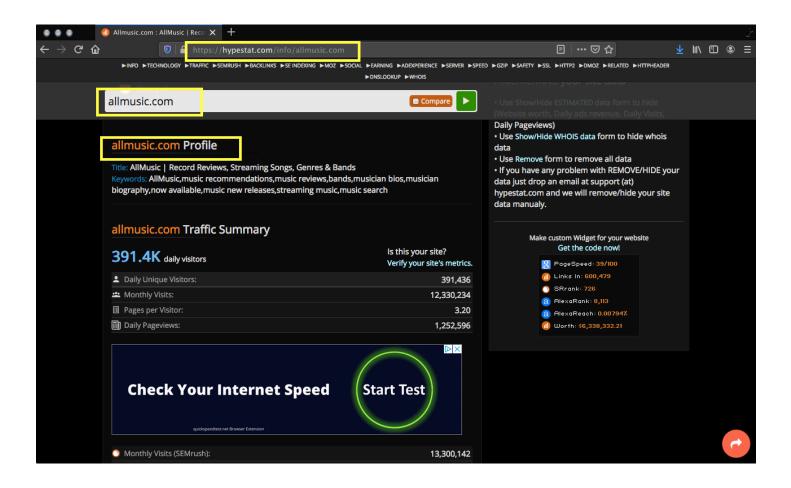
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https://www.allmusic.com/artist/alix-tucou-mn00035443

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2020 I'd Rathe	r Lead a Band	Loudon Wainwright III	Trombone, Group Member			









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Loudon Wainwright III Partners With Vince Giordano & The N...

Loudon Wainwright III Partners With Vince Giordano & The Nighthawks And Randall Poster To Celebrate The Great American Songbook I'd Rather Lead A Band Out October 9 (Thirty Tigers)

LISTEN TO "A SHIP WITHOUT A SAIL"

READ WAINWRIGHT'S ROLLING STONE INTERVIEW

Loudon Wainwright III has unveiled his new album, *I'd Rather Lead A Band* (October 9/Thirty Tigers). A collaboration with Vince Giordano and his band The Nighthawks, and producer and music supervisor Randall Poster, the 14-song collection is a loose, fresh, and "anti-nostalgic" take on classic songs from the 1920s and '30s featuring Wainwright as singer and band leader.

Rolling Stone has more on the announcement in a feature with Loudon that ran this morning: https://www.rollingstone.com/music/music-news/loudon-wainwright-iii-interview-id-rather-lead-a-band-covid-1027768/

And listen to "A Ship Without A Sail" here: https://soundcloud.com /thirtytigers/loudon-wainwright-iii-a-ship-without-a-sail /s-8p8uoqgviXg

DSPs/pre-order link here: https://orcd.co/leadaband

As interpreters of the Great American Songbook, Wainwright and Giordano's big band present a perfectly paced supper club set of songs by Irving Berlin ("I'd Rather Lead a Band" and "The Little Things In Life"), Fats Waller ("Ain't Misbehavin'"), Frank Loesser ("More I Cannot Wish You"), and others with nimble phrasing and an approach that lets the songs lead the way, like a dance partner.

Wainwright feels right at home singing these songs, which he says "reflect on my whole life, really." To choose the songs, Wainwright, Poster and producer Stewart Lerman volleyed dozens of mp3s and YouTube videos back and forth, ultimately whittling them down to 14 picks. The expansive record collection of Loudon's father- the LIFE Magazine columnist Loudon Wainwright-- helped to inform some selections, as did Loudon's own musical beginnings as a jug-band singer. Wainwright, Giordano and The Nighthawks then recorded the

https://shorefire.com/releases/entry/loudon-wainwright-iii-id-rat...

For Wainwright, *I'd Rather Lead A Band* was also a welcome chance to take a break from playing his guitar and singing in what he calls his "somewhat misanthropic, occasionally goofy persona." "I loved the idea of just being a vocalist," he says. "It was freeing, because I could shed my Loudon Wainwright III-ness. I will no doubt return to my foremost incarnation, but what a pleasure it was to settle back with this marvelous band and sing these songs."

A common thread of this project is the participants' involvement with the 2012 *Boardwalk Empire* soundtrack, which Poster and Lerman both won a GRAMMY for (Best Compilation Soundtrack). Poster - widely celebrated for his work with Wes Anderson, Martin Scorsese, and all-star albums made in homage to the likes of Buddy Holly and Fleetwood Mac - oversaw the music for the HBO series set in Atlantic City in the 1920s. Giordano, who is widely regarded as an expert on the music of the era, and his band were featured throughout the series; And Wainwright, who first met Poster while appearing in Scorsese's *The Aviator*, recorded three songs for *Boardwalk Empire* as well.

For the past fifty years, Wainwright has carved out a distinguished career as one America's most original singer-songwriters, a six-string diarist with material that is by turns, tongue-in-cheek, tender, satiric, heart-wrenching, and always deeply personal. Along the way he has released more than twenty albums, won a GRAMMY, acted in film and TV, and has had his songs recorded by artists including Johnny Cash, Mose Allison, Bonnie Raitt, and his own son, Rufus Wainwright. His one man show - *Surviving Twin*, based on his father's Life Magazine column in the 1960s - toured internationally and became a Netflix special directed by Christopher Guest and produced by Judd Apatow. He also

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You can pre-order *I'd Rather Lead A Band* now:

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Spotify: https://orcd.co/leadaband/spotify

iTunes: https://orcd.co/leadaband/itunes

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I'd Rather Lead A Band Tracklist

- 1. How I Love You (I'm Tellin' the Birds, Tellin' the Bees)
 - 2. Ship Without A Sail
 - 3. Ain't Misbehavin'
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 - 7. A Perfect Day
 - 8. I Thought About You
 - 9. I'd Rather Lead a Band
 - 10. My Blue Heaven

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12. Heart and Soul

13. You Rascal You (I'll Be Glad When You're Dead)

14. More I Cannot Wish You

I'd Rather Lead A Band Credits

Produced by Randall Poster & Stewart Lerman

Co-Produced by Meghan Currier

Recorded by Stewart Lerman & Zach Brown at Electric Lady Studios in New York City on August 8, August 9, & September 5, 2019

Mixed by Stewart Lerman

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Vocals: Loudon Wainwright III

Tuba, String Bass, Bass Sax, Arranger: Vince Giordano

Violin & Baritone Sax: Andy Stein, Rob Hecht, David Mansfield

Trumpets: Mike Ponella, Jon-Erik Kellso, Joe Boga

Trombones: Jim Fryer, Alix Tucou

Reeds: Evan Arntzen, Mark Lopeman, Peter Anderson

Piano: Pete Yarin



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Drums: Paul Wells

Additional Vocalists: David Forman, Chaim Tannenbaum, Johnny Gale

Album Art by SETH

Layout by Fetzer Design

Photography by Erinn Springer

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Today- @ArrestedYouth releases his first studio album 'Nonfiction'. Listen here: https://t.co/zIUREXxTeP Tour star... https://t.co/mUh6n5UJni

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Reviews

MUSIC, VIDEO & BOOKS

Loudon Wainwright III With Vince Giordano & The Nighthawks

(Thirty Tigers)

By Bobby Reed (https://downbeat.com/site/author/bobby-reed) | Published December 2020

Pop-culture aficionados who recognize the name Loudon Wainwright III might know him as a wry singer-songwriter, an actor, an acclaimed memoirist or a musical patriarch with numerous children who are performers, including Rufus Wainwright. But few fans view him purely as a vocal stylist, a role that he enthusiastically embraces on *I'd Rather Lead A Band*, a collaboration with retro practitioners Vince Giordano & The Nighthawks. The program features songs from the 1920s and '30s-typical fare for Giordano's talented crew.

Wainwright and Giordano have known each other for years, having worked together on music for Martin Scorsese's 2004 film *The Aviator*, and then again on the HBO series *Boardwalk Empire*. Here, the Nighthawks coax charming vocal performances out of Wainwright, who is well suited to sing witty ditties like the title track (penned by Irving Berlin). Wainwright does a fine job eliciting smiles as he sprints through a razzle-dazzle rendition of "How I Love You (I'm Tellin" The Birds, Tellin' The Bees)" and uses growls for punctuation in the comedic "You Rascal You (I'll Be Glad When You're Dead)."

More revelatory and satisfying, however, is Wainwright's sincere treatment of heartbreaking lyrics. "More I Cannot Wish You" (from the musical *Guys and Dolls*) packs an intense, emotional wallop that few would expect from the man who scored the 1972 novelty hit "Dead Skunk." Listeners will reach for a tissue as Wainwright sensitively interprets Carrie Jacobs-Bond's ballad "A Perfect Day," elongating vowel sounds as he croons, "Memory has painted this perfect day/ With colors that never fade/ And we find at the end of a perfect day/ The soul of a friend we've made."

Wainwright offers a straightforward version of "A Ship Without A Sail," the tale of a lovelorn protagonist. Reflecting on the Rodgers & Hart tune in the liner notes, he writes, "Check out the 1959 Tony Bennett black-and-white TV clip (https://www.youtube.com/watch?v=OahoNZlpy6k) on YouTube. Tony is singing the song in a spiffy Italian tailored suit, but the director has him situated indoors on the deck of some kind of simulated, fully rigged windjammer. At the very

tps://downbeat.com/reviews/detail/id-rather-lead-a-band

Album's on which the beneficiary plays review on Syncopated Times, #1 Hot Jazz Magazine reference.

8/2/2021

Loudon Wainwright III with Vince Giordano • I'd Rather Lead a Band - The Syncopated Times

The Syncopated Times Exploring the World of Hot Jazz, Ragtime, and Swing

(https://syncopatedtimes.com)

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Loudon Wainwright III with Vince Giordano • I'd Rather Lead a Band

Barry Wahrhaftig(https://syncopatedtimes.com/author/barry-wahrhaftig/) March 29, 2021

Album Reviews (https://syncopatedtimes.com/album-reviews/)



(https://syncopatedtimes.com/wpcontent/uploads/2021/03/Id-Rather-Lead-a-BandCD.jpg)Singer-songwriter Loudon Wainwright III, called "The Poet Laureate of Family Dysfunction" by Rolling Stone

magazine, might not spring to mind as someone that you'd expect to hear singing the retro-jazz era songs featured on *I'd Rather Lead a Band*.

The 74-year-old Wainwright's bona fides are solid, as is his place in the pantheon of American Folk Music. A singer-songwriter and actor, he is most known for his confessional and edgy songs, being father of Rufus & Martha Wainwright, (from his marriage to the late Kate McGarrigle) and Lucy Wainwright-Roche (from his relationship with Suzzy Roche), and a stellar recording career that spans 50 years.

https://syncopatedtimes.com/loudon-wainwright-iii-with-vince-giordano-id-rather-lead-a-band/

Loudon Wainwright III with Vince Giordano • I'd Rather Lead a Band - The Syncopated Times

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(https://www.jazzfestatsea.com/)

Wainwright, backed by Vince Giordano and his Nighthawks, assumes the role of jazz vocalist here, and the results are wonderful.

Giordano has been the torch-bearer of '20s & '30s jazz for 40-plus years, and his band **the Nighthawks (https://syncopatedtimes.com/my-time-with-the-nighthawks/)** has been a mainstay on the retro-jazz scene nationally and in NYC, and have done much to keep the spirit of this music alive and kicking.

Wainwright and Giordano first worked together on the soundtrack to *The Aviator*, Martin Scorsese's 2004 Howard Hughes biopic. Vince and Loudon also worked together on the music for the highly acclaimed Prohibition era HBO series *Boardwalk Empire*.

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(https://www.jazzfestatsea.com/)

Giordano said, [in a recently recorded Zoom interview], "It's really a feature for Loudon, we're really in the background," adding that the record was similar in concept to the **Leon Redbone (https://syncopatedtimes.com/travels-through-time-and-spacewith-his-eminence-leon-redbone/)**'s last release, which also featured the Nighthawks. [I'd say that the Nighthawks and Wainwright are more like co-stars here].

Much credit goes to the production team of Randall Poster & Stewart Lerman. They pitched the idea to Giordano when they were recording versions of "If You're Happy and You Know It," for the recent *Joker* film, [2019]. Vince sent Loudon and the producers MP3s and YouTube videos of songs by folks like **Ruth Etting**

(https://syncopatedtimes.com/ruth-etting-and-annette-hanshaw-profiles-injazz/), Cliff Edwards (https://syncopatedtimes.com/cliff-edwards-profiles-injazz/), Annette Hanshaw (https://syncopatedtimes.com/annette-hanshaw-1901-1985/), and Lee Morse (https://syncopatedtimes.com/lee-morse-1897-1954/). They eventually settled on the 14 songs presented on the release.

The Nighthawks and Wainwright mesh together perfectly on this collection. The band, featuring top players like **Jon-Erik Kellso (https://syncopatedtimes.com/jon-erik-kellso-sweet-fruits-salty-roots/)** & Joe Boga, trumpet; **Dan Levinson**

https://syncopated times.com/loudon-wainwright-iii-with-vince-giordano-id-rather-lead-a-band/

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Loudon Wainwright III with Vince Giordano • I'd Rather Lead a Band - The Syncopated Times

(https://syncopatedtimes.com/bandleader-dan-levinson-celebrates-a-centuryof-jazz-on-record/), Evan Arntzen (https://syncopatedtimes.com/evan-arntzencarries-family-tradition-forward/), and Mark Lopeman, reeds; Andy Stein, violin and bari sax; and Giordano on tuba, string bass, and bari sax, are in fine top-of-the-beat swinging form.

Wainwright's interpretation is quite natural, sans affectation. He doesn't try to imitate the style of **Bing Crosby (https://syncopatedtimes.com/bing-crosby-jazz-singer-1931-1941/)** or any of the other singers of the era, to his credit. His performance demonstrates his understanding of the songs, which is what it's all about.

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(https://www.jazzfestatsea.com/)

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Songs like the CDs opener "(I'm Tellin' the Birds, Tellin' The Bees) How I Love You," (Lew Brown & Cliff Friend), and the title track, **Irving Berlin** (https://syncopatedtimes.com/irving-berlin/)'s "I'd Rather Lead a Band," introduced

https://syncopatedtimes.com/loudon-wainwright-iii-with-vince-giordano-id-rather-lead-a-band/

Loudon Wainwright III with Vince Giordano • I'd Rather Lead a Band - The Syncopated Times

by Fred Astaire in the film *Follow the Fleet*, are a welcome shot of sunny serotonin, a perfect antidote to the stay-at-home, no-gigs COVID-Shutdown blues.

The range of material includes the street-wise NOLA humor of "I'll Be Glad When You're Dead You Rascal You," (1931), composed by Sam Theard, a.k.a "Spo-de-O-Dee," and most famously recorded by **Louis Armstrong (https://syncopatedtimes.com/louissatchmo-armstrong-1901-1971/)**, and the infamous risqué "I'm Going to Give it to Mary With Love," recorded by Cliff Edwards on the Hollywood Hotshots Label, to wistful gems like "I Thought About You," (Van Heusen & Mercer), and "A Perfect Day," (Carrie Jacobs-Bond 1910), and "Ship Without a Sail," (Rodgers & Hart, 1929).

The recording was done in three days with the band playing live and Loudon in an isolation booth, which offers the best of both worlds. "So The Bluebirds and The Blackbirds Get Together," (Harry Barris & Billy Moll), was introduced by **Paul Whiteman** (https://syncopatedtimes.com/paul-whiteman-profiles-in-jazz/)'s Rhythm Boys (https://syncopatedtimes.com/paul-whitemans-original-rhythm-boys/), Bing Crosby, Barris, and Al Rinker, in *The King of Jazz* (https://syncopatedtimes.com/king-of-jazz-1930/).

This never-recorded arrangement scored by Lenny Hayton, features an amazing instrumental break based on Ravel's ballet score *Daphnis et Chloé*. Vince said, "Whiteman, being a classical musician and knowing the classical repertoire, would enjoy it when his arrangers would slip in some Tchaikovsky, Shostakovitch, and this time Ravel!" (This section is quite programmatic; it evokes images of swirling water like Smetana's *Moldau*.)

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(https://www.jazzfestatsea.com/)

When Vince played this passage from a recording of the Boston Symphony Orchestra for the reed section before the recording, they thought it was one of the most difficult reed passages that they had encountered, but they rose to the occasion.

Giordano's intro to '20s & '30s music was via his Grandmother's 78s played on her Victrola at age five. He endured the teasing of his peers who didn't share his infatuation with what they called "Little Rascals music," but he said, "it was my calling, it was what I had to do."

He started out on violin, then switched to the tuba and string bass. He studied in his teens with Bill Challis, arranger for Jean Goldkette (https://syncopatedtimes.com/jean-goldkette-1899-1962/), Paul Whiteman (https://syncopatedtimes.com/paul-whiteman-1890-1967/), Casa Loma Orchestra (https://syncopatedtimes.com/casa-loma-orchestra-a-vanguard-of-swing/), Artie Shaw (https://syncopatedtimes.com/profiles-in-jazz-artie-shaw/), etc.

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Wainwright was exposed to the songs of the '20s & '30s through his Dad's record collection. He mentioned in an interview with Ben Mathis (on the podcast *Kick Ass News*) that he could imagine a song like "My Blue Heaven," included in a set by a young singer/songwriter, because the sentiments expressed are universal and still relevant.

The mixture of familiar songs like "Ain't Misbehavin," "Between the Devil and The Deep Blue Sea," and less familiar pieces like Frank Loesser's "More I Cannot Wish You" and Berlin's 'Little Things in Life," make for a nice imaginary journey, which we can all use. (Nice to hear the seldom used verse to "Ain't Misbehavin.")

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(https://www.jazzfestatsea.com/)

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The sessions for the release were done at Electric Lady studios in NYC in August and September of 2019. Shows in Boston and Philly were planned with a possible week at the Carlyle room. (All on hold because of the COVID shutdown.) If there is any justice in

Loudon Wainwright III with Vince Giordano • I'd Rather Lead a Band - The Syncopated Times

the world the shows will be rescheduled at some point, and Vince and his Nighthawks will be ensconced once again on the second floor of The Iguana on 54th St in NYC, for our dancing and listening pleasure.

The CD or vinyl can be ordered anywhere or directly from Vince at **vincegiordano.com** (https://vincegiordano.com/music). Vince, known for his old-school musician's wry sense of humor, added that "every CD sold helps a needy family!"



Barry Wahrhaftig (https://syncopatedtimes.com/author/barr wahrhaftig/)

Barry Wahrhaftig is the leader of the Hot Club of Philadelphia Gy_I Jazz band.

:tps://syncopatedtimes.com/author/barry-wahrhaftig/)

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August 2021 (https://syncopatedtimes.com/august-2021/)

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8/26

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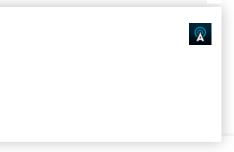
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D RATHER LE	EAD A BAND	Artist Credit		
Discography Bro	owser	· · · · · · · · · · · · · · · · · · ·	Group Member, Reeds	
			Banjo, Group Member, Guitar	
		Evan Arntzen Group Member, Reeds Joe Boga Group Member, Trumpet		
		Zach Brown Engineer		
Riproduci "I'd Rather Lead a"			Mastering	
su Amazon Music Unlimited (ad)			Group Member, Vocals	
		Johnny Gale Group Member, Vocals		
		Vince Giordano		
		Vince Giordano & the Nighthawks	A	
		Rob Hecht		
		Jon Hunt		
		Jon-Erik Kellso		
Stewart Lerman		Stewart Lerman		
Release Date	October 9, 2020 43:59	Dan Levinson Group Member, Reeds		
Genre	Folk	Mark Lopeman Group Member, Reeds		
Genre Recording Date	August 8, 2019 & September	David Mansfield Group Member, Sax (Baritone), V	/iolin	
	5, 2019	Mike Ponella Group Member, Trumpet		
Recording Location	Electric Lady Studios, NYC	Randall Poster Producer		
Submit Corrections		Erinn Springer Photography		
		Andy Stein Group Member, Sax (Baritone), V	/iolin	
		Chaim Tannenbaum Group Member, Vocals		

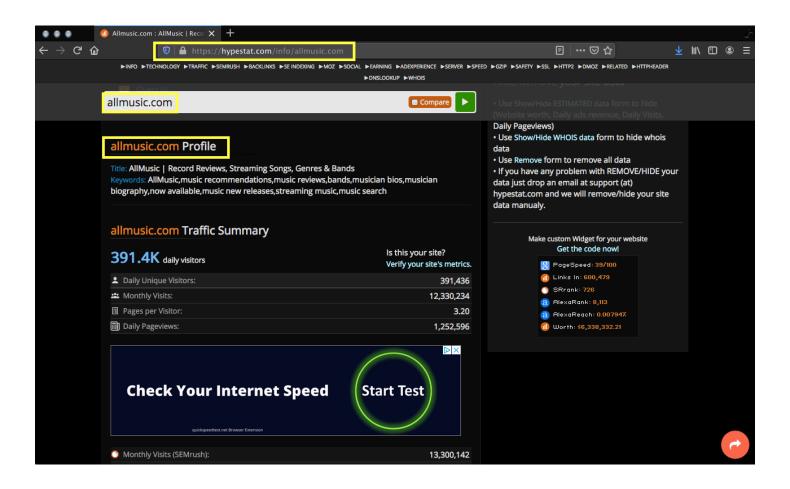


Artist 🔺	Credit
Alix Tucou	Group Member, Trombone
Loudon Wainwright III	Primary Artist, Vocals
Paul Wells	Drums, Group Member
Peter Yarin	Group Member, Piano



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Loudon Wainwright III Partners With Vince Giordano & The Nighthawks And Randall Poster

To Celebrate The Great American Songbook

I'd Rather Lead A Band Out October 9 (Thirty Tigers)



Loudon Wainwright III Partners With Vince Giordano & The Nighthawks And Randall Poster: Pressparty

Loudon Wainwright III has unveiled his new album, I'd Rather Lead A Band (October 9/Thirty Tigers). A collaboration with Vince Giordano and his band The Nighthawks, and producer and music supervisor Randall Poster, the 14–song collection is a loose, fresh, and "anti–nostalgic" take on classic songs from the 1920s and '30s featuring Wainwright as singer and band leader.

VIDEOS BELOW

Rolling Stone has more on the announcement in a feature with Loudon that ran this morning: https://www.rollingstone.com/music/music-news/loudon-wainwrightiii-interview-id-rather-lead-a-band-covid-1027768/

And listen to "A Ship Without A Sail" here: https://soundcloud.com/thirtytigers/ loudon-wainwright-iii-a-ship-without-a-sail/s-8p8uoqgviXg

DSPs/pre-order link here: https://orcd.co/leadaband

As interpreters of the Great American Songbook, Wainwright and Giordano's big band present a perfectly paced supper club set of songs by Irving Berlin ("I'd Rather

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Pon Singer Antonia Grace

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Loesser ("More I Cannot Wish You"), and others with nimble phrasing and an approach that lets the songs lead the way, like a dance partner.

Wainwright feels right at home singing these songs, which he says "reflect on my whole life, really." To choose the songs, Wainwright, Poster and producer Stewart Lerman volleyed dozens of mp3s and YouTube videos back and forth, ultimately whittling them down to 14 picks. The expansive record collection of Loudon's father- the LIFE Magazine columnist Loudon Wainwright-- helped to inform some selections, as did Loudon's own musical beginnings as a jug-band singer. Wainwright, Giordano and The Nighthawks then recorded the album in just 3 days at Electric Lady Studios.

For Wainwright, I'd Rather Lead A Band was also a welcome chance to take a break from playing his guitar and singing in what he calls his "somewhat misanthropic, occasionally goofy persona." "I loved the idea of just being a vocalist," he says. "It was freeing, because I could shed my Loudon Wainwright III–ness. I will no doubt return to my foremost incarnation, but what a pleasure it was to settle back with this marvelous band and sing these songs."

A common thread of this project is the participants' involvement with the 2012 Boardwalk Empire soundtrack, which Poster and Lerman both won a GRAMMY for <u>Determined for bis work with Werkshold</u> **Compared for bis work with Werkshold Compared for bis**

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Loudon Wainwright III Partners With Vince Giordano & The Nighthawks And Randall Poster: Pressparty

Anderson, Martin Scorsese, and all-star albums made in homage to the likes of Buddy Holly and Fleetwood Mac – oversaw the music for the HBO series set in Atlantic City in the 1920s. Giordano, who is widely regarded as an expert on the music of the era, and his band were featured throughout the series; And Wainwright, who first met Poster while appearing in Scorsese's The Aviator, recorded three songs for Boardwalk Empire as well.

For the past fifty years, Wainwright has carved out a distinguished career as one America's most original singer-songwriters, a six-string diarist with material that is by turns, tongue-in-cheek, tender, satiric, heart-wrenching, and always deeply personal. Along the way he has released more than twenty albums, won a GRAMMY, acted in film and TV, and has had his songs recorded by artists including Johnny Cash, Mose Allison, Bonnie Raitt, and his own son, Rufus Wainwright. His one man show – Surviving Twin, based on his father's Life Magazine column in the 1960s – toured internationally and became a Netflix special directed by Christopher Guest and produced by Judd Apatow. He also published a memoir, Liner Notes: On Parents & Children, Exes & Excess, Death & Decay, & a Few of My Other Favorite Things" and in 2018 issued "Years in the Making," a 42-track "audio-biography" of rare, offbeat recordings from his remarkable career.

You can pre-order I'd Rather Lead A Band now:

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I'd Rather Lead A Band Tracklist

1. How I Love You (I'm Tellin' the Birds, Tellin' the Bees)

2. Ship Without A Sail

3. Ain't Misbehavin'

4. I'm Going to Give it to Mary with Love

5. The Little Things in Life

6. So the Bluebirds and the Blackbirds Got Together

7. A Perfect Day

8. I Thought About You

9. I'd Rather Lead a Band

10. My Blue Heaven

11. Between the Devil and the Deep Blue Sea

12. Heart and Soul

13. You Rascal You (I'll Be Glad When You're Dead)

14. More I Cannot Wish You

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Loudon Wainwright III Partners With Vince Giordano & The Nighthawks And Randall Poster: Pressparty

- I'd Rather Lead A Band Credits
- Produced by Randall Poster & Stewart Lerman
- **Co-Produced by** Meghan Currier
- Recorded by Stewart Lerman & Zach Brown at Electric Lady Studios in New York City
- on August 8, August 9, & September 5, 2019
- Mixed by Stewart Lerman
- Mastered by Greg Calbi
- Vocals: Loudon Wainwright III
- Tuba, String Bass, Bass Sax, Arranger: Vince Giordano
- Violin & Baritone Sax: Andy Stein, Rob Hecht, David Mansfield
- Trumpets: Mike Ponella, Jon-Erik Kellso, Joe Boga
- Trombones: Jim Fryer, Alix Tucou
- Reeds: Evan Arntzen, Mark Lopeman, Peter Anderson
- Piano: Pete Yarin
- Guitar/Banjo: Arnt Arntzen
- Drums: Paul Wells
- Additional Vocalists: David Forman, Chaim Tannenbaum, Johnny Gale
- Album Art by SETH
- Layout by Fetzer Design
- Photography by Erinn Springer

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Loudon Wainwright III Explains What It Took To Make Him 'Rather Lead A Band'

BY NADIA NEOPHYTOU 10 MONTHS AGO

Loudon Wainwright III has done much in his storied career — played to packed houses, released over 20 albums, won a Grammy, dipped his toe into acting, and helmed a distinguished family of artists. But on his latest album, the veteran singer and songwriter puts his guitar and confessional lyrics aside, dons a tux and takes us back to the Jazz Age, with his latest album, *I'd Rather Lead a Band*.

"I think it is a perfect title track considering that I am a singer songwriter by trade, and so it's a statement, in fact that, on this particular outing, at any rate, I would rather just be the leader of a wonderful band," Wainwright tells *American Songwriter*. Over the course of 14 tracks, Wainwright revives material by the likes of Irving Berlin, Fats Waller and Frank Loesser, ably backed by Vince Giordano and the Nighthawks. He learned the melodies for the songs by ear, and the album was recorded in 3 days at Electric Lady studios in New York, in August last year.

Randall Poster, the music supervisor on Martin Scorsese's *The Aviator* and the Emmy-winning series *Boardwalk Empire*, both of which featured Wainwright's music on their soundtracks, came up with the idea for the album, together with Stewart Lerman. Poster wanted to pair Wainwright's voice with Giordano's big band, which has become a much-loved part of the New York City nightclub scene for 30 years.

Giordano's own credits include another Scorsese flick, *The Irishman*, as well as *The Marvelous Mrs Maisel*. The Grammywinning bandleader's 11-piece band The Nighthawks has recorded for a number of movies and TV shows, including last

Loudon Wainwright III Explains What It Took To Make Him 'Rather Lead A Band'

laugh as much as possible. I have a lot of affinity and appreciation for that song because it is a lot of fun."

While the songs hark back to the past, there is a freshness to them. "I didn't say it, but somebody said the record is kind of anti-nostalgia, in a way," says Wainwright. "There's nothing wrong with nostalgia, but the trick was to try to make it sound present, and romantic, but not necessarily romantic in that it has to be '20s and '30s romantic. The songs themselves are just so beautifully constructed and well written. If you take a song, like, "Ship Without a Sail," the lyrics of that are kind of poetry. And so, you like to think, or we hope anyway, that people now, in 2020, would be moved by the songs and the power of the songs."



https://americansongwriter.com/id-rather-lead-a-band-loudon-wainwright-iii-album-interview/

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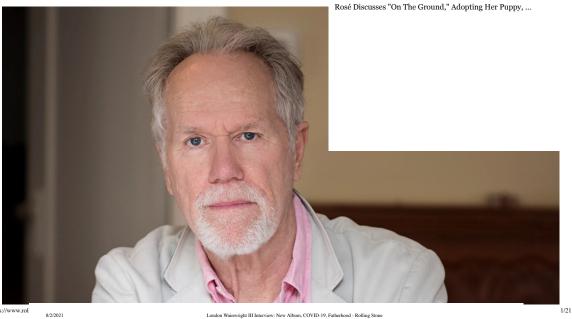
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JULY 17, 2020 9:00AM ET

Loudon Wainwright III Is Still the Poet Laureate of Family Dysfunction

Rufus and Martha's dad weighs in on revisiting the songs that turned on his parents, losing friends like John Prine to COVID-19, and finding inspiration in his seventies

By DAVID BROWNE 🗄



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Loudon Wainwright III reflects on being an "absentee father," his new standards LP, and writing songs in his seventies. Ross Halfin

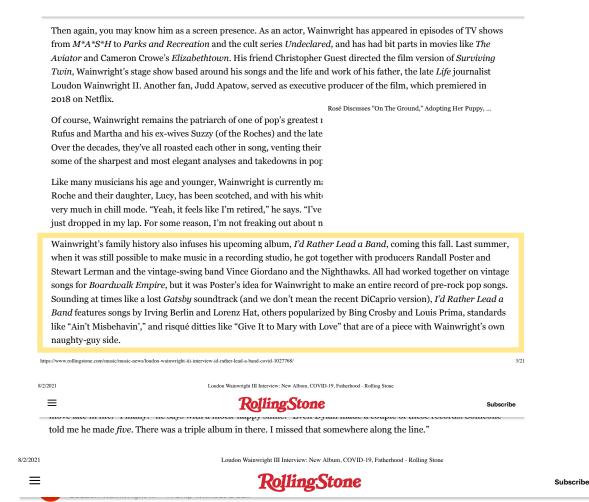
Each day on Loudon Wainwright III's front yard, squirrels attack Dor Rosé Discusses "On The Ground," Adopting Her Puppy, ... from a tree on his front yard on the eastern tip of Long Island is a Tru a certain world leader that Wainwright stuffs with peanut butter to ke well," he says, "but I'm not sure what state the peanut butter is in now

Wainwright's perverse taste in animal bait is a good indicator of his w 50th anniversary of the singer-songwriter's first album, and since thei chroniclers of mortal-coil existence. If you want a song for a playlist of carousing to marriage, parenthood, divorce, and old-age meds, there's match: some somber, some funny, some painfully applicable to anyon

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In an interview with us posted last week, Rufus recalled a *Rol* very site, which resulted in the two of you not speaking for a We did it right over there on that lawn. I remember not liking the way looked grumpy or old or both. I remember being in a *rage* about that!

Coincidentally, he's released a new album just as you're announcing yours.

I was just reading some of the reviews, which seem to be pretty good! I've heard it. It's good. It's more pop, but he's singing his ass off.

How would you describe your relationship now?

We're in pretty good shape. He has a child, and I like to think that now that he knows how fucking *hard* it is to be a parent, he's forgiven me! You know, I was largely an absentee dad, certainly in the case of Rufus and his sister Martha, and also to a degree my daughter Lucy, and even my other daughter Alexandra. I was on the road or self-absorbed. That's all been chronicled in everybody's songs. And in my book. It's just what happened in my life, but I seem to be getting along pretty well with the kids.

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The music business? *Fuhgeddaboudit*! I don't even think of myself as being in the music business. I don't know how any of that works.

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Speaking of family, your lineage seems to inform this new album and these songs from almost a century ago.

My sensibilities have been tuned to that kind of music, because my dad had all those records — jazz, Broadway musicals, the Sinatra records, Louis Prima. I have memories of being : Rosé Discusses "On The Ground," Adopting Her Puppy, ... get ready to go out to dinner, and they would have had a couple of drin to Sinatra or Benny Goodman records. If you're six or seven and you'r It was beautiful and powerful. It was the music they loved and their *pc* I'm attracted to it.

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Shtupped to! Whoever came up with that, I believe that.

What was the process of selecting the songs?

ascinated by the music your parents.

There were a lot of well-known songs that came up, and some of them I rejected because there were definitive versions. We were thinking about "I Can't Get Started." There's a Bunny Berrigan version of that, with that trumpet solo. What are you going to do with that? Unless you deconstructed it somehow, we weren't going to top it. There were a couple of Louis Armstrong things. His versions were just so strong a Rosé Discusses "On The Ground," Adopting Her Puppy, ...

RollingStone

But I've always loved shedding my singer-songwriter persona and just version of "I'd Rather Lead a Band." I love the song, and I thought I cc "I could *do* that." I saw *Remember the Night*, the movie with Barbara is in there, and I thought, "What a strange song." That's a song I misse

A lot of those songs are sad. "A Ship Without a Sail" — that's kind of a I'd say. There's a verse in that song that I wish I'd written: "I go to this just a hat place/My breast an empty shell/And I've a faded dream to s

You rewrote a verse in Irving Berlin's "I'd Rather Lead a Band."

The songwriter in me couldn't resist. I said, "I can make this better." He's dead. He couldn't stop me!

You also do a Louis Prima song, "You Rascal You." It could also be an anti-Trump protest song now. [*Rubs hands together*] Let's do it!

Why should people be drawn to this music now?

Why do I put on a Thelonious Monk record when I'm making dinner? If it's good, it's good. I don't want to make any comparison, but the songs are just great. I think people should hear it. Now, the reality is, '*Will* they hear? Will it get played on the radio?' I don't know. But it was fun to do.

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characterize what it is that I present. Other people were singing these songs. So they had to be, in a sense, generic. But in the good sense. They were personal, but they had to do with everybody.

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Rosé Discusses "On The Ground," Adopting Her Puppy, ...

Does putting together a record like this make you wish you'd written more songs that anyone could cover?

I have some songs that anybody could sing. But I'm always interjecting myself and my family into my songs. It seems to be a ... *propensity* [*laughs*], I guess you'd call it.

Have you written songs about the coronavirus?

Well, I wrote a stupid novelty song at the beginning of it called "Toilet Roll Blues." Those were in the lighthearted

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We also lost producer Hal Willner, another friend and collaborator of yours. What impact has this all had on you?

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[*Pause*] I don't know. I mean, John was my age. Hal was a bit younger. It's tough, and it's so fucking grisly the way this happens. I have a sister in hospice in Florida. That's age-appropriate, but still brutal. It's what's going on right now. I acted in *Henry IV* in boarding school, and Feeble says, "By my troth, I care not. A man can die but once. We owe God a death and let it go which way it will. He that dies this year is quit for "..."

1ews just is so bad that the anxiety level gets jacked up. I'm one o Judy Woodruff. I've got a crush on Judy Woodruff. I can't handle a lot

How do you think you'll be remembered?

Ah, the old *legacy* question. Well, we'll see. *Will* they [remember], nursome ups and downs. I never sold a lot of records, but I made a bunch

You're known for pushing the envelope in your songs. Do yo now?

I've been tagged for a long time as being tasteless. I always saw part of the fun of my job as provoking and shocking the audience. Can you sing "Motel Blues" now? "Come up to my motel room/Sleep with me." Probably not. I don't know.



Rosé Discusses "On The Ground," Adopting Her Puppy, ...

Now that you've made so many albums, acted, starred in a N stage, what's left on your bucket list?

I'm gonna go get a bucket and go clamming in the twilight of my years songs that I write. You know, I'm writing about being 73, the vagaries question of difficulty or ease. I've often compared it to sex. It doesn't h happens, it's still fun!

You haven't released a new album in six years.

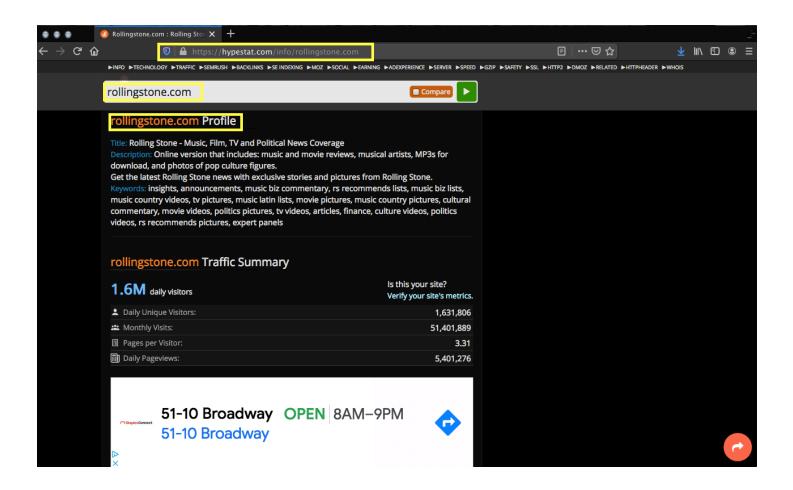
Yeah. Who knows if I'll make any more? I don't even know. I have a bunch of songs.

What do they address?

They're like ... *my songs*. [*Shrugs*] I can't get over the family situation. I have one called "FamVac," for family vacation: "I need a family vacation/I mean, a family vacation alone/I'm going to load up the car, the bike, and the kayak/And leave the fucking family at home."

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Loudon Wainwright III announces new album | Folking.com



Loudon Wainwright III has unveiled his new album, *I'd Rather Lead A Band* (released on October 9 via Thirty Tigers). A collaboration with Vince Giordano and his band The Nighthawks, and producer and music supervisor

2/7

Loudon Wainwright III announces new album | Folking.com

Randall Poster, the 14-song collection is a loose, fresh, and "anti-nostalgic" take on classic songs from the 1920s and '30s featuring Wainwright as singer and band leader.

Loudon will debut two songs from *I'd Rather Lead A Band* acoustically on the BBC Radio 2 Virtual Folk Festival on Sat Aug 1 between 8 and 10pm.

As interpreters of the Great American Songbook, Wainwright and Giordano's big band present a perfectly paced supper club set of songs by Irving Berlin ("I'd Rather Lead a Band" and "The Little Things In Life"), Fats Waller ("Ain't Misbehavin"), Frank Loesser ("More I Cannot Wish You"), and others with nimble phrasing and an approach that lets the songs lead the way, like a dance partner.

Wainwright feels right at home singing these songs, which he says "reflect on my whole life, really." To choose the songs, Wainwright, Poster and producer Stewart Lerman volleyed dozens of mp3s and YouTube videos back and forth, ultimately whittling them down to 14 picks. The expansive record collection of Loudon's father – the LIFE Magazine columnist Loudon Wainwright– helped to inform some selections, as did Loudon's own musical beginnings as a jug-band singer. Wainwright, Giordano and The Nighthawks then recorded the album in just 3 days at Electric Lady Studios.

For Wainwright, *I'd Rather Lead A Band* was also a welcome chance to take a break from playing his guitar and singing in what he calls his "somewhat misanthropic, occasionally goofy persona." "I loved the idea of just being a vocalist," he says. "It was freeing, because I could shed my Loudon Wainwright III-ness. I will no doubt return to my foremost incarnation, but what a pleasure it was to settle back with this marvellous band and sing these songs."

A common thread of this project is the participants' involvement with the 2012 *Boardwalk Empire* soundtrack, which Poster and Lerman both won a GRAMMY for (Best Compilation Soundtrack). Poster – widely celebrated for his work with Wes Anderson, Martin Scorsese, and all-star albums made in homage to the likes of Buddy Holly and Fleetwood Mac – oversaw the music for the HBO series set in Atlantic City in the 1920s. Giordano, who is widely regarded as an expert on the music of the era, and his band were featured throughout the series; And Wainwright, who first met Poster while appearing in Scorsese's *The Aviator*, recorded three songs for *Boardwalk Empire* as well.

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Vince Giordano is a GRAMMY-winning bandleader and multi-instrumentalist, whose recent film and TV credits include *The Irishman* and *The Marvelous Mrs. Maisel*. His 11-piece band The Nighthawks have been a much-loved part of the New York City nightclub scene for 30 years.

Randall Poster is a music supervisor and producer who has worked on all of Wes Anderson's films, with directors Todd Phillips, Sam Mendes, Martin Scorsese, on HBO's *Vinyl* and much more.

Artist's website: https://www.lw3.com/

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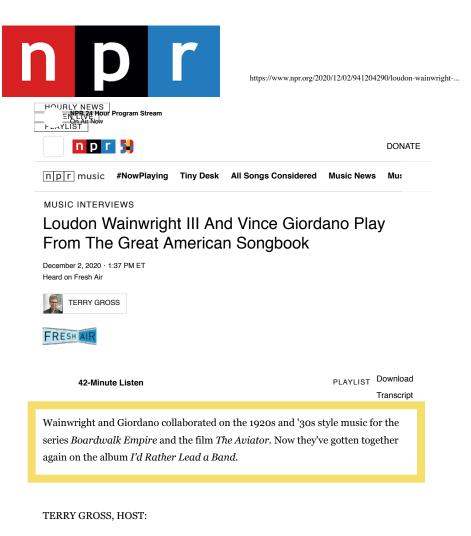
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This is FRESH AIR. I'm Terry Gross.

Over the past few months, I haven't been able to listen to as much music as I'd like because so much of my listening time has been devoted to shows and podcasts about politics, the election and COVID. But when I do listen to music, really good music, I felt when I listened to the new album by Loudon Wainwright and Vince Giordano of songs from the 1920s and '30s. It's the period Giordano typically draws from with the 11-piece band he leads, the Nighthawks. During normal times, the band attracts devoted followers who come to listen and dance. He plays tuba, bass and bass saxophone.

But this is not the music you'd associate with Loudon Wainwright, who's best known for writing and performing his own songs, which range from confessional songs about family dysfunction to satirical songs about politics and other issues. His children include singer-songwriters Rufus and Martha Wainwright and Lucy Wainwright Roche, and they sometimes write songs about family, too. Loudon Wainwright and Vince Giordano previously worked together on the HBO series "Boardwalk Empire," which was set during Prohibition and was about gangsters who made bootleg liquor and who served it in nightclubs in Atlantic City. Giordano and his band performed a lot of the music for the show. Loudon Wainwright sang a couple of the songs.

The title track of their new album, "I'd Rather Lead A Band," is a song from the Fred Astaire-Ginger Rogers movie "Follow The Fleet." The album also features songs by Rodgers and Hart, Fats Waller, Harold Arlen, Frank Loesser and others. Vince Giordano and Loudon Wainwright are joining us from the Hobo Sound Studio in New Jersey, where they're socially distanced in separate rooms. They brought their instruments and are going to perform some songs for us, but let's start with a track from the album that may help brighten your mood if you're feeling down. It's called "So The Bluebirds And The Blackbirds Got Together."

(SOUNDBITE OF SONG, "SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER")

LOUDON WAINWRIGHT III, VINCE GIORDANO AND THE NIGHTHAWKS:

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the bluebirds. Look at the bad luck. Look at the good luck there. Never saw bluebirds mingle with blackbirds, never saw bluebirds doing things backwards. Never knew good luck, never would perch with care. I overheard those birdies talking today, and now I know just why they're acting this way. First the bluebirds said, we've got to have sunny weather. So the bluebirds and the blackbirds got together. Then the blackbirds said, we're birds of a different feather. So the bluebirds and the blackbirds got together. When they talked it over, they let the blackbirds bring rain, and all the bluebirds then agreed to bring the sunshine again, for we can't have rain or sunshine that lasts forever. So the bluebirds and the blackbirds got together.

GROSS: Loudon Wainwright, Vince Giordano, welcome, both of you, back to FRESH AIR. I love this album. There's so much joy in that recording that we just heard. I know this song from the Rhythm Boys and Paul Whiteman, which had the original recording, I think in, like, 1929. How did you choose it for the album?

LOUDON WAINWRIGHT III: Well, one of the songs we did on "Boardwalk Empire" was something that Bing Crosby had done. And it's tough when you go up against arguably (laughter) the greatest male jazz vocalist of all times. But for some reason - I don't know why, Vince - we decided that - to take a crack at it.

VINCE GIORDANO: Well, it's just a fun, uplifting song, and it's not one of those songs that everyone has done. No one has done this since the Rhythm Boys did it back in the late '20s, early '30s.

GROSS: No one?

GIORDANO: Not that I know of.

GROSS: If anyone would know, you would know. I'm sure of that.

(LAUGHTER)

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WAINWRIGHT: Definitely.

GROSS: So describe this project for us. What's the backstory of how you two got together to record this album of music from the '20s and '30s?

WAINWRIGHT: Well, the first time that Vince and I worked together was on a Martin Scorsese movie called "The Aviator," his Howard Hughes biopic. And we sang songs in that movie, and that was - and spent time in Montreal doing that in a recording studio, and that was fun. And then, as you mentioned, we worked on "Boardwalk Empire." And so we have a bit of a backstory. And then this fellow called Randy Poster or Randall Poster, as he likes to be called, and our old buddy Stuart Lerman, who - those two are guys who produced this record, but they had this idea that Vince and I should actually do a whole album together. And when that idea was floated, I kind of thought, yeah, that'll happen. But then...

GROSS: (Laughter).

WAINWRIGHT: Then it happened (laughter). So it was kind of a wonderful, very happy experience that started out with those guys, Randy and Stuart, thinking that it would be a cool thing for us to make a record together.

GROSS: Vince, you play this kind of music all the time. But, Loudon, and I don't associate music from the '20s and '30s with you unless it's kind of, you know, like, folk country-ish music, like your Charlie Poole project. So where does this music fit in your musical life?

WAINWRIGHT: You know, my dad had a great record collection. It was eclectic. It had folk music and jazz, a lot of Broadway musicals. But I grew up listening to that stuff, and a lot of the songs that wound up on this record - you know, "You Rascal You," "More I Cannot Wish You" - I got them directly from hearing them as an 8-year-old, you know, in Westchester, listening to my dad spin these vinyl records.

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GROSS: Some people hate their fathers' music, but you liked it.

WAINWRIGHT: I did like it. I - you know, he loved music, and to watch him be enthralled by this great material was - it was thrilling for me as a little kid, you know? So I - as you mentioned, it's - a lot of it is very happy, although some of it is melancholy and sad. But it's - overall, it's very wonderful, joyful music, I'd say.

GROSS: And I like that you're not trying to, like, sing in period. You're just singing in your voice, and it sounds so great.

WAINWRIGHT: I kind of saw it as an acting job, not to do an imitation of Bing Crosby but - or something like that - but to just sing it in my voice but somehow emotionally inhabit the material.

GROSS: So we asked if you would be willing to perform a couple of songs for us. So you each brought your instruments, and you're in a recording studio right now. So would you play "Ain't Misbehavin'" for us? And, Vince, I think you'll be playing tuba. And, Loudon, you actually brought a guitarist with you, David Mansfield, so he'll be featured on guitar. So do you want to say anything about why you chose "Ain't Misbehavin'"?

GIORDANO: Well, I mean, so many people love this song. Fats Waller, you know, was, of course, a great entertainer, and his songs - it's a great little vehicle. And people really relate to it, you know? When they're settling down with one person, that's it. I mean, it - "Ain't Misbehavin'" - we're going to - I'm just going to hang with you, dear. And of course, it was revived in "Stormy Weather." And I don't know - it's just a beautiful tune to play and sing.

GROSS: And let's give credit to the lyricist, Andy Razaf, and also say that, you know, one of the things I like about the song hearing it now is that it's really about being alone, you know, because, you know, your lover is away. But we're so much of - we're spending so much time alone, or relatively alone, right now, even if we're alone with

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Loudon doing it live for us with a guitar assist by David Mansfield (ph).

WAINWRIGHT: One, two, three.

WAINWRIGHT, GIORDANO AND THE NIGHTHAWKS: (Playing tuba).

(Singing) Though it's a fickle age, with flirting all the rage, here is one bird with selfcontrol, happy inside my cage. I know who I love best. Thumbs-down for all the rest. My love was given heart and soul, so it can stand the test. No one to talk with, all by myself, no one to walk with, but I'm happy on the shelf. Ain't misbehavin'. I'm saving my love for you. I know for certain the one I love. I'm through with flirting. It's just you I'm thinking of. Ain't misbehavin'. I'm saving my love for you. Like Jack Horner in the corner, don't go nowhere. What do I care? Your kisses are worth waiting for. Believe me. I don't stay out late, don't care to go. I'm home about 8, just me and my radio. Ain't misbehavin'. I'm saving my love for you.

(Playing tuba).

(Singing) Like Jack Horner in the corner, don't go nowhere. What do I care? Your kisses are worth waiting for. You better believe me. I don't stay out late. Nowhere to go. I'm home about 8, me and my radio. Ain't misbehavin'. Saving my love for you.

GROSS: So that was Loudon Wainwright singing and Vince Giordano on tuba, with David Mansfield on guitar, and that song is on the new album, "I'd Rather Lead A Band," which features songs from the '20s and '30s, and it features Loudon singing and Vince Giordano's band, the Nighthawks.

That was just, like, so much fun. And, Vince, it's so great to hear tuba being so prominent. It's not an instrument that is often prominently featured anymore. And, certainly, there are very few tuba solos that you get to hear. That was just lovely.

GROSS: You have your - yes. You have your tuba with you.

GIORDANO: Yes.

GROSS: I think so few people know much about tuba. Can you just pick up your tuba again and...

GIORDANO: Sure.

GROSS: ...Just give us a sense of some of the things the instrument can do. Like, let's start with, like, what's the highest note you can get, and what's the lowest?

GIORDANO: Well, you know, I - let me get it up here. I haven't really been playing much in this non-playing time. I mean, there are tuba virtuosos who can play as high as a trumpet. You know, they have chops. They practically sleep with their tuba, which I don't anymore. So you can - you could really (playing tuba). You know, that's one of the higher notes. And one of the lower notes is like (playing tuba). So you get a big range. I like to keep it where the tuba's supposed to be in its mid-range - (playing tuba) - like that.

GROSS: That's great. What are some of the most influential recordings for you as a tuba player that made you want to play tuba and shaped, like, what you wanted to do with it?

GIORDANO: Well, most of the dance band music for the 1920s features a tuba in the rhythm section 'cause it was a great instrument to record. It was much louder than the string bass in those years, and there was thousands of recordings made. And I particularly like a fellow named Joe Tarto, who I took a few lessons with. He worked with Red Nichols and Sam Lanin and Don Voorhees, and he had a great feel. And that was something that I try to aspire to, getting that great feel and sound to drive the

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band or the combo.

GROSS: What were some of the typical bass lines that would be played on tuba then in the '20s?

GIORDANO: Well, very simple. You're just doing the root note, the five (ph) note you know, like what I was just playing there, something like (playing tuba). So sometimes you get a little fill in between. Very simple. The main thing was to support the singers or the rest of the band, the brass or the saxophone section, and work within the rhythm section. So it's a very simplistic concept, but when you put it all together like a big machine, it works.

GROSS: If you're just joining us, my guests are singer and songwriter Loudon Wainwright and Vince Giordano, who leads the small big band the Nighthawks and plays tuba, bass and bass saxophone. Their new album together is called "I'd Rather Lead A Band." Vince Giordano's band was featured in the HBO series "Boardwalk Empire," the Martin Scorsese film "The Aviator" and Francis Ford Coppola's film "The Cotton Club." We'll be back after we take a short break. This is FRESH AIR.

(SOUNDBITE OF LOUDON WAINWRIGHT III, VINCE GIORDANO AND THE NIGHTHAWKS' "I'D RATHER LEAD A BAND")

GROSS: This is FRESH AIR. Let's get back to my interview with bandleader and musician Vince Giordano, who specializes in music from the 1920s and '30s, and Loudon Wainwright, a singer-songwriter who's known for his very personal songs that reflect his complicated feelings about love and family. They have a new album of songs from the 1920s and '30s. It's called "I'd Rather Lead A Band."

So the music we've heard so far is music that's really just kind of upbeat and joyful. We're going to change moods here. This is such a lonely, beautiful song. It's called "A Ship Without A Sail." It's a Rodgers and Hart song. I love the song. And, Loudon, after I heard you singing it, the song went through my head nonstop for a week. And

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Wainwright, Vince Giordano and the Nighthawks album. And the album is called "I'd Rather Lead A Band."

(SOUNDBITE OF SONG, "A SHIP WITHOUT A SAIL")

WAINWRIGHT, GIORDANO AND THE NIGHTHAWKS: (Singing) I don't know what day it is or if it's dark or fair. Somehow that's just the way it is. And I don't really care. I go to this or that place. I seem alive and well. My head is just a hat place, my breast an empty shell, and I've a faded dream to sell all alone, all at sea. Why does nobody care for me? When there's no love to hold my love, why is my heart so frail, like a ship without a sail? Out on the ocean...

GROSS: That was the Rodgers and Hart song "A Ship Without A Sail," as performed on the new Loudon Wainwright, Vince Giordano collaboration of songs from the '20s and '30s, and the album is called "I'd Rather Lead A Band."

Was this album one of the last things you did before COVID shut things down?

WAINWRIGHT: It certainly is the last thing I did in a recording studio.

GIORDANO: We squeaked this one in. And who knew? We - no one really knew, you know, that this COVID scene was happening and going to happen. And so he just - hey, let's get this done. And we were supposed to do some nice gigs. You could tell them about that, Loudon.

WAINWRIGHT: We were - our hope was to do - you know, everybody in the band - in Vince's band is kind of in the tri-state, New York, New Jersey, Connecticut area. So and I live here, too. So our hope was to do some shows in New York City and maybe, you know, getting a bus and go down to Philadelphia, even, or, you know, Boston or but, of course, everything stopped in March, so we weren't able to get out and perform the songs.

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Loudon Wainwright III And Vince Giordano Play From The Gre... https://www.npr.org/2020/12/02/941204290/loudon-wainwright-...

GROSS: Let me reintroduce you both. If you're just joining us, my guests are singer and songwriter Loudon Wainwright and bandleader, arranger and musician Vince Giordano. Their new album together is called "I'd Rather Lead A Band." We'll be back with more conversation and music after a break. I'm Terry Gross, and this is FRESH AIR.

(SOUNDBITE OF SONG, "AIN'T MISBEHAVIN'")

WAINWRIGHT, GIORDANO AND THE NIGHTHAWKS: (Singing) Like Jack Horner in a corner, don't go nowhere. What do I care? Your kisses are worth waiting for. Believe me. I don't stay out late, don't care to go. I'm home about 8...

GROSS: This is FRESH AIR. I'm Terry Gross. Let's get back to my interview with Vince Giordano and Loudon Wainwright. Giordano plays tuba, bass and bass saxophone and leads the band the Nighthawks. Wainwright is known for his songs about complicated love and family dysfunction. He's also a great singer. Loudon Wainwright and Vince Giordano and the Nighthawks have teamed up on the new album "I'd Rather Lead A Band," which features songs from the 1920s and '30s.

I'm interested in how your lives have changed. I mean, you're both musicians, which means you often keep musician hours - playing at night, probably, sleeping late and on the road sometimes. All things - you know, you can't perform in clubs now or concerts, definitely not going on the road. So what are some of the ways your life has been changed?

GIORDANO: Well, I just keep busy. I'm working on old scores. I'm working on projects that I've put off for 15 years - some really exciting musical things and then some kind of mundane things, like putting up my scaffolding and scraping and replacing and painting old cedar shingles on the side of my house. The main thing is to keep busy, because if you don't keep busy, you might get depressed. So find something to do. And have fun with it.

GROSS: So you said you were working on old scores. What does that mean?

GIORDANO: A lot of my arrangements are written in a small format on this paper that's almost 100 years old. So I take those notes. And I put them in a musical program called Sibelius, which I'm very happy to have. And it lets you expand the arrangements. You can alter the keys. You can alter the syncopation. You could add solos and make some nice edits and make them all special. And then when you print them out, they look like a million dollars. So this is the time to do it (laughter), when there's nothing else on the books.

GROSS: So a lot of the arrangements that you play are from old scores? And you have the old paper sitting in your file, so you transcribe that into this program and make the changes that you want?

GIORDANO: Yeah, that's it. And the guys are happier reading paper that's larger and notes that are larger. You know, everyone's getting up there in age. And the notes are getting smaller.

GROSS: And, Loudon, how are you spending your time?

WAINWRIGHT: I've read six Charles Dickens books.

(LAUGHTER)

GROSS: Seriously?

WAINWRIGHT: I'm on "Little Dorrit" now.

GROSS: (Laughter).

WAINWRIGHT: I'm not kidding, actually. I've been reading a lot. I live out on the end of Long Island. And when the weather was warmer, I was in my sailboat and walking around a lot. But, yeah, I'm unemployed, basically, I've - because I earn my

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living like Vince does or by going out and performing in front of people. So there's an absence. I don't miss the traveling much. But I do miss the actual performing.

GROSS: Well, Vince, I know you bought the house next door to you just to store, like, the tens of thousands of recordings and music scores and piano rolls and all that stuff. Are you spending more time there in that other house, going through stuff?

GIORDANO: Oh, yeah. Yes, finding things that I haven't seen in 20 or 30 years and tidying up all the loose ends - and also the garage. There were eight crates of music that someone gave me about 15, 16 years ago. And I said, someday, I'll get to that. And that day is here.

GROSS: So the arrangements are so great on this new album. And some of them are just, like, pure joy. And some of them are just really lovely and beautiful. Did you use the arrangements from the original recordings or use your interpretations of them or write them from scratch?

GIORDANO: A lot of them came from what we call stock arrangements. And we made adaptations. I listened to other recordings. Like "How I Love You," I stole a little bit of Ben Bernie's band. And "The Blackbirds And The Bluebirds" came from Lennie Hayton, who was working for Paul Whiteman back then. And the song, of course, is written by Harry Barris, who wrote "Wrap Your Troubles In Dreams."

And Lennie Hayton loved classical music. And you'll hear this extremely hard passage that he stole from Ravel, from "Daphnis And Chloe." And when I put that down for the musicians to read, (laughter) they died. They said, oh, my God. This is the hardest, hardest woodwind part that's ever been written, you know? And Ravel (laughter) wrote this out. And you want us to play it? I said, let's try it. We'll take a couple of takes.

GROSS: And did you end up using it?

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GIORDANO: Yeah, yeah. It's there. And that was never recorded by the Whiteman band. But I got the arrangement from Williams College where a majority of his arrangements reside in the Whiteman Collection.

GROSS: So which part is the Ravel, because I was not aware of that, so I did not notice it.

GIORDANO: Right after Loudon sings, there's this crazy woodwind part that goes something like, doodly (ph), doodly, and that's from "Daphnis And Chloe."

GROSS: Let's just hear that part again.

(SOUNDBITE OF LOUDON WAINWRIGHT III WITH VINCE GIORDANO AND THE NIGHTHAWKS' "SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER")

GROSS: OK. So that was the Ravel part (laughter) that you borrowed. Yeah, nice. Let me reintroduce you both. If you're just joining us, my guests are singer and songwriter Loudon Wainwright and Vince Giordano, who leads the small big band the Nighthawks and plays tuba, bass and bass saxophone. Their new album together is called "I'd Rather Lead A Band." We'll be back after we take a short break. And this is FRESH AIR.

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that reflect his complicated feelings about love and family.

So you were generous enough to actually go to a studio, where you're socially distanced in separate rooms, so that you could do a couple of songs for us that you also do on the album. So I'm going to ask you to do a song that I'd never heard before that I really like called "How I Love You." And Loudon, is there a story behind the song?

WAINWRIGHT: I don't. I think probably Vince knows - I mean, Vince knows about all these songs.

GIORDANO: (Laughter).

WAINWRIGHT: I don't know why we chose - why did we choose this one, Vince?

GIORDANO: Well, I had sent you a couple of links of a great entertainer and ukulele player named Cliff Edwards. And Cliff Edwards was known for introducing "Lady Be Good" and "Singin' In The Rain." And, of course, his big hit was "When You Wish Upon A Star" from "Pinocchio." But he was a great entertainer and uke player. And there's just so much fun in that recording, and I think, Loudon, you capture that fun.

WAINWRIGHT: Yeah, it's a great song.

GROSS: I agree. You captured the fun (laughter). So Loudon's going to be playing ukulele on this and Vince on tuba. So you want to give it a go for us?

GIORDANO: Sure. Get the tuba.

WAINWRIGHT: Let's do it. All right.

WAINWRIGHT, GIORDANO AND THE NIGHTHAWKS: (Singing) Through fields of golden flowers, where we spent sunny hours, I'm strolling along, thinking of you. I told the four-leaf clover, my lonesome days are over. I talk about you all the day

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through. That's right. I'm telling the birds, telling the bees, telling the flowers, telling the trees how I love you. I'm telling the moon. I'm telling the sun. I'm telling the stars, telling each one how I love you. I feel so happy, and I show it. I want the whole wide world to know it. Yeah, the shady old nook, the shadows that fall, the little old brook - I'm telling them all how I love you. (Scat singing) How I love you. Here's where we used to wander. I sit alone and ponder, daydreaming of you all of the time. If you don't think I love you, just ask the stars above you, for since you told me you'd be mine. I'm telling the birds, telling the bees, telling the flowers. I'm telling the trees how I love you. I love you. Telling the moon, and I'm telling the sun, and I'm telling the stars - I'm telling each one how I love you, yeah. I feel so happy, and I show it. I want the whole world to know it. Oh, the shady old nook, the shadows that fall, the little old brook - I'm telling them all how I love you.

GROSS: That was wonderful.

(LAUGHTER)

GROSS: That was Loudon Wainwright singing and playing ukulele and Vince Giordano playing tuba. And they just did that for us. They have an album of songs from the 1920s and '30s that's called "I'd Rather Lead A Band." That song is on the album. What you just heard was - they just did just for us. And, Loudon, I love that scat chorus, which is not (laughter) something you do on the album.

WAINWRIGHT: No, no. It's not - you know, it kind of is a stretch from the family dysfunctional material that I'm so well known for. It's very optimistic and up, which is - I love that aspect of it.

GROSS: So you play ukulele on that. I think the ukulele is an instrument that's often kind of mocked. What do you really like about the instrument?

WAINWRIGHT: (Laughter) Well, unlike the tuba, it's very light ...

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(LAUGHTER)

WAINWRIGHT: ...And portable. It's got a great look to it, and it is light and two strings less than a guitar. It's got four strings on it. And Vince mentioned Cliff Edwards, who was also known as Ukulele Ike - great, great, great ukulele player. And I'm just a fan of the instrument.

GROSS: You actually do another song that Ukulele Ike originated.

WAINWRIGHT: Yes.

GROSS: And it's called "I'm Going To Give It To Mary With Love." And this is a song...

(LAUGHTER)

GROSS: And this is a song - I'm trying to think. It's a double entendre song, you know, because it's like, I'm going to give it to Mary with love, and the it is - how do we put it? There's also a line - I'm going to - she's going to hold it in her little hands, so maybe that'll give you a sense of what the it is.

WAINWRIGHT: (Laughter) Terry, you're getting kind of lewd here. I don't know.

GROSS: (Laughter) I'm getting kind of lewd. I used to play this on my show when I had a radio show in Buffalo on the college station because it was so amusing to me that the guy who did the voice on "Pinocchio" and who was famous for singing "When You Wish Upon A Star" was singing this incredibly lewd song. So - yeah.

GIORDANO: It comes from a party record, and there's no composer on the record. It's - the record was - the company was called The Hollywood Hot Shots, and that was it. And Cliff Edwards went in and out of good times, and I think at this point in his life - 35, 36 - he probably needed some money. So, you know, do a party record - fine, you know. And that's what happened.

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GROSS: Right. And for people who don't know the expression, party records are lewd records (laughter).

WAINWRIGHT: Yes, yes.

GROSS: With a lot of double entendres - the old ones had a lot of double entendres, yeah. Under the counter - is that what you said?

WAINWRIGHT: Yeah, I think they were sold kind of on the sly.

GROSS: So it's interesting that he did that because he was down on his luck. I had no idea about that.

WAINWRIGHT: Vince, didn't he die kind of destitute and...

GIORDANO: Yeah, he - I think they were going to put him in a pauper's grave. And people - Walt Disney liked him very much and the company. And they put an actual tombstone for him. But he really pushed the envelope in many different ways. And you could never tell it from his singing or playing, but he was a wild man.

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(SOUNDBITE OF MUSIC)

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Some of the songs on here. I mean, these are songs from the 1920s and '30s. And so a lot of the songs are like from the Depression era. And there's a good deal of songs from that era that are all about, you know, the simple pleasures of life because that's all people had. They didn't have money. And you do one of those songs on the new album, "The Little Things In Life." And it's also a song about, you know, forming a family and having a baby and how, like, perfect that is.

So it's an interesting song for you to sing, Loudon, because your songs - your original songs are about how imperfect families are and how difficult fatherhood is. So what was the - singing this song is just so out of character for you.

WAINWRIGHT: Yeah. This is a functional family song as opposed to a dysfunctional family song.

(LAUGHTER)

WAINWRIGHT: I mean, it's idealistic. But - and I think Bing Crosby might have had a big hit with this one. We took a shot and did it. It's just a great, lovely little song that's positive. So - and yeah, as you say, you know, this material was in the Depression. People needed to be lifted. And I think as we were making this record, Randy and Vince and Stewart and I, you know, we're getting the feeling that it might be a good thing for now because it is optimistic and hopeful and - but we'll see what happens.

GROSS: And it's also about the basics, which, you know, many people still have, you know. So it's about finding pleasure in the little things in life. So let's hear it. Vince, is there anything you want to say about it before we play it?

GIORDANO: Well, you know, it's - what I call one of Irving Berlin's sleepers because not too many people know about it. It's not from a show or a film. It's just a pop song that he penned out of the many thousands that he wrote. And it was nice to get an Irving Berlin song that's not overplayed. And Loudon does a great job with it.

2021-06-27, 00:35

GROSS: So this is "The Little Things In Life," an early Irving Berlin song?

GIORDANO: 1930.

GROSS: OK, pretty early. And it's from the Loudon Wainwright-Vince Giordano album "I'd Rather Lead A Band."

(SOUNDBITE OF SONG, "THE LITTLE THINGS IN LIFE")

WAINWRIGHT, GIORDANO AND THE NIGHTHAWKS: (Singing) (Singing) Just a little room or two can more than do a little man and wife. That's if they're contented with the little things in life. Living on a larger scale would soon entail a lot of care and strife. We could be so happy with the little things in life, dear - a little rain, a little sun, a little work, a little fun, a little time for loving when the day is done. And a little thing that cries for lullabies could make a man and wife tell the world how much they love the little things in life.

GROSS: So that's a lovely song from the new album, "I'd Rather Lead A Band," featuring Loudon Wainwright and Vince Giordano and his band, The Nighthawks. Well, I want to end with one more song, and I'm going to ask you to perform it for us. It's a song by Frank Loesser called "More I Cannot Wish" You that's from one of my favorite shows, "Guys And Dolls." And it was hardly my favorite song from the show, but I really love the way you do it. It just feels very, very meaningful to me. Can you talk about why you chose this and what the song means to you?

WAINWRIGHT: Well, this goes back to the thing we were talking about earlier. I was mentioning my father's record collection. "Guys And Dolls" was in the collection, and I listened to it as a kid. And interestingly enough - at least it's interesting to me - is that when I started my career in 1969, a guy called Milton Kramer saw me playing in a little folk club in Greenwich Village called The Gaslight. And he invited me up to talk to him about a publishing deal. And he was working for Frank Music, which was Frank Loesser's publishing company. So all the songs that were on my first couple of

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Loudon Wainwright III And Vince Giordano Play From The Gre...

https://www.npr.org/2020/12/02/941204290/loudon-wainwright-...

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GROSS: And he wrote so many different kinds of shows. I mean, there's "Guys And Dolls." That's all kind of, you know, streetwise talk. And then he wrote, basically, an operetta...

WAINWRIGHT: Right, "Most Happy Fella"

GROSS: ...Like, an opera. "The Most Happy Fella," yeah, which is so different both, you know, melodically and lyrically. So I'm going to ask you to close by playing the Frank Loesser song "More I Cannot Wish You" from "Guys And Dolls." And the song is on the album. But this is a performance in the studio that they are doing just for us. And we'll hear Loudon on vocals. And he brought in David Mansfield to play guitar on this. And we'll hear Vince Giordano not on tuba this time, but on bass. Thank you both so much for your generosity in doing this for us and playing for us and going to the studio, socially distanced in separate rooms, and for being here to talk with us. And thank you for the wonderful album.

WAINWRIGHT: Well, thanks. Great talking to you, Terry.

GIORDANO: Thanks. Keep up the great work, Terry.

WAINWRIGHT: One, two, three.

(SOUNDBITE OF SONG, "MORE I CANNOT WISH YOU")

WAINWRIGHT, GIORDANO AND THE NIGHTHAWKS: (Singing) Velvet I can wish you for the collar of your coat and fortune smiling all along your way. But more I cannot wish you than to wish you'll find your love, your own true love this day.

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Mansions I can wish you, seven footmen all in red and calling cards upon a silver tray. But more I cannot wish you than to wish you find your love, your own true love this day, standing there, gazing at you, full of the bloom of youth - standing there, gazing at you with a sheep's eye and a licorice tooth.

Music I can wish you, merry music when you're young, and wisdom when your hair has turned to gray. But more I cannot wish you than to wish you find your love, your own true love this day, with a sheep's eye and a licorice tooth and the strong arms to carry you away.

GROSS: So that was Loudon Wainwright and Vince Giordano performing in the Hobo Sound studio in Weehawken, N.J. We thank the engineer there, James Frazee, for his really great work. And also, thanks to Stewart Lerman, one of the producers of Vincent and Loudon's album, who was also there for the session to help produce that. Thank you all so much.

WAINWRIGHT: Thanks, Terry.

GROSS: Tomorrow on FRESH AIR, we'll talk about what President Trump has been doing in his final weeks in the White House related to American national security and defense. He's ousted his defense secretary and the head of the Pentagon's Defeat-ISIS Task Force, has considered attacking Iran and is expected to pull troops from Afghanistan and Somalia. We'll talk with New York Times reporter Eric Schmitt, who's been covering these stories, as well as the killing of Iran's top nuclear scientist, which is believed to have been carried out by Israel. I hope you'll join us. I'm Terry Gross.

(SOUNDBITE OF SONG, "I'D RATHER LEAD A BAND")

WAINWRIGHT: (Singing) You know that I haven't ambitions for lofty positions that wind up with the wealth of the land. I'll give you the throne that a king sat on for just a small baton, providing you included a band. If I could be the wealthy owner of a

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2021-06-27, 00:35

Loudon Wainwright III And Vince Giordano Play From The Gre...

https://www.npr.org/2020/12/02/941204290/loudon-wainwright-...

large industry, I would say not for me. I'd rather lead a band. If I could be a politician with a chance to dictate, I would say let it wait. I'd rather lead a band. I'm rich as...

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Album's on which the beneficiary plays mentioned on <u>americana.com</u>, 20 years old international music webzine.



https://americana-uk.com/loudon-wainwright-iii-returns-with-id...

Loudon Wainwright III returns with "I'd Rather Lead A Band"



Loudon Wainwright III has unveiled his new album 'I'd Rather Lead A Band' which will be released on October 9th in the UK via Thirty Tigers. A collaboration with Vince Giordano and his band The Nighthawks, and producer and music supervisor Randall Poster, the 14-song collection is described as "a loose, fresh, and "anti-nostalgic" take on classic songs from the 1920s and '30s featuring Wainwright as singer and band leader." Wainwright will debut two songs from the record acoustically on the BBC Radio 2 Virtual Folk Festival on Sat Aug 1 between 8 and 10pm.

As interpreters of the Great American Songbook, Wainwright and Giordano's big band go through a supper club set, including songs by Irving Berlin ('I'd Rather Lead a Band' and The Little Things In Life'), Fats Waller ('Ain't Misbehavin') and Frank Loesser ('More I Cannot Wish You').



2021-09-19, 10:09

1 of 1

Album's on which the beneficiary plays mentioned on Tinnitist, Canada's most followed Music Critic.



Now Hear This: Loudon Wainwright III | I'd Rather Lead a Band

The troubadour time-travels to Tin Pan Alley on this collection of jazzed-up classics.

By Darryl Sterdan - 2020-10-09

2/2021

Now Hear This: Loudon Wainwright III | I'd Rather Lead a Band - Tinnitist



https://tinnitist.com/2020/10/09/now-hear-this-loudon-wainwright-iii-id-rather-lead-a-band/

Now Hear This: Loudon Wainwright III | I'd Rather Lead a Band - Tinnitist

between **Loudon Wainwright III** and **Vince Giordano & The Nighthawks** on songs from the 1920s and '30s, one could imagine that Berlin would have equal admiration for Wainwright. And not just because the legendary composer wrote the record's title track. As vocal interpreters of the **Great American Songbook** go, Wainwright shares Astaire's nimble phrasing and unaffected approach, always letting the song lead the way like a dance partner.

"On this album, I just tried to sing the words and capture the feeling," Wainwright says. "It occurred to me that it's almost like an acting job. The song becomes a kind of a script. And without thinking about it too much, just using your intuition and experience, you do it. I've been singing for a long time — in front of people, in front of microphones, in recording studios. That's part of it too. Although I don't sing other people's songs that much, it feels very natural to me."

For the past 50 years, Wainwright has carved out a distinguished career as one of our most original singer-songwriters, a six-string diarist with material that is by turns, tongue-in-cheek, tender, sarcastic, heart-wrenching and always deeply personal. Along the way, he's released over 20 albums, won a **Grammy**, acted in film and TV, and had his songs recorded by artists including **Johnny Cash**, **Mose Allison**, **Bonnie Raitt**, and his own son, **Rufus Wainwright**.

But the notion of setting aside his guitar and what he calls his "somewhat misanthropic, occasionally goofy persona" was a welcome change. "I loved the idea of just being a vocalist," says Wainwright. "It was freeing, because I could shed my **Loudon Wainwright III**-ness. I will return to my foremost incarnation, but what a pleasure to settle back with this marvelous band and sing these songs."

While his natural affinity for the standards may surprise some listeners, he says, "It reflects on my whole life, really." His father, a wellknown journalist, had a large record collection that included everything from Dixieland to Broadway to **Louis Prima**. In boarding school, Loudon fronted a jug band, digging deep into vaudeville tunes. And his first publishing deal in the late '60s came via **Frank Music**, owned by **Frank Loesser**, composer of *Guys and Dolls*. In recent years, Loudon appeared on the soundtracks to **Martin** SHARES

https://tinnitist.com/2020/10/09/now-hear-this-loudon-wainwright-iii-id-rather-lead-a-band/

/2/2021

which is still one of my favorites I've ever recorded among the thousand that I've created for film and TV. I think this is a repertoire that's built for his voice and sensibility. Loudon is the most beautiful singer. He really studied and practiced these songs. Just to see the level of professionalism where he did his homework was inspiring. These are not easy songs to sing."

Or easy to choose. With the **American Songbook**'s huge catalog, Wainwright, Poster and Lerman started a volley. "We listened, traded mp3s, looked on **YouTube** at old footage of **Bunny Berigan** or **Louis Armstrong**," Wainwright says. "We considered a lot of material then whittled it down. It was fun to go on the journey of finding the songs. Eventually, I got together with Vince and his wonderful piano player **Peter Yarin**. We took our big list, then I'd sing through a song, and we all just talked about which ones worked best. That's how we got it down to the 14 we chose."

Like a perfectly paced supper club set list, the album kicks off with the playful deco bounce of *How I Love You (I'm Tellin' The Birds, Tellin' The Bees)*, the yearning *A Ship Without A Sail* and a side-winking take on **Fats Waller**'s *Ain't Misbehavin'* — complete with the rarely heard verse — then winds through the innuendo-laced *Give It To Mary With Love* and comedically callous *You Rascal You (I'll Be Glad When You're Dead)*, peppy rhythm tunes *I'd Rather Lead A Band* and *Between the Devil and the Deep Blue Seas*, and the elegant balladry of Berlin's *The Little Things In Life* and the obscure beauty, *Perfect Day*. Fittingly, the set closes with *More I Cannot Wish You*, written by **Frank Loesser**.

Recorded live in the studio over three days ("**Stewart Lerman** has the invisible touch," Poster enthuses of the sensitive production), the album took much careful preparation in the arrangements and instrumentation. And really, if you're going to engage in musical time traveling, there is no better companion than **Vince Giordano**. The **Grammy**-winning bandleader / multi-instrumentalist's recent film and TV credits include *The Irishman, Cafe Society* and *The Marvelous Mrs. Maisel,* and his 11-piece band **The Nighthawks** have been a much-loved part of the New York City nightclub scene for 30 years.

"Vince is an incredible player," says Poster. "And he has extraordinary reverence and unyielding passion for the material. He's a missionary who keeps the flame alive." Wainwright says, "I'm going to use a word that I hope Vince wouldn't mind me using, but he is SHARES

https://tinnitist.com/2020/10/09/now-hear-this-loudon-wainwright-iii-id-rather-lead-a-band/

/2/2021

way. Many artists cover the **Great American Songbook**, but few can find such a future in the past. "The word 'nostalgia' makes me think of cobwebs a little bit," says Wainwright with a laugh. "The material is very old, but it feels very alive. I hope that the songs that we chose and the way that it's played and sung doesn't come across as quaint. We're dealing with love mostly, and that's never out of fashion."

With the future of live performance in limbo this year, the album itself will remain the sole way to enjoy this collaboration, for now. "The songs have endured all these decades," says Poster. "They will endure the pandemic."

Wainwright says, "Four or five months ago, we were thinking, great, we'll do a big show at the **Cafe Carlyle**, then get on the bus and go down to Philadelphia with the 11-piece band. Now, goodness knows what we'll actually get to do in terms of performing or promoting the record. I'm not sure I'll ever get to do a project like this again, so I'm thankful we did it. I just hope people like it, and the music gets to them one way or another."

5

SHARES

https://tinnitist.com/2020/10/09/now-hear-this-loudon-wainwright-iii-id-rather-lead-a-band/



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Fresh Air - Loudon Wainwright III & Vince Giordano In Concert...



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Concert

Podcast Series | Fresh Air

We close out the year with music from singer-songwriter Loudon Wainwright III and Nighthawks bandleader Vince Giordano. They collaborated on the 1920s and '30s style music for the series 'Boardwalk Empire' and the film 'The Aviator.' Now they've gotten together again on the new album, 'I'd Rather Lead a Band,' a collection of songs from the Great American Songbook. They talk with Terry Gross about their new record and the music of the era.

50 mins (





Loudon Wainwright as dance band crooner on new album

https://www.uticaod.com/story/entertainment/2020/10/24/loud...

Observer-Dispatch

ENTERTAINMENT

Album review: Loudon Wainwright as dance band crooner on new album

Observer-Dispatch Published 11:00 a.m. ET Oct. 24, 2020

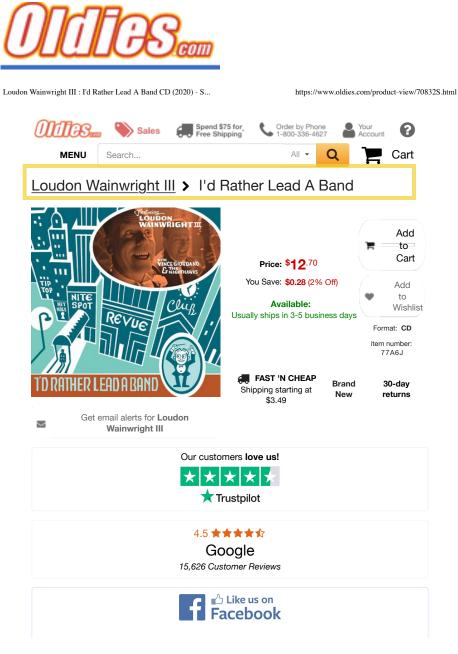
Loudon Wainwright III with Vince Giordano and the Nighthawks, "I'd Rather Lead a Band" (Thirty Tigers)

On the aptly titled "I'd Rather Lead a Band," Loudon Wainwright III embraces a role even more retro than the one he has carved out as an old-fashioned troubadour, putting his guitar aside to join the '20s — the 1920s.

Wainwright makes like a dance band crooner as he revives material by Irving Berlin, Fats Waller and Frank Loesser, among others. For any kids who might listen, this is their great-great-grandparents' music, which explains the reference to a Gatling gun.

Wainwright is ably backed by Vince Giordano and the Nighthawks, and while the band is tight, old Loudo is loose. He hams it up with the same comic timing that has served his own songs so well for the past half century. That makes him the ideal interpreter of "I'm Going to Give It to Mary With Love," a lascivious, hilarious obscurity that would make Cardi B blush.

Some of the other songs are more familiar, including "Ain't Misbehavin'" and "Heart and Soul," and just about everything swings thanks to arrangements highlighted by muted horns, creamy winds and lots of hi-hat. Wainwright sings about fidelity, forgiveness and the consequences of a kiss, which shows the romance dance hasn't changed much in the past century or so. Beneficiary credit mentioned on oldies.com, Rare and Hard to find commercial website.



2021-06-27, 00:34

Loudon Wainwright III : I'd Rather Lead A Band CD (2020) - S...

https://www.oldies.com/product-view/70832S.html

135,397 fans

CD Details

Released: October 9, 2020 Originally Released: 2020 Label: Search Party

Product Description:

Personnel: Loudon Wainwright III (vocals); Johnny Gale, David Forman , Chaim Tannenbaum (vocals); Arnt Arntzen (guitar, banjo); David Mansfield , Rob Hecht, Andy Stein (violin, baritone saxophone); Evan Arntzen, Dan Levinson, Jon Hunt, Peter Anderson , Mark Lopeman (reeds); Jon-Erik Kellso, Mike Ponella, Joe Boga (trumpet); Jim Fryer, Alix Tucou (trombone); Peter Yarin (piano); Paul Wells (drums).

Audio Mixer: Stewart Lerman.

Recording information: Electric Lady Studios, NYC (08/08/2019/09 /05/2019).

Photographer: Erinn Springer.

Arranger: Vince Giordano.

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8/2/2021

Interview: Randall Poster - CelebrityAccess

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Interview: Randall Poster

Posted on 21 June, 2021, 08:40 pm EDT (https://celebrityaccess.com/2021/06/21/interview-randall-poster/) by Larry LeBlanc

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This week In the Hot Seat with Larry LeBlanc: Randall Poster, music supervisor, producer.

Independent film and TV music supervision has exploded over the past two decades.

While it is a highly competitive field, not everybody knows what they are doing.

New Yorker Randall Poster surely does.

He is very focused, knows exactly what he wants, and he's very aggressive about getting it.

Poster has sourced music for film, TV, advertisements, and branded content for over 25 years. He is the creator of nearly 200 masterful and expertly crafted, soundtracks; many of which highlight the most memorable, and compelling musical moments of our time.

With few precedents in music supervision, and displaying an independence and fierce individuality, he has worked multiple times with such directors as Martin Scorsese, Wes Anderson, Antonio Campos, and Todd Haynes; as well as with Mark Romanek, Jason Reitman, Danny Boyle, Mike Newell, Frank Oz, Kevin Smith, Harmony Korine, Allison Maclean, Noah Baumbach, Richard Linklater, Ben Stiller, Karyn Kusama, Sean Penn, and Larry Clark.

Among his film credits are: "The Irishman." "The Grand Budapest Hotel," "The Aviator," "The Wolf of Wall Street "Rushmore," "Velvet Goldmine," "Fantastic Mr. Fox," "Hugo," "Up In The Air," "The Life Aquatic with Steve Zissou," "Skyfall," "I'm Not There," "Country Strong, "Meet the Parents," "School Of Rock," "The Hangover-1-3," "Carrie," "Revolutionary Road," "Far From Heaven," and "Boyhood."

As well there is his TV work in the series: "Boardwalk Empire," "Vinyl." "Six Degrees," "Lost," "The Walking Dead," "Mozart in the Jungle," and "Mildred Pierce."

https://celebrityaccess.com/2021/06/21/interview-randall-poster/

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8/2/2021

Interview: Randall Poster - CelebrityAccess

Recent projects of Randall's include "The Queen's Gambit," Tiger King," "One Night in Miami," "The Devil All the Time," "Pretend It's A City," "Project Power," "Tesla," "The French Dispatch," "The Velvet Underground," and Questlove's feature documentary debut, "Summer of Soul (...Or When the Revolution Could Not Be Televised."

Poster's soundtrack work has earned him two Grammy Awards, for "Boardwalk Empire: Volume 1" in 2011, and "The Grand Budapest Hotel" in 2014.

He has also produced recordings not tied to films, including: "Divided & United, The Songs of The Civil War" (ATO Records); "Rave On Buddy Holly" (Fantasy Records); "Just Tell Me That You Want Me: A Tribute To Fleetwood Mac" (Fantasy Records); "Hanukah" (Verve/Forecast); "Love To Love You Donna" (Verve); "Warby Parker Presents Beck Song Reader" (Capitol Records); and "I'd Rather Lead a Band" by Loudon Wainwright III with Vince Giordano and The Nighthawks (Thirty Tigers).

Upcoming is a remake of Woody Guthrie's Dust Bowl Ballads which will be released by Elektra Records in September, 2021.

In 2020, Poster joined forces with his boyhood friend Josh Deutsch, combining their two respective companies, Premier Music Group, and Search Party.

Premier Music Group, a leading sync agency, was launched in 2017 by Downtown Music co-founders Deutsch and Terence Lam. Poster founded Search Party in 2004.

In consolidating the two companies, Poster serves as Premier's creative director, and brought with him to Premier an award-winning team.

For an extensive list of Randall Poster's film and TV work go to: https://www.imdb.com/name/nm0692922/ (https://www.imdb.com/name/nm0692922/)

Where were you born and raised?

https://celebrityaccess.com/2021/06/21/interview-randall-poster/

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New York City. We lived in Riverdale mostly when I was a kid. Then I lived in town a lot. I have since moved back up to Riverdale. My wife and I bought a house in Fieldston in Riverdale, and that is where we have been hanging out. As well, I have an office from wher am speaking. Josh and I took an office (with louvered skylights, and a loft space) on the fourth floor of the National Arts Club on Gramercy Park South. We were hiding out here with our own people during the pandemic. And that has been a lot of fun.

During the pandemic, it would have been bearable to work in a darkened editing room.

During the pandemic, I wasn't in a dark room. I wasn't sitting with the music editor, and the editors. I was at home, and here at the office. I'm dying to get back to the dark room.

During the period, you obviously flourished, being the music supervisor on several blockbuster streaming series.

I was fortunate. I had a bunch of projects that were in post-production, and I continued to work. So there was some sense of norma "We put out "Tiger King," "The Queen's Gambit," and "Pretend It's a City," each of which I think marked a different phase of the pandemic. Then, the winter came and it started to get dark at 4:30, and we all started to lose our minds here on the East Coast.

How cool is it to now work with Josh Deutsch who you've known since you were 12? And when Josh lived in New Jersey, and was attending Riverdale Country School in the Bronx, you lived in Riverdale and were a student at Horace Mann School–a private, independent college-preparatory school–also in the Bronx. You both were into music. You bought, and talked about records, and went together to concerts and clubs. And you both attended Brown University.

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tert that it would be tun. Josh and I have been taiking about music since 1974. we went to school together. It (Joining together) was just like a refresh. Josh is interested in aspects of the business that I have no interest in. We are a good combination. We are having a lot of fun.

Josh handles the backroom business?

Right.

Was that one of the reasons for the merger?

Yeah. Those are the kind of things that Josh enjoys. He really enjoys managing people, and getting into the nitty-gritty of running a business, and that is not my bag.

Plans for the merged company include expansion into new advertising segments, podcasts and social and digital platforms with a focus naturally on music-driven content.

Many of Premier's clients are in the worlds of advertising, film, TV and more. So, the integration of the Search Party team, with its deep supervision and production resources, makes perfect sense for Premier.

You began sourcing music for TV, advertisements, and branded content. about fifteen years ago. Among your credits are campaigns for Prada, Jimmy Choo, and Calvin Klein.

We have done countless campaigns.

How does sourcing music for commercials compare to your film and TV work?

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It works differently. Generally, the directors certainly don't have final say in how the music works in a spot. You have to navigate the various layers when you are working for an agency, and they have a client. It can be complicated, and then sometimes it can be very simple. You land on a song or a sound, and you go with it.

Most everybody in the process believes that they know what music fits, but the choice of a song is ultimately the client's.

Yeah.

The Emmys introduced an award for outstanding music supervision in 2017, and the Grammys honor compilation soundtracks, while the Hollywood Music in Media awards, and the Music+Sound awards launched in 2009 and 2012, respectively. Still, the Academy of Motion Picture Arts and Sciences doesn't honor the role played by music supervisors in film. What's your take on their reasoning.

I did an interview for The Telegraph where people were saying that it was an issue. You know, I think the challenge is that it is a misnomer that I pick the songs in movies, or a music supervisor picks the songs, I collaborate with the director. The director picks the songs. I'm their collaborator. I put some of the food in the blender. Ideally, you are working with the director, and with editorial. So I can see where it is a hard thing to say the music supervisor–he or she–stands alone to get this nomination.

For me, it's not my interest to win awards. I do think that what they should do is—I am a member of the Academy, and have been for some time; I'm a member at large. That's where they put music supervisors. You'd think that music supervisors would be in the Music branch of the Academy. I think the composers are very defensive about it, but that is something that should change. But otherwise, I'm not preoccupied with winning awards. My reward is getting to work with these great filmmakers, and making movies that live forever.

Still, as a music supervisor, you are not just choosing songs. In many cases, you are developing new performances or seeking out music that doesn't exist in a digital form.

Like the score of Wes Anderson's "The Darjeeling Limited" (2007) that used music from the earlier films of Indian filmmaker Satyajit Ray. You traveled to Calcutta for those recordings and convinced the Satyajit Ray family and Foundation that it was worthwhile to digitize his master tapes. It wasn't like you could then go to Tower Records in L.A., and purchase seminal Indian film music.

Also, In addition to Alexandre Desplat's original score of Wes Anderson's "Isle of Dogs" (2018), the soundtrack includes songs from the Akira Kurosawa films "Drunken Angel" (1948). and "Seven Samurai" (1954). Interestingly, there is also "I Won't Hurt You," a 1966 track by the Los Angeles psychedelic rock band, the West Coast Pop Art Experimental Band.

Yeah, yeah. And there are movies that are very involved, and where I'm working on the score. It's a grey area. Different music supervisors do different things. There are music supervisors who are really just clearing songs, and there are others who are really deeply involved in creating the musical element in the movie.

Laam. //__1_L.i.

How big is your music collection or have you thinned it out with everything now available online?

The foundation of being a music supervisor is liner notes, right? So I still have a lot of CDs. I have a lot of records, but I was never like a crazy record collector. I just had my collection of records that I played. I'm not really precious about it. And it's never been easier to find music. It used to be when I started I would go to L.A. with a suitcase full of CDs. Then if you had an idea or a revelation in the editing room it was, "Okay, I'll go over to Tower Records first thing (tomorrow), and hopefully, they will have it." That was my modus operandi, but the digital revolution has really allowed me to work with much greater facility.

Two decades ago, I'd go to London, and return with a suitcase holding 20 music books from Foyles bookstore or Compendium Books (on Camden High Street), and at least 40 albums from the Virgin Megastore and HMV on Oxford Street.

Me too. I'd find a series of things like, "Here Is Spanish Dance Music," 14 CDs. I haven't had really an instance to open two of them.

Were you a bit like John Cusak's character in the film "High Fidelity" (2000) or the lead character of 1995 British novel of the same name by Nick Hornby, set in London rather than Chicago? Or like vinyl lover Shrevie (Daniel Stern) who cares about his vinyl more than he cares about most anything else explaining to his wife Beth (played by Ellen Barkin in her first major role), "Don't touch my records. Ever."

I just loved listening to records, and going to movies as a kid. That is sort of how I came at it. You know "Laughing" (1969) by the Guess Who (from Winnipeg) was the first 45 that I ever bought. I used it in "Christine" (2016) that Antonio Campos directed. It's interesting, and we used it really very well. It's not just a drive-by.

You and Antonio have had fun working together.

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I don't know if you saw it, but I co-produced (with Jake Gyllenhaal, Riva Marker, and Max Born) a movie last year called "The Devil All the Time" for Netflix. It was based on a book (of the same name by Donald Ray Pollock, who also serves as the film's narrator) that I read. I brought it to Antonio, and we developed it for a few years. And it has a great soundtrack. One that I really love with Ferlin Husky ("Wings of a Dove"), Wynn Stewart ("Wishful Thing.") Just really some great tracks. I would check that one out.

(It is in one of the earliest moments in the psychological thriller "The Devil All the Time" that music makes a significant impact as preacher Roy Laferty (Harry Melling) plays a song called "Washed in the Blood" for his churchgoers with his wheelchair-bound friend/cousin, Theodore (Pokey LaFarge making his film debut). There are also tracks by the Stanley Brothers ("Little Bessie"), Sonny James ("Young Love") the Delmore Brothers ("Hillbilly Boogie" and the Browns ("The Three Bells.")

Tell me about the challenges of providing music for Martin Scorsese 2019 film "The Irishman" with its shifting timelines, and running time of 209 minutes.

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Alongside Robbie Robertson's haunting "Theme for The Irishman" are such marvelous oldies as: "In the Still of the Night" by the Five Satins; "Tuxedo Junction" by Glenn Miller & His Orchestra; "I Hear You Knockin" by Smiley Lewis; "The Fat Man" by Fats Domino; "Delicado" by Percy Faith & His Orchestra; "A White Sport Coat (and a Pink Carnation)" by Marty Robbins with Ray Conniff; "Honky Tonk; Pt. 1" by Bill Doggett; "Melancholy Serenade" by Jackie Gleason; "Qué Rico el Mambo" by Pérez Prado; and "Sleep Walk" by Santo & Johnny.

With the demands of the timelines, and length was that experience challenging for you?

Exciting. Marty is very specific, Marty, when he locks into something, he doesn't need to hear alternatives. We really had a fun time making the Jerry Vale music ("Al Di La" by Jerry Vale & the Latin Casino All Stars). That was really fun.

The late Jerry Vale has a big role in a crucial scene of "The Irishman." The singer, as embodied by Steven Van Zandt, performs at a gala thrown in honor of Frank Sheeran, the mob hitman at the center of the movie. As Vale sings, gangsters discuss the fate of Jimmy Hoffa, the Teamsters leader who in real life disappeared in 1975.

Jerry Vale is solidly part of Scorsese's cinematic universe. His songs have appeared in numerous films, and he appeared on screen in both "Goodfellas" (1990) and "Casino" (1995).

Marty has a circle of people he works with.

With Marty and his team, his family of filmmakers, it is really fun to work on those movies. And he is just the master of using music, and songs in movies. It is always intriguing and always exciting and always played loud which is important to me. More recently, we worked together on the Netflix documentary series, "Pretend It's a City" (2020) with Fran Lebowitz. He always has multiple things in process. So he's an inspiration.

("The Irishman" is the longest, most expensive film (with a reported \$159-\$250 million budget) of Scorsese's career. After Paramount Pictures dropped domestic distribution rights following Fábrica de Cine backing out of financing the film due to its escalating budget, Netflix then bought the film rights for \$105 million.)

Besides music being heavily used through most of his films, Marty has also directed the music documentaries "The Last Waltz" (1978); "No Direction Home-Bob Dylan" (2005); "Shine a Light" (2008); "Rolling Thunder Revue, A Bob Dylan Story (2009); and "George Harrison: Living in the Material World" (2011).

Also, he produced the remarkable 7-episode documentary series, "The Blues" (2003), dedicated to the history of blues music that originally aired on PBS.

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Marty gets so passionate about film-making. We talk about how films are more accessible by virtue that they live either on Amazo Criterion or wherever it is. You sit with Marty and mention a movie, and the next day you find two Carmen Miranda movies (the Portuguese-born Brazilian samba singer, and film star who was active between the '30 and '50s) from DHS (courier) that he sent. is a real inspiration. He's the master, and he is just so detail-oriented. He elevates the whole process.

During post-production, that's when you figure out where you put in the music and what songs should be playing on car radios o during montages and certain sequences. Are you able to sit one-on-one beforehand with Martin to figure out how to conceive, a execute the musical element of the movie, and brainstorm musical possibilities?

I try to do things as efficiently as possible. We have a really wonderful dialogue about filmmaking and music in film. There's been a of variety in terms of music. Like "The Aviator" was in the '20s, '30s' and '40s; "Hugo (2011) was a period piece where we recorded lot of music. With "The Wolf of Wall Street" (2013), there was so much music there on camera and just simple source music that v really had a lot of fun building that component; and then the Japanese film "Silence" (2016) in terms of exploring Japanese folk m and taiko drumming that was something that I put the effect in.

"Isle of Dogs" (2018), the stop-motion animated science-fiction comedy film written, produced, and directed by Wes Anderson, features the track "Taiko Drumming" by New York-based Kaoru Watanabe, North America's leading practitioner of the shinobue (Japanese transverse flute). He began playing taiko at the age of 11 as a member of St. Louis Osuwa Taiko and went on to beco the first non-Japanese national to become a performing member and artistic director of the iconic taiko group Kodo. He has wo with such international artists as Jason Moran, Yo-Yo Ma, and Silkroad.

("Isle of Dogs," set in the fictional city of Megasaki, follows a group of dogs, and one or two humans, after the mayor banishes a canines to nearby Trash Island. The dogs speak English; the humans, for the most part, speak Japanese, which is often but not always translated.)

Now we are working with Marty on the film "Killers of the Flower Moon" (based on the nonfiction book of the same name by David Grann) which is set in 1919 to 1926. It is just really refreshing to find yourself in this different world of music.

(Principal photography of "Killers of the Flower Moon," being directed and produced by Martin Scorsese, and Leonardo DiCaprio featuring Jesse Plemons, Lily Gladstone, and Robert De Niro, began on April 19th, 2021, and is slated to last for seven months. Filming is taking place in Pawhuska, Fairfax, and Bartlesville in Osage County, Oklahoma.)

Martin certainly pushes the envelope as with his film "Hugo," his first foray into 3D filmmaking that was an adaptation of Brian Selznick's 2007 children's novel, "The Invention of Hugo Cabret." The film celebrates French culture in the 1930s and the groundbreaking early days of cinema.

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We went and found the best musette players in Paris, and worked and recorded with them.

(Musette de cour, or baroque musette, is a musical instrument of the bagpipe family. Visually, the musette is characterized by a short, cylindrical shuttle-drone, and the two chalumeaux. Both the chanters and the drones have a cylindrical bore, and use a double reed, giving a quiet tone similar to the oboe.)

As with "Moonrise Kingdom (2012), and "Fantastic Mr. Fox (2009)," Wes again brought in Alexandre Desplat to compose the Russian folk-influenced score of "The Grand Budapest Hotel" (2014)

(ABKCO Records released the 32-track score of "The Grand Budapest Hotel" on CD on March 4, 2014. It features sampled recordings and contributions from orchestras including the Osipov State Russian Folk Orchestra, and a 50-person ensemble of Russian balalaika players.

Desplat's work on the soundtrack won him an Oscar for Best Original Score at the 87th Academy Awards in 2015, while you won The Grand Budapest Hotel" in 2014 for Best Score Soundtrack for Visual Media.)

Wes recently tapped you and Alexandre for "The French Dispatch," due to be released in October.

So how much fun was it working on "The Grand Budapest Hotel" in which Ralph Fiennes led an ensemble cast as Monsieur Gustave H., famed concierge of a 20th-century mountainside resort in the fictional country of Zubrowka in Central Europe?

It was a lot of fun. Wes is very specific about arrangements, and instrumentation. When we decided that the key instrument was going to be the balalaika (a Russian stringed musical instrument with a characteristic triangular wooden hollow body, fretted neck, and three strings), and we gathered all of these players from all over Europe and Russia and put them all together, it was very novel, very exciting, and a lot of fun.

With its sprawling cast of characters and distinctive melodic themes and motifs, was navigating such an eclectic musical milieu a bit out of your comfort zone?

No. I am excited by that. The most fun is to travel into these unique musical worlds. It is less fun really to be in a contemporary film where the music can be anything. It is harder for there to be specificity.

Around the time that Wes was finishing his "Bottle Rocket" short in 1992, a mutual friend suggested the two of you would get along. Soon afterward you two met, and Wes asked if you'd help him with his "Bottle Rocket" soundtrack, and the two of you have been working together since.

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With Wes's films, a lot of us have been working together for a long time. There's a lot of continuity in the casts and crews. So it's always a bit of a reunion in the shooting, and then the editorial is where you really see that what is preconceived is going to work. Then you come to sort of understand what the film is calling for musically.

You two also worked together on "Carol" (2015) with an original score by Carter Burwell, and largely '50s recordings by the Clovers, Billie Holiday, Georgia Gibbs, Les Paul and Mary Ford, Jo Stafford, Woody Herman, Eddie Fisher, the Four Aces, Pee Wee King, and Patti Page; as well as a new track recorded by Vince Giordano and The Nighthawks Orchestra whom you often work with.

You and Todd both attended Brown University. as did Christine Vachon another influential indie director.

Todd and I have been working together for decades.

How is work coming along on Todd's upcoming biopic of Peggy Lee?

I am hoping that we will make that movie this year. It's a great script (written by Tony and Pulitzer winner Doug Wright), and Todd is a great storyteller. He uses music very precisely, and very imaginatively.

My friends at Omnivore Recordings recently sent me "Something Wonderful: Peggy Lee Sings The Great American Songbook," a two-CD, 40 song set that features previously unissued performances from CBS' "The Peggy Lee" radio programs 1951-1952.

Omnivore Recordings does a great job.

Seth Berg oversees the Peggy Lee music estate.

I've known Seth for a long time. So when we started getting into it, we had a Zoom with Seth and Peggy's granddaughter

With "Velvet Goldmine" (1998) did Todd not want to build the film around David Bowie's early catalog, but his representatives nixed that because David had other plans of his own for the music in a Ziggy Stardust vehicle?

Todd had written Bowie songs into the script, and that was going to be the music of Maxwell Demon (The Maxwell Demon is the name of one of Brian Eno's avant garde college group whose music is heard at various points in the film). The news broke later than we had hoped that David Bowie had in his mind that he was going to make a Ziggy Stardust movie, and he needed to protect the copyrights.

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They (Rzo Music, operated by Bowie's longtime business manager Bill Zysblat, the chief executor of his estate) were very polite about. That was certainly an understandable issue that they had.

Given that you felt the film didn't really need Bowie's music anyway, was it liberating being able to bring in artists to write and reconnew songs.

Oh yes. I looked at it immediately as an opportunity to do something that I felt was going to be more special. I immediately got excite about the notion of creating new music so the film would be more original rather than a Bowie pastiche. So I was very excited about i We very quickly found the two "Hero" songs that came with Nathan Larsen and Craig Wedren who were in Shutter to Think.

(While songs from the '70s are included in "Velvet Goldmine," notably by Lou Reed, Brian Eno, T. Rex, and Steve Harley, the soundtrack features new songs by Pulp, Shudder to Think, and Grant Lee Buffalo. As well as many early glam rock compositions, both covers, and original versions. The Venus in Furs cover Roxy Music's "2HB," "Ladytron," and "Bitter-Sweet," and Steve Harley's 'Sebastian"; Placebo covers T. Rex's "20th Century Boy"; and Wylde Ratttz and Ewan McGregor cover the Stooges' "T.V. Eye" and 'Gimme Danger"; and Teenage Fanclub and Donna Matthews cover the New York Dolls' "Personality Crisis.")

You have had music by David Bowie in other films.

When we were doing "The Life Aquatic with Steve Zissou" (2004) we had this notion of having one of the actors perform Bowie song throughout the film. They (Rzo Music) were very friendly toward us, and very engaging, and very supportive, and very appreciative. David Bowie was very generous and effusive about the music that we made.

You weren't dealing directly with David though.

For licensing, we were dealing with Rzo Music. And that organization is always very supportive.

While "Bottle Rocket" (1996), "Rushmore," (1998), and "The Royal Tenenbaums" (2001) by Wes all featured Rolling Stones songs, contractual issues prevented their songs from appearing on affiliated soundtrack albums you put together. "The Darjeeling Limited (2007) was the first Wes Anderson soundtrack album to feature a song by the Rolling Stones, "Play With Fire." Of course, this was because the soundtrack was released by ABKCO Records which, via ABKCO Music & Records Incorporated, represents the Rolling Stones, pre-"Sticky Fingers."

take it you and Wes are Stones' fan.

Yeah, we are both big Rolling Stones' fans. We even put our records out on ABKCO. The Rolling Stones are sort of the house band.

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When I worked at the New York music trade Record World in the '70s, I'd go up in the elevator with Allen Klein. ABKCO- an acronym for "The Allen and Betty Klein Company"- was on the floor above us at 1700 Broadway, at 53rd Street, just across the street from the Ed Sullivan Theater.

He was quite a guy. We dealt with him when we were doing "Rushmore," and then we developed soundtracks with the people at ABKCO. I oversaw the music for "One Night In Miami" (2020) that (ABKCO Music & Records owner and CEO) Jody Klein produced (with Jess Wu Calder, and Keith Calder).

Packed with Sam Cooke songs which ABKCO controls.

So Jody and I are pretty close.

Being a long-time collaborator with Wes Anderson, you two often start looking at music before attaining the script. Like with "The Royal Tenenbaums," you had about 90% of the pieces picked out before shooting started, and a lot of it was choreographed to the specific pieces

Right.

How do you research music other than what you have in your head already?

It depends really. I've done a lot of period pieces. So, basically, I research it like you would research a term paper. I find books to read. I find experts in the area and mine their knowledge. I always feel that there is somebody who knows more than I do so I seek out the experts in each particular area of music.

In researching, would you check the series of Joel Whitburn's American chart books?

Yeah, sometimes if I'm looking at a year to get a sense of the chart. It is so easy now to access what is on the internet. That has been a very useful tool.

I may have eight Joel Whitburn chart books. Some are quite handy like "Pop Memories 1890-1954" or the R&B and country editions, and "Bubbling Under Singles & Albums."

I have a bunch. I don't know if I have eight. I have a bunch of them.

The charts are where you'd start your research on a series like "Vinyl" which was grounded in the music of the 1970s?

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That is sort of where I would begin, and then researching if it is an artist or a band that I've never heard of. Just to get a sense of that. It really is in terms of getting insight or getting a sense of the contours of the period. I generally try to seek out somebody who has a grounded knowledge of either that particular genre of music or period of music or sometimes both.

You surround yourself with people who are experts. Among your collaborators have been former Sonic Youth guitarist Lee Ranaldo and Don Fleming—your self-described "punk aficionados." For "Boardwalk Empire, with the first season was set in 1920-21, you'd call on Vince Giordano? You two had worked together on "The Aviator."

Yes, also (Nighthawks Orchestra leader) Vince Giordano in terms of working on period pieces in the '20s and '30s. Vince in a boundless repository, and he helps me organize recording sessions. We use the Nighthawks. So the transfer from acknowledgment to activation is pretty seamless there.

(With a passion for music from the 1920's & the '30s, and the people that made it, Vince Giordano has amassed a collection of over 60,000 band arrangements, 1920's and 30's films, 78 recordings, and jazz-age memorabilia. He studied with Bill Challis, the staff arranger for Jean Goldkette, and Paul Whiteman who contributed arrangements to big bands led by Fletcher Henderson, the Dorsey Brothers, and Artie Shaw.)

While recording a version of "If You're Happy and You Know It" for the "Joker" (2019) soundtrack, you and producer Stewart Lerman pitched Vince and Loudon Wainwright III on a project, based on the music of songs by the likes of Ruth Etting, Cliff Edwards, Annette Hanshaw, and Lee Morse,

for the 14-track "I'd Rather Lead a Band?"

Yes, we did that project. I first met Vince when I was working on "The Aviator" (the 2004 biographical drama directed by Martin Scorsese), and we did "After You've Gone" with Loudan. We continued to do stuff. We were working most recently on a project, and we were in the session, and I just said, "We should do a record, a big band record."

Do you also do deep dives down the music streaming services and YouTube?

Of course. I remember when I was doing "Country Strong" (a 2010 film directed and written by Shana Feste) in Nashville, and I love country music. And all of the characters in the film were performers (Gwyneth Paltrow, Tim McGraw, and Leighton Meester). And there is a producer I became close to, Frank Liddell, and I'd email Frank, and say, "Why am I watching Faron Young films at 3:45 in the morning?"

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I love that you hoard music for future use.

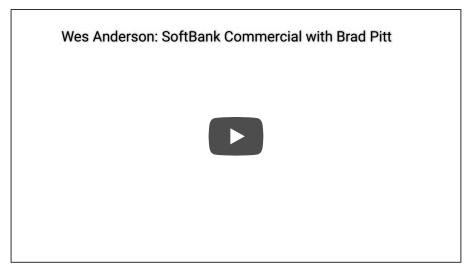
For example, "Fantastic Mr Fox" (2009) ends with Bobby Fuller Four's "Let Her Dance" which you had played Wes a decade earlier You two said, "OK, we'll put that one away." You knew that you wanted to use it, but neither of you knew where.

I took it, and didn't play it for anyone. I put it away in what I call 'my safe.' Then, when the opportunity presented itself, we were ready.

You and Wes were working on a cell phone commercial in 2008 for the Japanese telecommunications giant Softbank that called for various French pieces, and you came across Françoise Hardy's "Le Temps de l'Amour" which turned up in "Moonrise Kingdom." the 2012 American coming-of-age period piece that Wes directed and co-wrote with Roman Coppola.

We were working SoftBank Telecom for a spot that I think ran just in Japan. We were going through our exploration of French pop music, and Wes and I were going back and forth, and he just said, "Let's put this one away." And we did. We ultimately used it in a really memorable way.

(The Wes Anderson Japanese cell phone commercial pays homage to the slapstick humor films of the late French director Jacques Tati and features Brad Pitt in a series of vignettes outside of a small French town. The piece was executed in one continuous shot, with the camera whip-panning and dollying around to unveil each successive tableau.)



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Larry LeBlanc is widely recognized as one of the leading music industry journalists in the world. Before joining CelebrityAccess 2008 as senior editor, he was the Canadian bureau chief of Billboard from 1991-2007 and Canadian editor of Record World from 1970-80. He was also a co-founder of the late Canadian music trade, The Record.

He has been quoted on music industry issues in hundreds of publications including Time, Forbes, and the London Times. He is author of the book "Music From Far And Wide," and a Lifetime Member of the Songwriters Hall of Fame.

He is the recipient of the 2013 Walt Grealis Special Achievement Award, recognizing individuals who have made an impact on the Canadian music industry.

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Loudon Wainwright III & Vince Giordano In Concert

December 31, 2020 · 4:30 PM ET

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We close out the year with music from singer-songwriter Loudon Wainwright III and Nighthawks bandleader Vince Giordano. They collaborated on the 1920s and '30s style music for the series 'Boardwalk Empire' and the film 'The Aviator.' Now they've gotten together again on the new album, 'I'd Rather Lead a Band,' a collection of songs from the Great American Songbook. They talk with Terry Gross about their new record and the music of the era.

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Loudon Wainwright III And Vince Giordano Play From The Great American Songbook

Fresh Air | By Terry Gross

Published May 28, 2021 at 1:35 PM EDT

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SAM BRIGER, HOST:

This is FRESH AIR. I'm Sam Briger, sitting in for Terry Gross. Loudon Wainwright is best known for his confessional songs about family dysfunction and satirical songs about politics and other issues. But last year he took a slight turn, teaming up with Vince Giordano for a set of songs from the '20s and '30s, songs by Fats Waller, Harold Arlen, Frank Loesser and others. Giordano plays tuba, bass and bass saxophone and leads the 11-piece jazz band The Nighthawks. Before this project, he and Wainwright collaborated on the HBO gangster series "Boardwalk Empire" about bootlegging in Atlantic City during Prohibition. Terry invited them to bring their instruments to Hobo Sound Studio in New Jersey to talk and play a few tunes - socially distanced, of course. The title of their album is "I'd Rather Lead A Band." Here's a track from it.

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Loudon Wainwright III And Vince Giordano Play From The Great American Songbook

By TERRY GROSS (/PEOPLE/TERRY-GROSS) • DEC 2, 2020

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 $\underline{t=Loudon\%20Wainwright\%20III\%20And\%20Vince\%20Giordano\%20Play\%20From\%20The\%20Great\%20American\%20Songbook)$

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TERRY GROSS, HOST:

This is FRESH AIR. I'm Terry Gross.

Over the past few months, I haven't been able to listen to as much music as I'd like because so much of my listening time has been devoted to shows and podcasts about politics, the election and COVID. But when I do listen to music, really good music, I feel especially vulnerable to the mood, whether it's joy or sadness. And that's how I felt when I listened to the new album by Loudon Wainwright and Vince Giordano of songs from the 1920s and '30s. It's the period Giordano typically draws from with the 11-piece band he leads, the Nighthawks. During normal times, the band attracts devoted followers who come to listen and dance. He plays tuba, bass and bass saxophone.

But this is not the music you'd associate with Loudon Wainwright, who's best known for writing and performing his own songs, which range from confessional songs about family dysfunction to satirical songs about politics and other issues. His children include singer-songwriters Rufus and Martha Wainwright and Lucy Wainwright Roche, and they sometimes write songs about family, too. Loudon Wainwright and Vince Giordano previously worked together on the HBO series "Boardwalk Empire," which was set during Prohibition and was about gangsters who made bootleg liquor and who served it to fig nightclubs in Atlantic City. Giordano and his band performed a lot of the music for the show 2021-09-19. 10:10

 $_{1 \text{ of 16}}$ inglicities in Atlantic City. Clotdano and his band performed a lot of the music for the sho_{2021-09-19, 10} Loudon Wainwright sang a couple of the songs.

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Loudon Wainwright III sets October release for new album I'd ...

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MUSIC

Loudon Wainwright III Sets October Release For New Album I'd Rather Lead A Band

The legend turns band leader for his new project.



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Credit: Thirty Tigers

Loudon Wainwright III will release new album I'd Rather Lead a Band on 9th October via Thirty Tigers.

The album is a callaboration with

2021-09-19, 10:08

2 of 3

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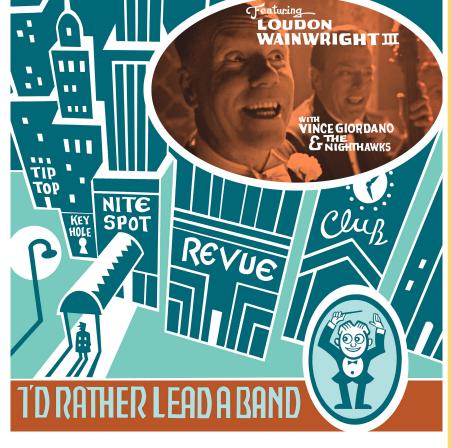


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8/2

Review: Loudon Wainwright as dance band crooner on new album - Associated Press Bentangos



Loudon Wainwright III with Vince Giordano and the Nighthawks, "I'd Rather Lead a Band" (Thirty

On the aptly titled "I'd Rather Lead a Band," Loudon Wainwright III embraces a role even more

retro than the one he has carved out as an old-fashioned troubadour, putting his guitar aside to

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join the '20s - the 1920s.

Tigers)

Review: Loudon Wainwright as dance band crooner on new album - Associated Press | Bentangos

Wainwright makes like a dance band crooner as he revives material by Irving Berlin, Fats Waller and Frank Loesser, among others. For any kids who might listen, this is their great-greatgrandparents' music, which explains the reference to a Gatling gun.

Wainwright is ably backed by Vince Giordano and the Nighthawks, and while the band is tight, old Loudo is loose. He hams it up with the same comic timing that has served his own songs so well for the past half century. That makes him the ideal interpreter of "I'm Going to Give It to Mary With Love," a lascivious, hilarious obscurity that would make Cardi B blush.

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Some of the other songs are more familiar, including "Ain't Misbehavin'" and "Heart and Soul," and just about everything swings thanks to arrangements highlighted by muted horns, creamy winds and lots of hi-hat. Wainwright sings about fidelity, forgiveness and the consequences of a kiss, which shows the romance dance hasn't changed much in the past century or so.

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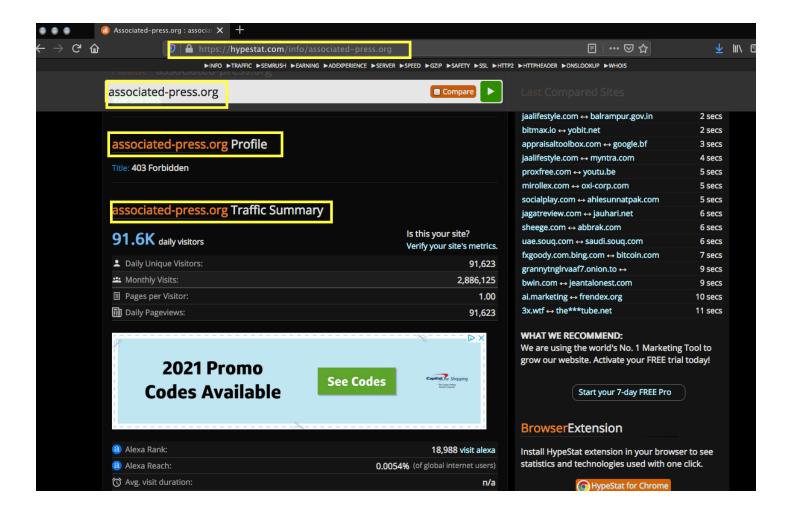
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Beneficiary's Solo Album 'Portraits" reviewed and available at Downtown Music Gallery NYC, long-running, internationally-known record store specialized in avant-garde jazz and contemporary composition, experimental, and improvisational music from around the world.



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DMG Newsletter for October 8th, 2021

Live at the Downtown Music Gallery 30th Anniversary Celebration Continues with:

This Saturday, October 9th - Double Header Outdoors & Indoors: At Oliver Coffee on Oliver Street just east of the Bowery, 2 blocks south of DMG: From 2 to 5pm - Free Admission, donations are greatly appreciated

2pm: SARAH BERNSTEIN VEER Quartet w/ SANA NAGANO, LEONOR FALCON, NICK JOZWIAK 3pm: THEA FARHADIAN - Solo Violin & Electronics 4pm: JR SAMUELS - Solo Guitar

Double CD Release Concert! Saturday October 9, 2021 starting at 6:30: 6:30pm CD release concert for "Jeff Davis/Stephen Gauci, Pandemic Duets" Jeff Davis - drums Stephen Gauci - tenor saxophone 7:15pm CD release concert for "Jon Goldberger/Stephen Gauci, Pandemic Duets" Jon Goldberger - guitar Stephen Gauci - tenor saxophone 8pm The Trio w/ Jon Goldberger - guitar Stephen Gauci - tenor saxophone

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Jeff Davis - drums

Masked are required, thanks.

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DMG Newsletter for October 8th, 2021:

"Goodbye Reprise #54" By American Music Club From 'The Restless Stranger' released in 1984

As the silence between us begins to grow, Here's the harvest that we have sewnPlanted in ground where nothing good can growl look at you and have no answerThere's no language that I understandI only know how to lead with a losing handJust like it is above so it is down belowl guess I didn't know, I guess I didn't know

Nothing you say should ever matter to meCause I can see through your miseryAnd last night after your robberyWell you took everything when you got awayYeah, you got away

Idiot son's always trying to fallSomeone better nail that sucker to the wallIdiot son and his boat of cheersHe's sailing on down to seaAnd it's a sea of miseryThe princess, she's eaten all of her own hairA little bitch in a cycle of despairAnd none of her good friends can ever dieNone of them can say goodbyeBut still she cries and she cries, "I will lose you, I will forget you,I will lose you, I will forget you,I will see you, I will forget you,I will forget

Thus opens side B of the first album by the American Music Club. The first time I listened to this record, I thought that this was Side A since so it wasn't that clear which was which. I knew right away that something magical, mysterious, disturbing and captivating was going on here. I bought this record as a cut-out (2 bucks) after a review of it I read in some fanzine. I liked the rest of the record although not as much except for one song which did get on my nerves. I became a big fan of the band and bought each of their 7 albums as they came and caught them live perhaps 10 times throughout the 1980's. Along with Dream Syndicate and Gun Club, these were my favorite (non-punk) bands of that era. The thing that I dig most about AMC was that they captured a certain honest yet depressing aspect of their & our lives. I have long been a fan of depressing music, as well as the blues since none of our lives are perfect plus the ongoing unfairness of life keeps many of us with that buried anger which is found way deep inside. A good deal of my favorite songs are pretty depressing: Leonard Cohen, Neil Young, Robert Wyatt, American Music Club, Jesse Sykes and the Great Hereafter and so many more. I recall my ex-fiance asking me why I loved these depressing, sad & angry songs so much. They still resonate with me since I still feel the ongoing unfairness of life going on around me and at times within me. AMC had stopped playing any songs (maybe one) from their first album by the time I caught them on their later tours. I once asked Mark Eitzel, their main songwriter when he was standing at the bar at the Old Knit why they never played "Goodbye Reprise 54" anymore live. He said that he hated that album and has decided to move on, not playing any of those older songs. I asked him if I could persuade him to play that song one more time and pulled a \$100 bill from my wallet and told him that I would pay him to do this. He looked at me like I was crazy and said, "Are you serious?". I said very much so. He looked at me for a b

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time. A special toast to Mark Eitzel & AMC and any band/singer/songwriter whose songs still reach us in the depths of our souls. - MC BruceLee

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Masked are required, thanks.

This Week's Dynamite Discs Begin with a Long, Lost Treasure from the Late Cecil Taylor:

CECIL TAYLOR - Corona (CvsD 077CD; USA) A grand reunion of sorts in Berlin on the first day of November, 1996. Under the auspices of Free Music Production, Cecil Taylor, the great pianist and one of the premier musical minds of the 20th century, joined forces with his early comrade, drummer Sunny Murray, for a set of improvised duets. Murray was part of Taylor's important groups starting in 1959, including the trio with alto saxophonist

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Jimmy Lyons, with which Taylor toured Europe in 1962 and 1963, recording the seminal Nefertiti, the Beautiful One Has Come and Live at the Café Montmartre. On the latter tour, Murray met Albert Ayler when the saxophonist joined Taylor's group for some concerts; they would go on to record one of the greatest free jazz records in history, Ayler's Spiritual Unity (ESPDISK 1002CD/LP). Thirty-six years later, they were back together and better than ever. Never to do things a straightforward manner, Taylor began the concert by inviting eight members of his band to kick things off with an intonation choir, the master himself leading the sound poetry incantation. Taylor and Murray then moved into a 48-minute exchange of energies, peaks and valleys of expressive intensity rolling along, the two veteran improvisors slipping back into sync as if the decades had simply vanished. This extraordinary music has never been publicly released on CD. Gorgeously recorded, with action photos by Dagmar Gebers and a cover painting by Jacqueline Humphries, the music is released under license from FMP. And yes, the title was all Taylor's, as if he knew his music would be released during a virus of the same name.: CD \$15

TOM PREHN QUARTET - Centrifuga & Sohlverv (CvsD 079CD; USA) Danish pianist Tom Prehn was one of the first Europeans to deeply explore free music. With his quartet featuring Fritz Krogh on tenor saxophone, Poul Ehlers on bass, and Finn Slumstrup on drums, Prehn recorded Axiom in October, 1963, for Sonet, though it went unreleased until 2015 because the band felt that their music had moved beyond it already. To hear the music they were talking about, one could only turn to two privately-made reel-to-reel tapes, Centrifuga and Sohlverv, recorded in August, 1964, and January, 1965, respectively. Both sessions took place under casual circumstances at Prehn's summer cottage outside Aarhus, but the music was dead serious -- some of the most adventurous improvising yet made by a group on the continent. These tapes have been the stuff of legend. Only a couple copies of them exist, and they're spoken of in hushed tones by folks in the know, most of whom have never heard what they sound like. The earlier recording, which consists of a single magnificent 44-minute track, is one of the group's free jazz pinnacles, with Slumstrup featured as a soloist, playing in top form, with the band building structures around his propulsive and sensitive kit-work. On Sohlverv, which translates as "solstice," the band enters completely unknown terrain, working through a series of four sections with solos featured by each bandmember. Here Krogh reveals his incredible force as an idea generator. As Mats Gustafsson says in his liner notes: "Close-miked percussive sax-pad treatments that swing like mad and give the music a VERY radical profile and color. I have NEVER heard anything like it." This reissue is the product of a long process, working Prehn and with the generous and patient Center for Swedish Folk Music and Jazz Research. Mastered directly from the original reels, with notes by Gustafsson and facsimile reproductions of both tape covers. Never reissued in any form until now. Seriously, as the old adage goes, this is music that needs

CD \$15

RUDIGER CARL / JOEL GRIP / SVEN-AKE JOHANSSON - In Early November (CvsD 078; USA) "Two historical heavyweights of European free music, clarinetist Rüdiger Carl and drummer Sven-Åke Johansson, join forces with younger bassist Joel Grip for a night of incredible trios. Recorded a few months before the pandemic clampdown, in November of 2019, at Berlin's Au Topsi Pohl, the music is exploratory and swinging, with Carl's viscous clarinet and a brilliant rhythm team steeped in time-based feel but loose and sometimes ambling. Johansson was part of the first Peter Brötzmann Trio to commit music to wax, on For Adolphe Sax (BRÖ/FMP, 1967), and he was on the legendary Brötzmann Octet date Machine Gun (BRÖ/FMP, 1968); the drummer's 1972 solo outing Schlingerland kicked off the SAJ sub-label of FMP, so named for Johansson's initials, and he has made a slew of great records for his own label, also called SÅJ. Playing tenor saxophone, Carl led a fiery group called Rüdiger Carl Inc., which recorded the classic King Alcohol (FMP, 1972); he was part of legendary groups with pianist Irene Schweizer, also playing clarinet and accordion, and has recorded with many of the leading improvisors in Europe. Johansson and Carl have recorded together numerous times, including Fünfunddreissigvierzig (FMP, 1986)

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and Djungelmusik met Sång (Hapna, 2000). This sparkling live set features three longer pieces, beautifully recorded, with a cover photo by Johansson and liner notes by Peter Margasak. Personnel: Rüdiger Carl - clarinet; Joel Grip - double bass; Sven-Åke Johansson - drums. CD \$15

ROSA BARBA and CHAD TAYLOR - In Perpetual Now of Instantaneous Visibility (CvsD 083; USA) Artist and musician Rosa Barba paired up with drummer Chad Taylor for their first duo record, In a Perpetual Now of Instantaneous Visibility. Documenting a September 2019 performance and installation at New York's Park Avenue Armory, part of an invitation by pianist Jason Moran, the CD's two mesmerizing tracks clock in at over 30-minutes each. Patiently built as collaborative soundscapes, they feature Barba's unorthodox conjoining of cello and film projector in which she uses the celluloid as an alternative bow, and the masterful trap-set and thumb-piano of Taylor. A low drone gently ebbs and flows, Taylor's malleted tomtoms and cymbals cresting along with the shifting dynamics of the intoned strings, sometimes polymetric patterns emerging in pools of spectacularly soulful drumming, then receding to reveal the hums and moans of Barba's mysterious mantra. Original cover art by Rosa Barba and Rupert Smyth with an interior photo of Rosa's rig. Limited edition of 500."

ROVA SAXOPHONE QUARTET - The Circumference of Reason (ESP-Disk 5061; USA) "Despite the obvious obstacles, this singular San Francisco Bay Area band is staying on mission, moving forward. Over its four-plus decades the quartet has defined itself by applying an array of improvisational strategies to an ever-expanding body of new music. The Circumference of Reason includes six tracks composed or, in the case of "NC17", designed between 2011 and 2016; then -- in typical ROVA fashion -- the pieces were worked over and performed by the guartet in rehearsals and concerts until perceived to be ready for recording. They include an arrangement of a Glenn Spearman piece as well as a piece dedicated to Glenn; the playing on both inspired by late saxophonist's spirited personality and playing. As well, this recording features two distinctly different versions of "NC17", another in the series of ROVA's structured improvisations, all of which have been culled from an ever-expanding set of visual and aural cues that the quartet has invented, or borrowed and adapted. On its face, "NC17" is simply a limited set of conceptual options to cue in, in any order, to then explore, populating the series of cued events with immersive music/sounds/energies etc. All the while -- as a group -- intending to create a palpable sonic architecture for each new performance of the piece. The takes on this CD are unique; no one take of "NC17" can be exactly the same as any other take of "NC17". "ROVA performances can reach the soaring lyrical intensity of bel canto, the rough-and-tumble tumult of a garage rock band, or the insistently patterned matrix of a minimalist chamber work." So wrote Andrew Gilbert in 2018. The piece from which the CD's title comes, "The Circumference of Reason", is a good example of a minimalist piece when penned by a ROVA composer, in this case Steve Adams. Overall, this album offers an excellent cross-section of the multi-faceted ROVA. Personnel: Bruce Ackley - soprano and tenor saxophones; Steve Adams - alto and sopranino saxophones; Larry Ochs - tenor sax; Jon Raskin - baritone sax. Recorded on 6/22/18, 9/23/18 and 7/1/19 at New Improved Recording by John Finkbeiner. Mixed on 1/16/19, 1/23/19 and 8/2/19 at New Improved Recording by John Finkbeiner and Steve Adams. Mastered by Myles Boisen at Headless Buddha Labs. Produced by Steve Adams." CD \$12

TISZIJI MUNOZ with PAUL SHAFFER / DON PATE / TONY FALCO / ADAM BENHAM - The Paradox of Friendship (Anami Music AM 053; USA) Featuring Tisziji Munoz on electric guitar, Paul Shaffer on piano & synth, Yaka Don Pate on acoustic bass and Sadhu-Bhav Tony Falco & Vija-Mu Adam Benham on drums. This set was recorded live at the Falcon in Marlboro, NY in September of 2014. Cosmic Free/Spirit Guitar god, Tisziji Munoz, rarely plays live so that each gig will be something special. As a longtime supporter and friend for two decades, I've gotten Mr. Munoz a few gigs at the

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ALIX TUCOU - Portraits - Technology and Bones (TB 002; Earth) Featuring Alix Tuccu on bass & tenor trombones, electronics & piano plus Kalun Leung on tenor & E trombones, Thomas Julienne on contrabass, Dustin Carlson on guitars, Simon Denizart on piano, plus Carla R.T & Julia Patinella on voices. Generally once a week or so, some musician will come visit our store, introduce themselves and leave me/us with a release to check out. This week's guest of honor is bass trombonist Alix Tuccuo. I know very little about Mr. Tucuo, plus playing bass trombone is a rare commodity. The only other bass trombonist that I know of and have heard live & on disc is David Taylor. Each of the eight pieces is a portrait of another person or an idea that has inspired Mr. Tucou. On "See You, See You", Tucou's solemn trombone is surrounded by samples of spoken voices, wind sounds, a siren and what sounds like backwards trombone. The piece eventually turns into a somber ballad with a majestic (sampled) chorus. There is a hypnotic, sped up (Philip Glass-like) repeating piano line at the center of "Dormire Can I Fantasmi", which works well. On "Modernisme", the trombone slows down as the samples speed up, all swirling together. On "Somewhere", Tucou's charming trombone is accompanied by the subtle sounds of a balafon or a mbira and a distant tympani, the vibe is gently mesmerizing. There is some haunting, majestic piano by a Simon Denizart on "Ce Balco", another treat. Mr. Tucou's bass trombone is bathed in mysterious waves of reverb on "E Qui Che Lascio", with which seems to float through some other ballad-like detours. Alix Duclou turns his trombone an assortment of different characters on each piece, adding subtle sounds of other instruments to evoke different moods. Instead of being too experimental, Tucou does a better of creating different scenes on each piece. - Bruce Lee Gallanter, DMG CD \$10

DAVID LEE MYERS - Room In A Moon House (Pulsewidth PW012; USA) David Lee Myers has been on a real tear in this year of 2021, yet amid lockdowns, uncertainty, and potential end times, he's managed to create some of the most vital work of his career. Which is truly saying something, since his last few releases, under either his given name or longtime sobriquet Arcane Device, surely haven't been chopped liver; his well of ideation and innovation appears bottomless. There's something transcendent about this latest Pulsewidth missive, a 'reimagining' of sorts that manifests all kinds of literal and metaphorical influences (cf, early period Tangerine Dream, Tod Dockstader, Carl Stone, Pauline Oliveros, Asmus Tietchens) as the mutative sounds themselves replicate and transform into an entirely different beast altogether. It's all steadfastly psychedelic too, despite the manner with which that word is casually tossed about; the shimmering synthetic lace curtains adorning "Room Northwest" might have been inspired foursquare from some askew Lynchian fever dream, filigrees of wow and flutter metastasizing in a bloom of digital aurorae. "The Temporal Void" is a classic representation of deeply-traveled space music, sounds minimig th area, region, nonplaces, twilight zones; the imagery of lost souls navigating within cosmic spaces, née rooms, is sketched out across time and infinity. The doors providing access to "Room Southwest" and "Room Center" might juggle the colors of the Matrix, one red, one blue; crossing either threshold, the listener is ultimately swallowed by reflections tone-bright and golden-eyed ("Southwest") or cast into whirlpools of ecstatic organ and quicksand techno throb ("Center"). Myers's command of his modules is absolute, his motifs riveting in the extreme, a contemporary spirit guide to high tech. Never has the phrase 'ghost in the machine' been any more apt. Luminous. - Darren Berostein, DMG

Interview of the Beneficiary about his work on Technology And Bones with Rhodium Publishing: publishing house specializing in cutting edge instrumental and modern-classical music.



IN CONVERSATION WITH ALIX TUCOU

AUGUST 18, 2021

Alix Tucou is a bass trombonist with a long list of musical projects spanning a variety of genres: electronic music, reggae, jazz, funk, and metal. Tucou graduated from **Bordeaux Conservatory**, later completing his Master's degree in Montreal, Canada, after studying Bass Trombone Performance in Orchestral Repertory with **David R. Martin**. 2016 saw a move to New York for an Advanced Diploma in Music Performance under the direction of **Achilles Liarmakopoulos**. Today we have the pleasure of chatting with the composer in celebration of new album **Portraits**, which follows 2019 album **Technology and Bones**—a fantastic release that features trombone, field recordings, and a range of experimental elements.



Rhodium

Where are you based? How has your location influenced your musical output? Do you think physical location is important in an online world? Do you have ties to your local creative community, or are your opportunities international thanks to modern technology?

Right now, I am based between NYC and Sicily... Both places have been a huge catalyst for creativity. Even with losing the social approach of playing music with other people due to the pandemic, I somehow found a canal of creativity and catharsis thanks to where I live. Modern technology definitely helped so much in the production of *Portraits* as I had friends from NYC, Montreal, and Paris who recorded their parts in their home and put such heart and musicianship into it... I think this aspect of digital technology is wonderful. Creativity always finds its path!

How would you describe your music to someone who has never heard it before? Can you hear elements of your musical influences/heroes in your work? If you had to put your music on a playlist with other artists, who would be on there?

My music could be described as neo-classical, jazz, and ambient... I think that kind of wraps up the identity; I usually describe it as "imaginary music" but this is very idiomatic to me! I search for a way to drive the imagination of the listener before all aesthetic considerations. I am not sure I hear my influences precisely as I am so involved in the process of crafting it, but I definitely have influences. It would be such an honour to be put in a playlist alongside Brian Eno, Frank Zappa, Bjork, Pauline Oliveiros, or David Bowie!

When did you begin writing and composing music? What did that look like? Tell us a little more about your musical background—when did you first take an interest in music and how has that evolved over the years?

My writing experience started in France twenty years ago for a band called "United Fools." We mixed electronics and acoustic instruments such as cello, Indian sitar, and horns—a big "potpourri" of styles and influences. We were composing collectively and all tried to find a way to discover our own musical identity within the spectrum of a diverse ensemble. Looking at it now, my compositions already had some elements in common with *Technology And Bones* with this fusion of styles. I started to learn music at the age of four with the piano, and then the trombone took over when I was around ten years old... all classical training. It was at the age of eighteen that I discovered other styles. From then, I understood that it was possible for me to play any music I loved to listen to. I've had the enormous fortune to meet great musicians who have inspired me to continue to do so.

What inspired your 2019 project, *Technology and Bones*? Can you tell us more about the subject matter, where the initial idea came from, and how it developed over time?

The concept of *Technology And Bones* was born from two distinct discoveries in a matter of one month in 2014. First, I discovered a website (now called "Sound of Changes") that featured sounds from technology that had been replaced by modern evolution. They collect the sounds in order to create an archive—a sound legacy— of the machines that would never be used or heard again. I found this fascinating. The second discovery was when I watched "Birdman" from Alejandro Innaritu. The OST was composed by jazz drummer Antonio Sanchez and exclusively features drumming during the entire movie. I was blown away by the musicality of the combination of drums and sound design in the movie. Then I discovered that when I was a kid, my dad used to record all sorts of sounds from home (it could be the sound of the heaters, chimney, plumbing, or garden sounds). It showed me that it was possible to listen to everything as music, it depends just on how you perceive it… a little bit like when

Rhodium

tund this album I ran a crowd-tunding campaign and I decided to draw musical portraits for some generous contributors (album *Dedication to the Bones*) and this concept directly influenced the composition process and end result of *Portraits*.

Describe your writing routine. Do you wait on inspiration, or do you have a regimented process? Are you fan of structure? What approaches have you found most effective in your artistic journey? Do you have any writing rituals? What drives you to write?

I write mainly in sessions. It can happen that I don't write for weeks and then when the conditions allow me time, I can write obsessively for one month. I spend a lot of time developing the main framework in my mind before passing to realization. Having the time to write is the most effective way for me to do so. I generally don't think of the structure of pieces when writing them. The arrangement comes during the process, and I try to avoid (and sometimes fight!) my natural musical tendencies about structure. I do believe the form of the piece is maybe the most important. With good form, whatever harmony, rhythm, or theme can be legitimate. Writing is, for me, a way to share an inside world with the outside world.

How does your environment affect your process? Are you sensitive to your surroundings when it comes to creating music? Are there any environmental "necessities" in your creative arsenal? Is there anything that helps you write, create, or get in the zone?

It does affect the flow of my writing. If for some reason my desk is not tidy, I just don't feel clarity in my brain. Silence and night are the best for ideas. Morning is great to check new ideas (or mix) and afternoon is best for mixing.

Tell us about your studio set up. Where do you record? Is it a fixed location, or do you record in different settings depending on the project? Do you enjoy collaborating with other creatives during the compositional, recording, mixing, or mastering process, or do you prefer to work alone? Are there benefits and drawbacks to each approach—working alone versus working as part of a team? I recorded *Portraits* at home with my 2014 Macbook Pro, a Focusrite interface, and a pair of small Tannoy studio monitors. All keyboards were virtual (generally in one take—I'd rather choose a long take with feeling than super edited sequences). I recorded the bass trombone in a big room in a contemporary art museum over two days. Now, I am technically able to compose and mix my music. I do love to work with a mastering engineer as that person is generally able to bring a fresh and objective ear to the mix. For *Portraits*, a very good friend of mine did the master and I had the luck of using a tape Magnetophone used in the 80s by the BBC and German TV broadcasting (Schlumberger F100) as well as movie industry digital converters. It gave the mix an invaluable improvement and the feeling that electricity is running throughout... it literally brought an electric feeling to the music. Now I think I will never be able to make make a digital master again!

Where do you find inspiration? Is there a common source of inspiration in your work? Do you have other creative outlets that contribute to your music in some way?

Since last year, my main source of inspiration tends to be contemporary art and visual arts in general. I figured out that my approach is a little bit like a sculptor with sound... starting from rough and formless sonic material to then finely sculpt it to render an immaterial form.

Who or what are some of the biggest influences on your work, whether musical or otherwise? I would say Brian Eno, Jacob Collier, Frank Zappa, David Bowie, Bjork, Pauline Oliveiros and Stuart Dempster,





directly enter my subconscious and come out linguistically in my music.

Can you share something with us that you've found inspiring recently? A piece of music, book, film, artwork, video... anything you like!

Sicily inspired me so much during this pandemic year, as I was there... the colours, paradoxes, and history of this region is very rich and inspiring for every artist experiencing a stay there.

What are you working on right now? What's next for you? What can listeners expect to hear from you in the future?

I am now working on the concept of my next album and would like to release something during winter 2022. I can only say it will be directly inspired by a type of art from Italy which is called "Arte Povera" and I wish to release a vinyl if possible. My mastering engineer and I wish to release a 5.1 mix of *Portraits*, but with being geographically separated (and as I don't have a 5.1 set-up) it will wait until I visit his place!

Iechnology and Bones by Alix Tucou 5. Portrait of Tracy	buy share 00:00 / 02:52 ●
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Interview of the Beneficiary about the creative process behind his latest album "Portraits" by StereoStickman,music magazine offering the latest in underground music news.



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"A bit like when Marcel Duchamp decided to put everyday objects in a museum. It was a scandal, but it changed the perception of "What is Art?"." Oct 13, 2021 - Rebecca Cullen

The founder, artist and musician behind the uniquely creative project Technology and Bones, Alix Tucou, stopped by this month to talk about his journey in music and the meanings behind the album *Portraits*.

We talk production, bass trombone, story-telling, conceptualisation, and plenty more. Here's the conversation in full.

* * *

Hi Alix - what a pleasure, thanks for the interview, and congratulations for the wonderful new album!

Just to set the scene a little, where are you at the moment, and what have you been busy with this week?

Hi, thanks for having me! Right now I am home in New York, this week I have been playing some concerts in the city (Latin Music, Hot Jazz and Funk), teaching Music Theory in a dance school and composing new material for Technology And Bones.

It feels good being busy again !

What inspired the Technology and Bones project – how did the idea come about, and what was your musical role prior to this?

The concept of Technology And Bones was born from 2 distincts discoveries in a matter of one month in 2014. First I discovered a website called, at this time, <u>www.workwithsounds.com</u> (now Sound of Changes) in which they collected sounds from technologies replaced by modern evolution...they collect the sounds in order to archive the Sound Legacy of those machines that would be never used and heard again and I found this fascinating.

The second discovery was when I watched *Birdman* from Alejandro Innaritu... the OST was composed by Jazz Drummer Antonio Sanchez and is exclusively drumming during the whole movie I was blown up by the Then I discovered that when I was a kid my dad used to record all sorts of sounds from home (it could be the sound of the heaters, chemnee, plumbery or garden natural sounds). It gave to me a sensibility to the fact that it was possible to listen to everything as Music, it depends just on how your perceive it... A little bit like when Marcel Duchamp decided to put everyday objects in a museum...it was a scandal but it changed the perception of "What is Art?".

I started the compositions for my first album with a big influence of Brian Eno (entitled Technology and Bones). To fund this album I did crowd funding and for some generous contributors I decided naturally to draw musical portraits for them (album *Dedication to the Bones*) and this concept directly influenced my composing process and finality of *Portraits*.

Prior to this personal project I use to play, arrange and compose for all sorts of different bands back in France.

What does the album Portraits represent?

Mainly, *Portraits* represents "Imaginary" Art Exhibition Catalog... Imagine you are in an Art Gallery with all those 8 pieces of Music which are on exhibition, and then as catalog you get the album instead of a written catalog.

How did the production elements come to life - was there a heavy editing process?

A lot editing was processed for the soundscapes and musical backgrounds...Soundscapes are like the underlayment of the Music, I take a lot of time to craft the good ambience to be able to improvise semi-freely with confidence with my Bass Trombone.

I use to choose full takes on instruments I play in order to keep the music alive and not sterilized by a perfect editing... As it's produced music I used this process to make it more organic in order to give "imperfect perfection"... at least, I try my best!

How did you decide upon each title and inner concept and scene?

Each title is directly related to the subject of the sonic portrait. *See you, See You* was a sentence we had in our first conversation with my wife Carla, and naturally went as title of her Portrait. *Dormire con i Fantasmi* was the title of an exhibition of Maurizio Pometti, *Ce Balcon* is a reference to a memory we have Simon Denizart (Pianist) and I back in Montreal in 2015 etc...



With the improvisation aspect – did you ever regret a take, or make a mistake and start over? Or do you have to completely trust yourself, and simply commit to the moment?

A little bit of both aspects... I try to balance. Usually I do 3 or 4 full takes maximum on recording session by songs. Then I can re-do some ideas I play than I want to nail. Usually I know that after 4 takes I kind of repeat myself and always prefer keeping it "fresh". With years of experience in a Studio I taught myself to be more objective and humble on my level of playing... There is always something to improve but you cannot play more than what you are capable of at the time you are recording!

You state that your intentions are to stimulate the imagination – do you aim to have every listener wandering a similar realm, or losing themselves to an entirely unique world in every case? Do you have to relinquish control to a degree, once the work is released and in the hands of its audience?

I mainly prefer that the listener makes its own imagination wandering with what they feel and imagine... and if they lose themselves in an entirely unique world that they create, for me it is a beautiful result of my music, it could not make me happier in fact...

What sort of projects or artists have featured protagonists or central characters and stories, that have influenced your creative route with this album?

I have had a big influence from visual artists and more generally from the people I made the portraits. I tried to take music composition as a painter creates a work of Art with the inspiration of beautiful discussions with my wife who works in Contemporary Arts and made the visuals of the album.

Then Musically I was influenced by Brian Eno Works, Frank Zappa (huge fan), Jacob Collier for the modern approach and Deep Listenning movement.

Are you inspired by any particular movies or stage shows, other forms of escapism?

Going into Nature is my main drive in fact... I had the chance to reside in Sicily during the production of the album. The landscapes, the Mediterranean Sea and all the culture this Island has to offer inspired me a lot (and I think you can hear it, ahah).

What first drew you to bass trombone, and do you have a second and third instrumental go-to?

I started music with playing piano very young... Then I discovered the Tenor Trombone and it completely took me away from piano. At the age of 21 I started the Bass Trombone in my Conservatory in Bordeaux and I will remember the first sounds out of it... from that point I knew I found my musical voice.

I used to play a little bit of Tuba, basic piano and synthesizers.

Is there a live tour or show to follow, and if so - what can we expect from that?

Unfortunately nothing scheduled for now but I am working on a New York Premiere Show, the sooner the better!

What's something about you that people might be surprised to hear?

I love Nature but for now I love living in such a big city as New York...it is like an urban jungle, a permanent paradox that I like!

What's next for you creatively?

Now I am working on a new project in continuation of *Portraits*. It is called *Music on Canvas* where I dedicate myself in drawing portraits of Contemporary Art Painters exclusively... like a Musical biography of the Artist I choose. I started with emerging artists from Sicily and now starting with worldwide renown artists like Alberto Burri, Nikki de Saint Phalle etc...

I regularly update my website with this new material to listen exclusively on my dedicated page You can listen to them <u>here</u>.

Thank you So Much for the interview !!

Thank you, Alix!

* * *

Download the album *Portraits* via <u>Bandcamp</u>. Check out Technology and Bones on <u>Facebook</u> & <u>Instagram</u> or visit Alix Tucou's <u>Website</u>.

Portraits "Technology and Bones" by Alix Tucou	() () ()
1 See You, See You	6:20
2 Dormire Con I Fantasmi	5:12
3 Modernisme	4:29
4 Somewhere	5:53
5 Ce Balcon	5:47
6 È Qui Che Lascio	6:20
7 San Rocco)	5:32
8 Cu Ti Lu Dissi - Live Session Recorded at the	5:25

Ambient Composer Jazz Technology and Bones New York, USA

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		Re	ebecca Cull	en		

Founder & Editor

Founder, Editor, Musician & MA Songwriter

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Interview of the Beneficiary about his latest album "Portraits" by ArtNowAfterHours, Contemporary Art International Magazine.



EXHIBITIONS CALENDAR CURATION ART AND ARTISTS EVENTS ABOUT CONTACT

Curation

Interview: Alix Tucou

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Dear Alix would you like to introduce yourself for ANAH?

My name is Alix Tucou and I am a musician, playing the bass trombone and producing electronic music.

When did you understand that music was your life?

I started at a very early age, and it was "Love at first sight"...then I had the luck to never worry about what to do in my life, Music has always been an integral part of me and always felt it was the natural path to follow.

Do you have any person who encouraged you to follow this way?

My father and grand father always supported me to follow it.

Who is your music mentor today?

I guess for every part of your musical journey through Life , mentors tend to change with the periods. Lastly during my stay in NYC 2 persons pops up (among all the meetings with incredible musicians and artists -who either way nurture your creativity). It is **Tyrone Cox** (original member of **Crown Heights Affair**) who I played a lot with and **Vince Giordano** (Grammy Winner and Jazz Legend) who I worked for him and his band and is specialized in the Early Jazz Era (20's 30's).

What kind of research are you making with your music and what is the element that are you looking for the most?

With my own compositions, I research ways to stimulate Imagination mainly. I see Imagination as another sense of perception of reality and try to give through my compositions a kind of encouragement to the listener to use its imagination stimulated by his sense of hearing. I wish the listener to Listen deeply and not just hearing music. It is a very close conception as the one of **Pauline Oliveiros** who invented the current of *"Deep Listening"* alongside Stuart Dempster.

In your research, do you take inspiration from experience that you got in your life, or you use an emphatic way to connect your music with the others human being?

Mainly an empathic way to story tell experiences.

How much important is for you the experience that you had in Europe?

The experience in Europe totally build the roots of all my personality, artistic point of view and musical taste.

How Much important is for you the experience in New York?

In New York all those experiences in Europe have been revealed and transcended by the way of life and the new artistic experiences. I have been lucky to live there as full-time musician and it just made a mix of my past experiences and new tastes and way of seeing life.



What do you think about art? What does it mean for you?

To me Art , beyond being also a manifestation of the Culture of a society, is related to freedom of feeling, thinking and its translation into the outside world...by outside world

Interview: Alix Tucou - Art Now After Hours

https://artnowafterhours.com/interview-alix-tucou

Are you working on a new project? If yes, Can you talk about it to us?

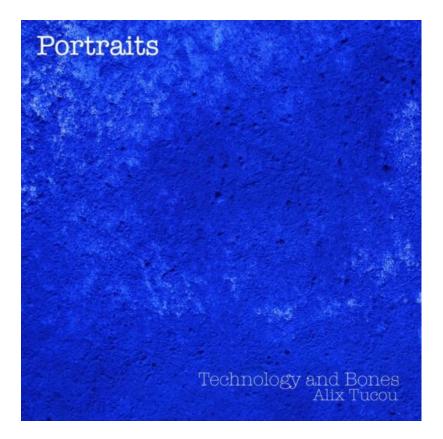
I am finalizing the mixing of my new Album called "Portraits" which I will be releasing on 8th June 2021.With this second album, I present myself as a painter capable of painting musical portraits.

This modus operandi places the figure of the musician in close relationship with the figure of a visual artist who does not use colors and canvases but a bass trombone and soundscapes.



I adopt the same compositional language as my first album *"Technology and Bones"* thus continuing my research started in 2015, shortly before my move to New York.

In *"Portraits"*, the focus is no longer on the relationship between sound and obsolete technologies but on a work of sound collages that intend to tell the personality of an individual or the essence of an object. And for this I asked few dear friends to make some featuring on some tracks, and that's one of the most exciting part!



"Portraits" to me is a Musical Catalog of an Imaginary Contemporary Art Exhibition, as if the listener attended an exhibition and the only way to remember it would be to listen the album and not just hearing it.

I am doing a crowdfunding campaign till the 24th March 2021 to help me to release and promote it, if you wanna share or participate just check this link:

https://www.ulule.com/technology-and-bones-2nd-album-portraits-

/?fbclid=IwAR0CTq9Ku5uixSgQCvmAG7vrH8U9Dbf0IfZFMVdQuP7BjvLlxkNPm8HvkYs

When did you decide to connect music with visual art?

It has been in fact a very natural process in my artistic development. Coming from a family of musicians and painters, the two worlds have always been kind of connected together, but it is recently that the 2 connected in my research, especially with the meeting of my fabulous wife who is an incredible Art Curator and Art critic. It is at her contact that the connections bloomed as much as our Love, it goes all together and is a part of something way bigger than us.



Who is your favorite visual artist?

I can not choose only one person...I would say Lucio Fontana, Claude Cezanne, Niki de Saint Phalle, Jackson Pollock, the Fauvism movement, Paul Gauguin, Jean Michel Basquiat,The Italian Poveristi, Bernini, Caravaggio and many more...

What advise you would give to the new generation of musicians?

Try to understand who you are and try to translate it the best you can with your sound.

As **Miles Davis** said: "Sometimes you have to play a long time to be able to play like yourself".

What items do you use the most between heart and mind when you compose your music?



Heart goes first, but tend to be a often overdoing things...that's where the mind comes into play to kind of tiding up things!

In one word: What is music for you?

Life.

By Carla Ricevuto

Alix Tucou's Contacts:

Website https://atucou.wixsite.com/music?lang=it Facebook https://www.facebook.com/alix.tucou



Posted by PETERDEKUSTER on JULY 16, 2020

What is my idea of happiness? Happiness is Love and Freedom to think, move and act. What is my greatest fear? Being alone and not being able to be near the people I love and care about.

What is the trait that I most deplore in myself? My constant feeling of survival. Which living persons in my profession do i most admire? My Grand Father, Vince Giordano, Achilles Liarmakopoulos, Arturo O'Farrill, Dave Taylor, Ed Neumeister, Tyrone Cox, Fred Thomas.

What is my greatest extravagance? Choosing to be a professional musician and not having what is considered as a normal job.

On what occasion would I lie? I don't really know...maybe if somebody could be in life danger because of what is considered as truth, with assuming the consequences of a lie.

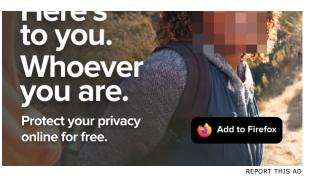
What is the thing that I dislike the most in my work? Sloppyness and non professionalism.

When and where was I the happiest, in my work? Till now, the 4 years I spent in NYC as Freelance BassTrombone player and jazzman, making jazz music alive.

Where would I most like to live? New York City, as it used to be.What is my most treasured possession? My Bass Trombone, if you talk about material. For the rest, my Family and the Love we all care with us.







Thank you for the beautiful pictures Carla Ricevuto

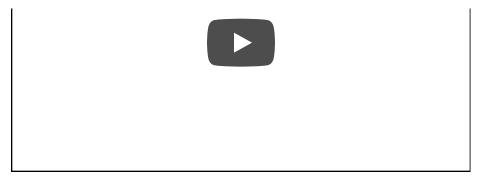
What is my most marked characteristic? Empathy

What is my most inspirational location, in my city? The seaside

What is my favorite place to eat and drink, in my city? In New York it was definitely the Fat Cat to drink and to eat it was Joe's Ginger in Chinatown.

What books influenced my life and how? "La Horde du Contrevent" from Alain Damasio, its a SciFi book telling the story of a Team who try to find the origin of the Wind in a imaginary world. The book inspires me mainly for the research on something that you cannot touch or see cou[led with the unstoppable feeling of being alive and fight for survivance "Hagakure" which is a compilation of the teachings of Jocho Yamamoto, its a samurai code basically...this one is for the sense of Honour and dignity in Life. "Pendulum of Foucault" from Umberto Eco, for the connection between Music and Life.

You Only Die Once. What music would I listen on my last day? I would like to listen to "Spiritual" from John Coltrane or Apollon Musagete Suite from Stravinsky, or Money Jungle for Ellington Roach and Mingus...it is pretty hard to choose only one music !



Who is my hero or heroine

in fiction? I always had a knack for Batman.

Who are my heroes and heroines in real life? Nikola Tesla, Duke Ellington, Prince,

Charles Mingus, Vince Giordano, John Cale, David Bowie, Alan Goldworthy, Lucio Fontana, my Father, Carla Ricevuto.

Which movie would i recommend to see once in a lifetime? GhostDog.

What role plays art in my life and work? My all life is dedicated to arts...and even more now that I am married to an Art Curator

What do the words 'You are the storyteller of your own life' to me? To me it means that whatever you chose to do, you are first responsible of how you do it or at least assuming your choices whatever or wherever they bring you.

Who is my greatest fan, sponsor, partner in crime? My wife.

Which people or companies would I like to work with in 2020? Simon Denizart, Kalun Leung, Julia Patinella, Dustin Carlson, Felix Del Tredici, Pastors of Muppets.

Which people in my profession who can make a real difference in my creative career would i love to meet in 2020? Achilles Liarmakopoulos, Claude Césaire and the ones mentioned above.

What project, in 2020, am I looking forward to work on? I am looking forward getting

Where can you see me or my work in 2020? For now, the most updated way to see my work is my Youtube Channel : <u>https://www.youtube.com/channel/UCGMIbPET-RwE-Gxel-ZfrOg</u>

What do the words "Passion Never Retires" mean to me? The research and quest is more important than the result...for long term !

Which creative heroes should Peter invite to tell their story? Simon Denizart, Julia Patinella, Dustin Carlson, Kalun Leung, Nikki Holck, Michael Sarian, Gabriel Kaplan, Kaori Kiki Nakajima, Tyrone Cox, Achilles Liarmakopoulos.

Alix Tucou

Bass Trombone, Low Brass Instruments, Composer, Arranger

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Blog at WordPress.com.



HipHop Paranoia Flow switches. Flex. Freshly Cooked Beats.



Alix Tucou – Portraits [Interview]



Describe your sound in 3 words

Imagination, Soundscapes, Bass Trombone.

Your music has an experimental tone. Should music as a form of art always challenge the listener?

I think that it should "sometimes" challenge the listener, so the challenge will be full rounded you know ? If Music challenges always, we are going to get to used to the challenge which will become the "normality"...

Do you like the idea of collaborating? Is songwriting a lonely process?

I love to collaborate with other peoples...On this Album I had the chance to work with extremely talented Musicians like Simon Denizart (piano), Thomas Julienne (Upright Bass) or Dustin Carlson (Guitar). I had too the luck to work with visual artist on some songs like "Somewhere" on which I crafted the Music around a piece of Art from Fiber Artist Grazia Inserillo. As much as songwriting is a very introspective process, nourishing it with external inputs is very important to me.

Favourite album of the past year?

Djesse Vol.3 by Jacob Collier.

What is the biggest challenge you have faced as an artist so far?

I think it would apply to all of us: Keeping going on and believing in yourself and your quest.

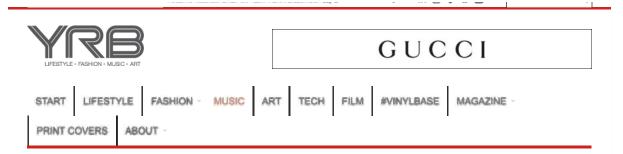
If you were asked to rescore a film, which one would you choose?

I would love to score for Ghost Dog of Jim Jarmush...there are some strong similarities between the personality of the main carter and a musician or an artist in general, to me !!

You'd give up making music for...

Nothing !!!!

Beneficiary Feature in YRB Magazine, worlwide renewed lifestyle magazine





Feature: Technology And Bones: Portraits Interview

1 Posted by: YRB Editorial 🖿 in Music

"Portraits" is an album released in 2021 by Technology And Bones a.k.a Alix Tucou

On this record, Alix Tucou presents himself as a painter capable of painting musical portraits. This modus operandi places the figure of the musician in close relationship with the figure of a visual artist who does not use colors and canvases but a bass trombone and soundscapes.

YRB: What is Technology and Bones?



LATEST ISSUE



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month in 2014. First I discovered a website called at this time www.workwithsounds.com (now Sound of Changes) in which they collected sounds from technologies replaced by modern evolution...they collect the sounds in order to archive the Sound Legacy of those machines that would be never used and heard again and I found this fascinating. The second discovery was when I watched "Birdman" from Alejandro Innaritu...the OST was composed by Jazz Drummer Antonio Sanchez, and is exclusively drumming during the all movie. I was blown up by the musicality of the combination of the drums with the sound edit of the movie. Those two influences melted in a music project that mixes sounds from everyday life, music production and improvisation with my main instrument, the bass trombone...a kind of crossroad between pure Music composition and sound design with the will to make any listener dive deeply into this universe of sounds.

YRB: Your last album was in 2018, How different is the approach for this album?

Alix Tucou: "Portraits" is a straight evolution of my first album. When I produced the 2018 album, I did a crowd-funding to be able to realize it. For some generous donators I decided to compose a personal portrait of them as I found the challenge very motivating and creative. While starting to work on those portraits it open an infinite world of creativity to me and the discover of my own musical language that I qualify now as "idiomatic".

It comes to me very naturally to push my creativity in this direction. The main difference with the first album reside in the fact that "Portraits" have a little more "Pop Music" approach as I have the will to make it less experimental and more approachable universally.

YRB: How long have you been working on this album?

Alix Tucou: The first songs I produced date from 2018 ("See You, See You") and then I composed and finished the other ones during the 2019 and 2020 Pandemic. It was a very strange period for all of us but it allowed me to have time to create and taking care of a full release all by myself.

YRB: Tell us about the track "Cu Ti Lu Dissi".

Alix Tucou: "Cu Ti Lu Dissi" is a song written by the Sicilian singer Rosa Ballistreri in 1974. It talks about a love story that is quite impossible to realize and the fact that one has to leave the person it loves, it does hurt so much...

This version was recorded live with Julia Patinella singing (NY based flamenco singers from Sicilian origins) and Dustin Carlson on Guitar. We first recorded the music and then later while working on the album I decided to add some soundscapes to this Live recording to "draw" the portrait of Julia... I recorded the bass part in post-production with this typical rhythm from Sicilian religious processions. You can also find inside this version sounds of traditional Sicilian instruments and soundscapes, a sound recording of a flamenco club in the south of Spain.

YRB: Tell us about the experience of recording In the San Rocco Contemporary Art Museum.

Alix Tucou: I have a particular link with this Museum located in Trapani, Sicily. It is in the hometown of my wife and is run by Liborio Palmeri who is a priest also...almost 15 years ago he decided to add to the Church area of the building a Museum dedicated to Contemporary Arts without any distinction of religion. The history of the building is very ancient...it dates back to the 16th century started as a Chapel dedicated to San Rocco and went through the Black Plague, different wars of course and even was a Post Office during the 20th century and then abandoned till Liborio took it over.

BUILDING BETTER WORLDS ISSUE

I recorded there during 3 days, in a huge room entirely renovated. The renovations that have been made kept some of ancient walls and columns alongside of new renovations.

I was alone there during the recording sessions. If you have the chance one day to visit it, you will immediately notice the beautiful energy of the building itself...whatever religion is yours...I am not Catholic and always felt something very special there..everyone who visit it will tell you. Recording the Bass



YRB ON INSTAGRAM

as if I was given the possibility to translate the energy of the place on a recording and I do hope audience can feel it haha !

YRB: What is your production process like? What equipment is involved?

Alix Tucou: Generally I always start with the composition of the soundscape, it gives a frame to put the music on. Then I compose the music...I go by a first session of mixing to be sure that soundscape and music melt together and at the very end I record the bass trombone over it and follow this recording stage by the final mixing. I do everything with my MacBook Pro...for the soundscape composition and all editions and mixing I use ProTools. For the music composition I use Logic Pro with its virtual instruments and also "Kontakt" with a mini midi keyboard (Nanokey)...I work a lot on the velocity of the midi instruments and always give my preference to full takes with small editions rather than pure midi programming...I look for those imperfections that can help with artistic content. To record the bass trombone on "Portraits" I used my Focusrite Scarlett 2i2 and a Focusrite Condenser Microphone.

For Mixing I use a pair of Tannoy Reveal 402 and a BeyerDynamics DT990 Pro.



Finally for the Mastering of "Portraits" I had the great luck to make it mastered by a very dear friend of mine (the same person that made me discover electronic music twenty years ago) who passed it through a Reel to Reel Magnetophone from the 80's a " Digitec Schlumberger F500" used for broadcasting by German TV and BBC...very high end machine equivalent to a Studer...and also SoundDesign converters used by the Movie industry. This process gave life to my mixes a reveal a kind of 3D effect to my music, as it is intended for. We still have this project one day to mix this album in 5.1 Dolby.

YRB: Tell us about the track "Modernisme"

Alix Tucou: "Modernisme" is a portrait of the deforestation of the tropical forests and the constant fight between Human society material needs and the power of Nature.

Whatever the human do to the Nature, Nature will always find a way to rebirth differently and with a time frame way more longer that the Human Society Time Frame. The Cycle of Life always close at one point to start again...beyond all artificial content.

I tried to express this idea with a first phase which takes place in the forest (you can hear tropical birds and the trombones mimicking the fauna; E-trombone and Tenor trombone played by the great Kalun Leung) then you hear machines coming up to cut trees, and proceed to the destruction of natural habitat. Then slowly I tried to translate the coming back of life as after a forest fire, there are always little plants growing up green in the middle of carbonated black trees.

THE POLITICS ISSUE

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YRB: Tell us about the track "Ce Balcon"-(We really like this one)

Alix Tucou: "Ce Balcon" is a very special one to me. I composed it remotely with my good friend Simon Denizart (French Pianist based in Montreal).

I sent him an arrangement of chords and asked him to record a full take of piano over them. he did a wonderful job and when I received his take I decided to build the arrangement around it adding soundscapes from his hometown in France, typical noises from Montreal and an overall contemporary Jazz Arrangement. For this I needed an Upright Bass Player to lay down a more "Live" vibe to the song...I asked an old friend from France to do it (Thomas Julienne) and then I mixed everything together adding programmed drums.

This song was a true remotely produced song in result of the pandemic, so it gave a very nice challenge to work with! This is the portrait of Simon who I met in Montreal few years ago, and the name of the song directly references to a place we spent a lot of time hanging out together and also to a song from his first solo album "If my balcony could talk".

YRB: Will this album get a release on vinyl?

Alix Tucou: For now no release on Vinyl is scheduled...it is available in CD through a label called WormHole Worlds based in UK, and few copies available at Downtown Music Gallery in NYC. And of course on my Bandcamp for Digital Copies.

YRB: What do you want people to get out of this album?

If somebody listen to the album and tells me that the Music made him or her have had its imagination stimulated, it is the biggest reward I can have.

I call this Music "Music for the Imaginary" as it is conceived as a mental and physic experience with our sense of hearing mixed with focus: Listening.

Even if all the songs relate to specific subject I really enjoy the fact that each listener can feel or see different things.



YRB: How do you take your coffee?

Alix Tucou: I only drink my coffee out of a Moka (Italian coffee maker) that I make home or drink Italian Espresso, from true Italian pastry shops.... small, strong and black !

YRB: Thank You.

Photos by: Carla Ricevuto

Click here for additional information





Give the gift of vinyl this holiday season.



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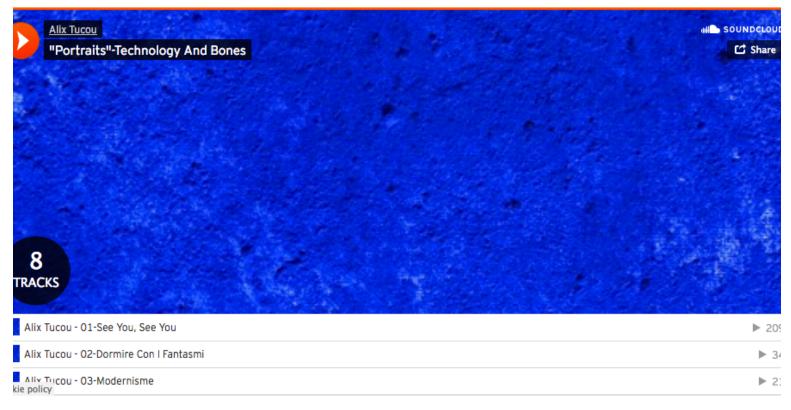
Beneficiary last album announced on Ambient Soul Vibrations, popular Ambient Music Blog.



Alix Tucou – Portraits

in Bass Trombone, Ambient Soul Vibrations, By Request on July 1, 2021

Last Updated on July 1, 2021 by Ambient Soul



With "Portraits" I change my point of view and present myself as a painter capable of painting musical portraits.

This modus operandi places the figure of the musician in close relationship with the figure of a visual artist who does not use colors and canvases but a bass trombone and soundscapes.

I adopt the same compositional language as my first album "Technology and Bones" thus continuing my research started in 2015, shortly before my move to New York.

In "Portraits" the focus on a work of sound collages that intend to tell the personality of an individual or the essence of an object.

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Beneficiary last Single "See You, See You" announced on Tinnitist, Most Followed Canada's Music Critic with label "Tinnitist Approved"



Tuesday Mixtape (Side 6) | 99 Songs That Will Make You Think Twice

By Darryl Sterdan - 2021-07-27

ruth may be stranger than fiction, but it isn't any odder than some of today's eccentric offerings. Feast your eyes and ears upon the weirdness and awesomeness below. As always, I've dug up dozens of cuts and clips you won't find anywhere else. Your **Tinnitist**-approved tracks are marked with — because they rock (whether or not they actually rock). Here we go:

FOLK, COUNTRY, BLUES + ROOTS

🗩 | Basia Bulat | *Are You in Love?*

83 | Boy Scouts | *That's Life Honey*

84 | Emily Scott Robinson | Old Gods



88 | Tim & The Glory Boys | *When You Know You Know*

89 | Jimmie Vaughan | *Robbin Me Blind*

90 | Spencer Cullum's Coin Collection | *Seaside*

91 | Buffalo Nichols | *Lost & Lonesome*

92 | Morningsiders | This Could Be Good

93 | Nico Hedley | Tennessee

94 | Grouper | Unclean Mind

95 | Opeongo | *Dreadful Sorry Clemency*

JAZZ, NEO-CLASSICAL + EXPERIMENTAL

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97 | Marcel Sletten | *Sleepless Nights*

98 | Sally Decker | *Affirmation Pt. II*

99 | Poisoning Wave | As Fog In Sunlight



Beneficiary last Single "See You, See You" play listed on Tinnitist, Most Followed Canada's Music Critic.

Groover Playlist 105 | Man Vs. Machine - Tinnitist



Groover Playlist 105 | Man Vs. Machine

People and programming face off in today's roster of international submissions.

 \checkmark

N adine Altounji is a citizen of the world, Blackpearl send their apologies, Black'Fa has a video you can get behind, Charles Danet is pretty dark — and they're just of the attractive options in today's submissions from **Groover**, a platform that connects artists with critics like me for a small fee. You can (and should) follow me on **Spotify HERE**, check out my **Top 150** playlist **HERE**, or listen to it via the widget at the lower right of every page on this site. If you want to be in an upcoming playlist, go **HERE**. But first, get acquainted with today's playlist, which is roughly divided between organic music and edgiei electronica fare:

Nadine Altounji | Bint El Balad (ft. Dana El Masri and Nadia Bashalani)

IOME BASE: Canada.

GENRE: World-Pop.

THE EDITED BIO & PRESS RELEASE: "Montreal singer, songwriter and multi-instrumentalist **Nadine Altounji**'s musical passions ind skills are deeply rooted in the rich soil of her Syrian homeland. As well as being a talented vocalist, Nadine is a consummate nusician, playing the piano, guitar, bass and oud. For her latest release, an album titled *The Stories that Tie Us to Trees* that combines 4 diddle Eastern and South American musical traditions, Nadine reclaims her full name and identity as a Syrian-Quebecois and citizen of he world. *Bint El Balad* is a luminescent celebration of the evolving identity of women of Middle Eastern descent. Inspired by the 1955 Egyptian film *Bint El Balad* (*Country Girl*) and the trope in Egyptian cinema of the country girl who goes to the city and falls into the inful life of a dancer, Nadine set out to reimagine the *Bint El Balad*, freeing her from the authoritarian male gaze and offering a more oving reflection from her modern sisters and daughter. *Bint El Balad* is a story about women, not as objects to be gazed upon but as ully actualized people to be celebrated. In this intimate desert universe, these women of the diaspora sing and dance themselves into he wholeness of their being and the fullness of their identities as women of the world."

s-//tinnitist.com/2021/07/10/oroover-nlavlist-105-man-vs-machine/

IOME BASE: France.

SENRE: World.

THE EDITED BIO & PRESS RELEASE: "Blackpearl is a self-taught pianist and guitarist. He has also trained himself in the technique: of recording, beatmaking and marketing through the Internet. *Sorry* is the result of the first collaboration between two artists from téunion. On a track by beatmaker **calliemajikbeat**, the two singers combine Jamaican English and local Creole over an Afrobeat hythm."

3lack'Fa | Dèyè Bass

IOME BASE: France.

JENRE: Rap.

THE EDITED BIO & PRESS RELEASE: "Black'Fa is an urban artist from Martinique and Haiti. He has released a new title for the ummer holidays. Attracted by dancehall shatta, this atmospheric track is all about fun. Turn on the subwoofers, get your headphones eady and enjoy the vibes."

Charles Danet | *Pretty Little Death*

IOME BASE: France.

GENRE: Orchestral Pop.

THE EDITED BIO & PRESS RELEASE: "Charles Danet is a French composer influenced by '60s pop and '70s library music. His song: Ire the ideal soundtrack to an imaginary movie still to be made. The instruments he uses the most are vintage organs, **Mellotrons** and **loogs**, along with old accoustic and electric guitars. *Pretty Little Death* is influenced by **Ennio Morricone**, the orchestral pop of **Phil spector**, and the arrangements of **Jean Claude Vannier**. The video features vintage commercials edited together."

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IOME BASE: Sweden. **JENRE:** Funk.

THE EDITED BIO & PRESS RELEASE: "Silvertwins are the production team of **Fredrik (Fronkpac) Jahn** and **Mattias (The Guitarman) Adolfsson** from Sweden. Their sound is all the way funk. They are lost in the search for **The One**! Sunday Funk is their irst single. They plan to release a new single every six weeks and eventually tour the world, meet fellow funkateers and search for **The One**!"

[oxiq | Idées Noires

IOME BASE: France.

GENRE: Synth-Pop.

THE EDITED BIO & PRESS RELEASE: "Toxiq are the electro duo of musicians and long-time friends **Claire Deligny** (the chick from he cheeky pop band **Matchboxx**) and **Yul** (a percussive and subtle producer). Their music reflects all the years they have spent lancing, eating, and crying together. But this collaboration was born at a distance — both physical and temporal. After releasing *Drogue Dure Drogue Douce*, **Toxiq** now present a blasted version of **Bernard Lavilliers**' 1983 hit *Idées Noires.*"

>oty | Different

10ME BASE: France/Italy.

SENRE: Pop-Rock.

THE EDITED BIO & PRESS RELEASE: "**Poty**, 21, is an Italian-French artist. He is an author, composer, producer, bassist and pianist **Featro Toselli**, a magical place of Piedmontese culture, hosts **Poty** for the video of his single *Different*. At the same time nostalgic and lynamic, the video takes the viewer into **Poty**'s imagination, immersing him in a place long inaccessible due to the pandemic. This project is meant to pay homage to all the artists who were unable to express themselves during this time."

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IOME BASE: France. **JENRE:** Rap.

THE TRANSLATED & EDITED BIO & PRESS RELEASE: "**Nedelko** is back! Following up Part 1 of his album *Urizen*, released in December, the young rapper returns to tease Part 2 with Dyade. The song is an intense sketch of the emotions that cross us when everything is finally in its place. The loneliness, the sound of the first flames, the roller coaster, the lightning. It is the encounter with he only soul that shines in the middle of the clay. The horizon is widening, and the message is clear: The whole is worth more than the um of the two. To be continued ..."

De Ghost | *Luxe*

IOME BASE: Switzerland.

GENRE: Electronica.

THE EDITED BIO & PRESS RELEASE: "**De Ghost** is the new electronica project of Swiss producer **Sknail**. *Luxe* is the first single rom the forthcoming album due in September 2021. **De Ghost**'s sound is a clever mix of rhythmic glitch sometimes coupled with DnB peats, deep bass and atmospheric pads. His music — with its sober and minimalist aesthetic, charged with an ethereal atmosphere — evokes a near future in which the ultimate luxury will be silence, freshness and purity. Music and visuals are intimately linked and unction as a metaphor to orient the listener towards the music, offering tracks for listening, reflection or introspection."

Avaraj | World So Cold

IOME BASE: United States.

JENRE: Modern Rock.

THE EDITED BIO & PRESS RELEASE: "My name is Avaraj. I'm a singer, songwriter and rapper from Georgia. I started writing to help process my emotions, and eventually turned many of those writings into songs. I want my music to help people process what they're using through and grow from it in a healthy way. Most of my music doesn't fall into one genre because I am influenced by different

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-lorian Brunner | Arrival

IOME BASE: France. **JENRE:** Electronica.

THE EDITED BIO & PRESS RELEASE: "Florian Brunner composes electronic music that explores sounds and melodies. Virtual nstruments have unleashed his creativity and he can express his vision like never before. *Arrival* is a single that was composed like the soundtrack of a movie. Inspired by composers like **Hans Zimmer** or **Junkie XL**, he created a universe mixing strange sounds with classical voices and traditional instruments. The result is a unique piece; poetic, intense and energetic. This cinematic music evokes an urrival in a futuristic and mysterious world."

ordi Forniés | Quiet Streams

IOME BASE: Singapore.

GENRE: Neo-Classical.

THE EDITED BIO & PRESS RELEASE: "Jordi Forniés is a Spanish musician, composer, and visual artist based in Singapore. Always contemplative and expansive, his compositions draw on neoclassical and ambient electronic music. Forniés composes for piano, strings ind small ensembles, working with studio recordings alongside electronic elements. He has composed for films, including **Caroline Fink**'s epic documentary about the receding of the largest glacier in Switzerland, *Aletsch: Of Ice and Men,* and made music for locumentaries and video installations of film director and producer **Gitta Gsell**. He is a member of the **Composers Society of Singapore**. His new single *Quiet Streams* was inspired by a beautiful memory."

Ending Satellites | Des Lignes Blanches

IOME BASE: France. **JENRE:** Neo-Classical.

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Farmworker | Ancient Prince

IOME BASE: France.

GENRE: Electronica.

THE EDITED BIO & PRESS RELEASE: "Farmworker is the symbiosis of two sound growers in a unique universe of improvisation on inalog machines, synthesizers, modulars and rhythm machines."

osh Dooz | Beautiful Ballerina

IOME BASE: United States.

SENRE: Folk-Hop.

THE EDITED BIO & PRESS RELEASE: "I'm just a kid from New York that makes dope music! You ever wake up and just miss your nom? This song is about my momma! I'm a momma's boy and I'll scream it proudly! I released it on her birthday which was July 6. She's the most beautiful ballerina in the whole world!! This song is for all the mommas out there!"

Andy Lowe | The Automaton's Daughter

IOME BASE: United Kingdom.

SENRE: Electronica.

THE EDITED BIO & PRESS RELEASE: "Andy Lowe is a multi-instrumentalist, composer and music producer from the verdant town of Shrewsbury. After spending years honing his musical instincts through jazz bands, solo acoustic gigs and directing a gospel choir, andy released his first EP *Forest Edge* in 2019. His new release *Zhuay Club* takes a playful approach to softsynth composition, infusing a vivid palatte of sounds and harmonies with complex rhythmic energy. Andy is also a prolific songwriter, influenced by greats like **Pau**

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3lueBeni | Drop It

 IOME BASE: France.

 JENRE: Electronica.

 IHE EDITED BIO & PRESS RELEASE: "From Metz, BlueBeni is an electronic music artist."

onas | Safe

IOME BASE: Denmark. **JENRE:** R&B / Soul.

THE EDITED BIO & PRESS RELEASE: "After more than 20 years in the music business, **Jonas** has an impressive CV. He has been crowned the godfather of Scandinavian soul by international media, and worked with **John Legend**, **Omar**, **Joss Stone** and Bilal. When the world closed down in 2020, he set up a studio in his home in Copenhagen, which led to the EP *4ward Fast To Future* in May 2020. He is now readying the EP *All Systems Go*, with fove songs that have been in the vault for some time, written with high-profile rists from the U.K. and U.S. *Safe* was co-written with UK neo-soul sensation **Ego Ella May** and Swedish multi-instrumentalist and super-producer **Daniel Fridell**."

Gabriela T.E.E. | Julia

 IOME BASE: Brazil.

 JENRE: Electronica.

 IHE EDITED BIO & PRESS RELEASE: "My music is made with soul, love, affection and dedication, I hope you like it!"

s://tinnitist.com/2021/07/10/groover-nlavlist-105-man-vs-machine/

THE EDITED BIO & PRESS RELEASE: "I'm a French music producer. *Groundworks* is my first EP! I have worked very hard to obtained funky chord progressions, groovy bass lines, dreamy textures, and complex rhythm patterns. With musical inspirations coming from classical music, jazz, Latin music, but also disco, funk, techno, and all genres of house music, I believe I have managed to create a project that resembles me and my musical personality. *Bye Bye West* is the most complete and powerful track of the album, which is conceived as a 31-minute set to be experienced from the first track to the last."

Zkari | Alt Blir Bla

IOME BASE: Iceland.

GENRE: Electronica.

THE EDITED BIO & PRESS RELEASE: "**Zkari** is a electronic project by **Georg Óskar**. *Alt Blir Bla* has techno elements and a big sound for a dark club track. It is fluent and moving throughout."

Alix Tucou | *See You, See You*

IOME BASE: United States

SENRE: Jazz.

IHE EDITED BIO & PRESS RELEASE: "Bass trombonist **Alix Tucou** has played and interpreted the music of **Frank Zappa** with **LPJ**² eaturing **Ike Willis**, participated in the creation of the electronic music collective **United Fools**, done symphonic orchestra sessions in 3 ordeaux and Bayonne, and composed for theatre and multiple electronic projects. He has been as a street performance artist, both vith metal brass band **Pastors of Muppets** and the unreal and fantastic street ballet **Ulik et le S.N.O.B / Glisssssssendo**. He hac he great luck to play all over Europe, the Middle East, Africa, Asia and America. He settled in New York in 2016 and continues to levelop his musicianship and experiences with all that the Big Apple has to offer to a full-time musician — from subway performances o the most prestigious clubs and concert halls, from hot jazz of the '20s and '30s to cutting-edge contemporary."

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Beneficiary's Last Album reviewed in Divide and Conquer, Indie Music specialised Blog

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TECHNOLOGY AND BONES. - PORTRAITS

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self-released; 2021 4.0 out of 5

Portraits

Technology and Bones.

By J. J. Thayer

CRITICUE/INSIGHT

We are dedicated to informing the public about the different types of independent music that is available for your listening pleasure as well as giving the artist a professional critique from a seasoned music geek. We critique a wide variety of niche genres like experimental, IDM, electronic, ambient, shoegaze and much more.

With *Portraits*, **Alix Tucou's** second album, he casts himself as a painter, and looks to "draw portraits for the imagination of the listener." His subjects can be persons, places, or things, and the oils on his aural palette are sound collage and bass trombone improvisation.

Yes, you read that right. Bass trombone is the featured instrument on *Portraits* with natural soundscape as the primary accompaniment.

This is a challenging framework. Fortunately, **Tucou**-with his long and varied musical experience-is up to the task. The resulting album is a fusion of jazz and ambient music styles with Tucou requesting "deep listening."

In other words, put on your headphones (or turn your amps way up) so you can hear all of the bits he's interwoven for his backing soundscape. The album opens (and, in a nice touch, closes) with New York City siren noises, emergency calls and subway announcements as the trombone flutters above. Don't worry-there are plenty of traditional instruments throughout *Portraits* as well, so it's not completely out in the stratosphere.

The most accessible of the cuts, "San Rocco," starts with seaside sounds which turn to howling winds, a storm siren and a battening of the hatches around chanting monks. The calm is taken over by an almost-pop electric piano chord progression that gives easy major-chord room for the bass trombone melody. Clearly, his aural portrait worked, as I came up with a full storyline from the five-minute track. If you spin just one track from *Portraits*, try this one, but save an extra forty minutes, because "San Rocco" will entice you to keep listening.

For the time-restricted, consider the underwater feel of "È Qui Che Lascio" with enchanting spokenword Italian lyrics. "Dormire Con I Fantasmi" offers a very cool repeated piano figure (although it may be some unusual combination of exotic instruments instead of piano). "Somewhere" features engaging chime-like sounds. There's enough variety throughout *Portraits* to find something you like.

Portraits is a success for Tucou. He gave himself quite a challenge, and rose to the occasion. Ambient and free-jazz fans, give this a try. If this isn't your usual listen, *Portraits* is a great introduction to the space.

	Portraits buy share by Technology and Bones.
	1. See You, See You 00:00 / 06:20
See	You, See You



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The Living Lost @TheLivingLost6

@divideanconger Thank you very much for the review of our album. We put altot of effort into it and are currently working on a full length release set to come out in Spring/Summer of 2022. We look forward to working together again in the future. thelivinglost.bandcamp.com/a lbum/Slue-ep

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Dec 16, 2021

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Dec 10, 2021

Divide and Conquer

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Interview of the Beneficiary about the creative process behind his latest album "Portraits" by StereoStickman,music magazine offering the latest in underground music news.

Q



Portraits

Technology and Bones Portraits Sep 12, 2021 - <u>Rebecca Cullen</u>

Fuelled by fascination and showcasing the very best in sound design and uninhibited musicianship, New York's Alix Tucou presents a defiantly interesting and ambient new album. The artist attempts to draw *Portraits* for his audience, by lighting up the imagination with intricate, contemplative fragments and layers of audio.

Fully exploring the concept by adopting a new persona and balancing uniquely cinematic soundscapes with freestyle Bass Trombone, *Portraits* is the second album from the Technology and Bones corner, and offers listeners a powerfully interesting journey.

Beginning with *See You, See You,* we're immediately transported to the centre of this new world – the busyness and the quiet intermittently taking hold. Flickers of voice and real-world recordings intrigue and set the mood, and meanwhile our protagonist delivers a jazz-kissed solo lead to inject emotion and keep things evolving.

Beautiful to listen to, provocative in subtle ways – prompting the mind to wander, softly guiding it with hints of intention. And all of this is furthered to a rather blissful degree as *Dormire Con I Fantasmi* rolls into the room.



With *Modernisme* there's a sense of distance, uncertainty, chaos – the track recaptures those wandering minds and offers a bass-heavy, rhythmic intensity that begs for you to tune in a little more closely.

Then we get a contrasting call and response from *Somewhere*, interesting again, unexpected yet in keeping with the appeal of this unpredictable story and comfortingly familiar leading artist. This one evolves beautifully, bright and energetic during its multi-layered latter half – a personal favourite, dreamy and manic all at once.

Ce Balcon brightness things further, underlining the musicality at the heart of the project – superb piano-work and live drums uniting for a clear sense of immersive possibility. Then in contrast again we get reflective darkness and unpredictable glimpses of audio – \dot{E} *Qui Che Lascio* leading us captivatingly towards the seaside purity and profoundly engaging melodic progression of *San Rocco*.

And to finish, voice and guitar unite to take us somewhere along the smoky streets of a faraway village – an ode to renowned music and setting, and a great way to go out.

It's perhaps not fully effective to hear this only once. Or rather, it is effective, but there's a whole new realm to be experienced as you revisit the ins and outs of these *Portraits* as the artist crafts them before you. Beautiful work, from a composer with a broadly unique approach to creativity.

See You, See You				
Ambient Composer Instrumental Jazz Soundscape	Technology and Bone	es New York	, USA	
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<u> </u>				

Rebecca Cullen Founder & Editor

Founder, Editor, Musician & MA Songwriter

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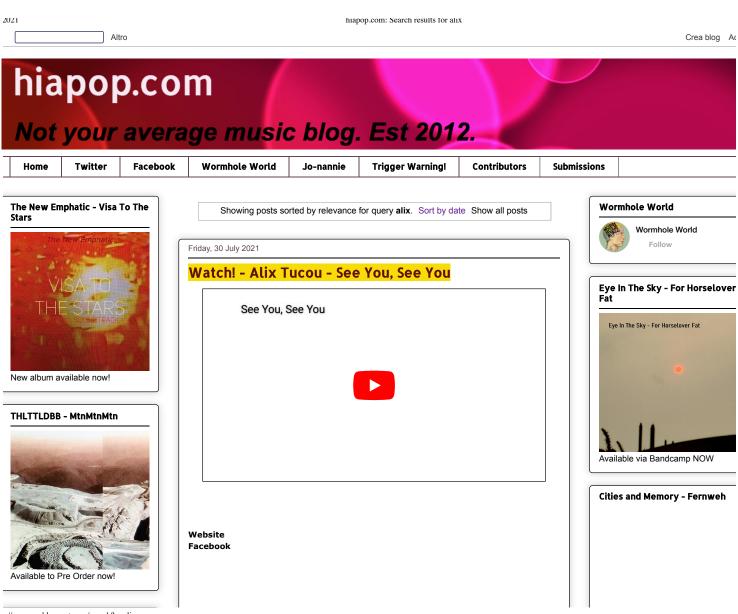
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2021

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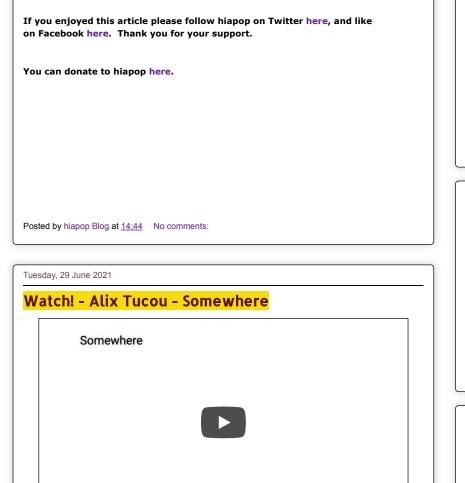


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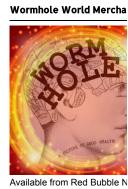
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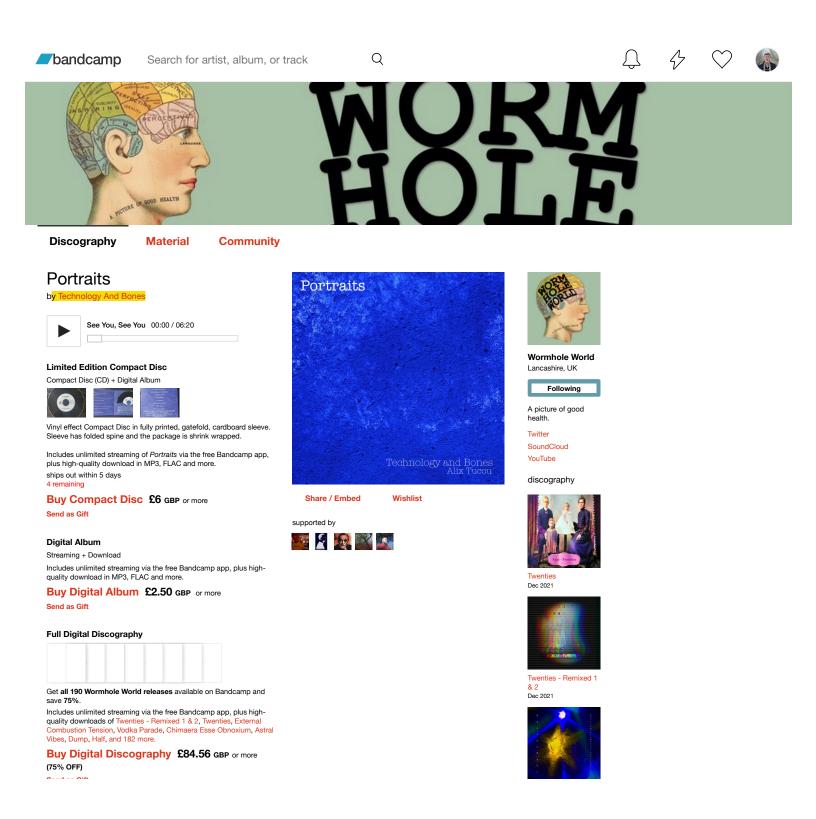
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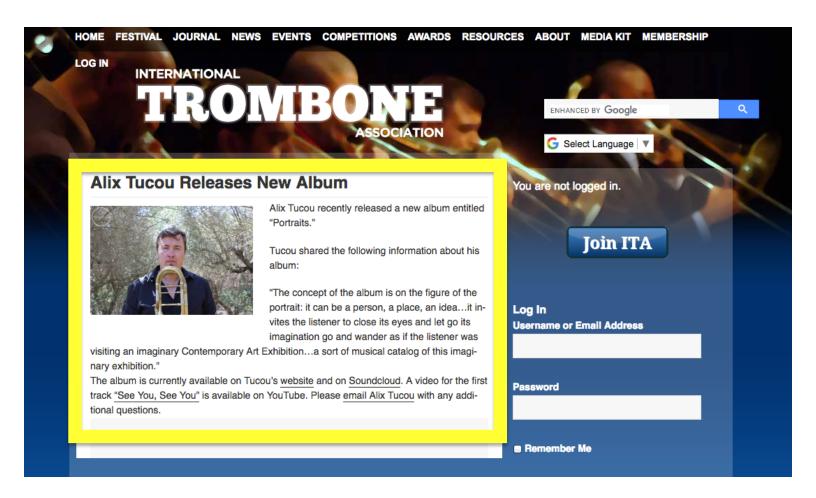


Beneficiary's Latest Solo Album available on WormHole World, International net label from UK with a catalog of more than 160 releases.

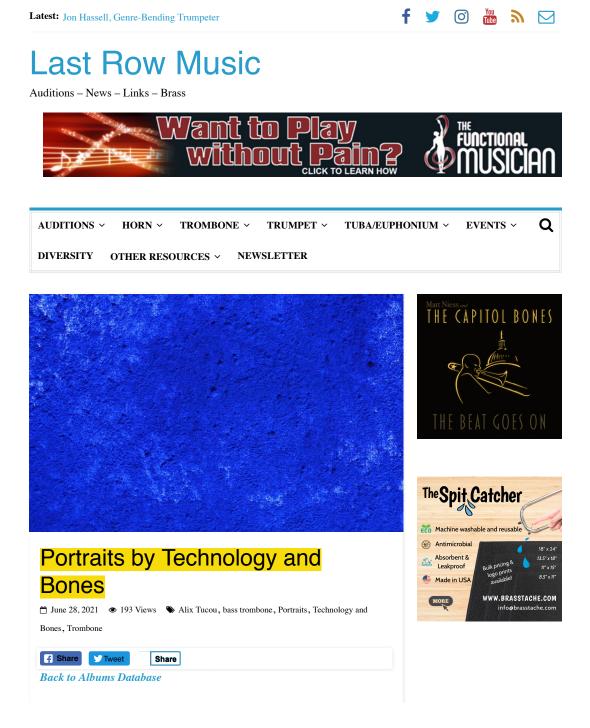




Beneficiary's Latest Solo Album mentioned on International Trombone Association, most prestigious Trombone Association.



Beneficiary's Latest Solo Album mentioned on Last Row Music, website specialized in Brass Instrument Music journalism.





Buy Album (Bandcamp)

Alix Tucou, Bass Trombone

Label: Independent Year: 2021

Personnel:

Alix Tucou – Bass Trombone

Thomas Julienne – Upright Bass Kalan Leung – Tenor, E-Trombone Simon Denizart – Piano Dustin Carlson – Guitar Julia Patinella – Voice

Tracklist:

- 1. See You, See You
- 2. Dormire Con I Fantasmi
- 3. Modernisme
- 4. Somewhere
- 5. Ce Balcon
- 6. È Qui Che Lascio
- 7. San Rocco
- 8. Cu Ti Lu Dissi

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Online Trumpet Workshop Beneficiary listed in All About Jazz, website covering world of jazz music, with interviews of top musicians and bands.

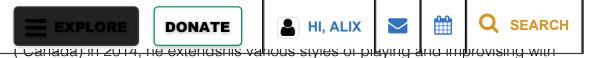


Alix Tucou

Biography Press Influencers

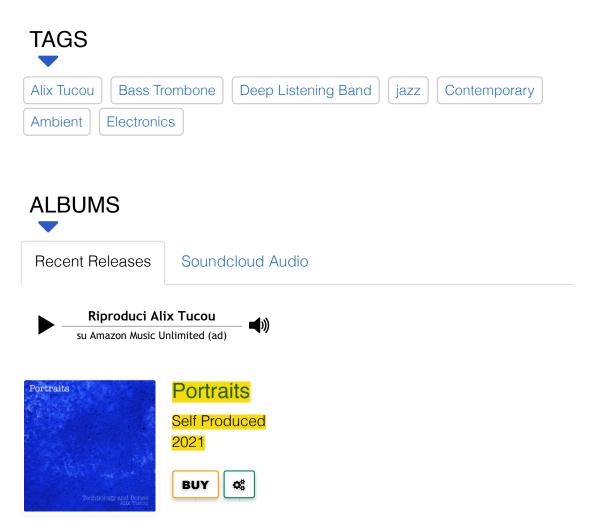
(...) "With my own compositions, I research ways to stimulate Imagination mainly. I see Imagination as another sense of perception of reality " {...)(ArtNowAFterHours Interview 2021) In this 2021 interview , Alix resume in fact one of the main conceptions he explores with his Bass Trombone and compositions for more than 25 years. The discovery of many different styles of music since age 21 after he finished his Undergraduate Studies in the Bordeaux Conservatory , is a endless source of inspiration to craft his sound at the same time as his personality.

From 1999, from reggae to funk, he ends up playing and interpreting the music of Frank Zappa (LPJZ feat Ike Willis). He also participated in the creation of an electronic music collective (United Fools), while still continuing the Symphonic Orchestra sessions (Bordeaux, Bayonne) and musical productions for theatre and multiple electronic music projects. Since 2008, he has been known as a street performance artist, both with a metal brass band (Pastors of Muppets) and an unreal and fantastic street ballet (Ulik et le S.N.O.B -Glisssssssendo).



playing Modern Jazz Music compositions of his own.





"Technology And Bones

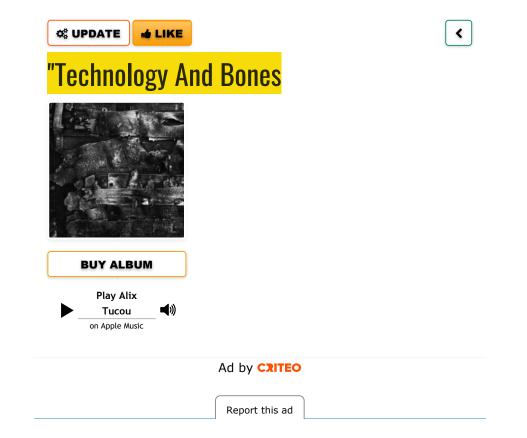
Self Produced 2018

Beneficiary first Album listed in All About Jazz, website covering world of jazz music, with interviews of top musicians and bands.



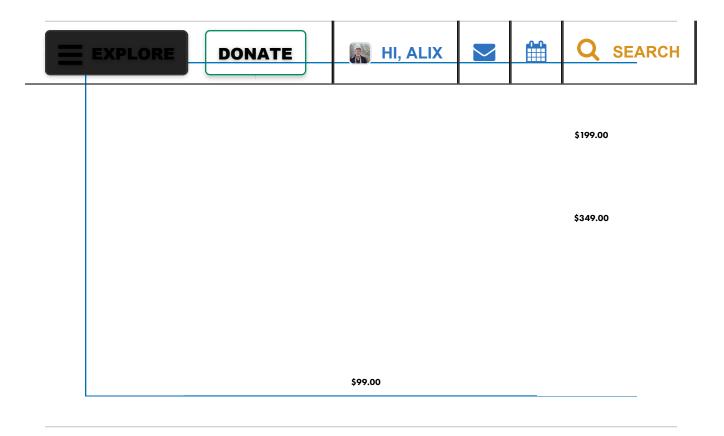
Home » Musicians » Discography » "Technology And Bones

ADVERTISE



1 of 11

2021-09-12, 15:57

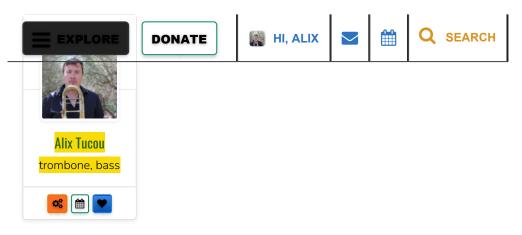


Label: Self Produced Released: 2018 Duration: 55:00 Views: 64

Track Listing

1.Bell Foundry 2.Ship Soldek 3.Super 8 4.Hotbulb Engine 5.Portrait Of Tracy 6.Moonrise With Memories-Mvt 1 7.Tramway 102-N 8.Outside Now 9.ClockS 10.Interstellar 11.Moonrise With Memories-Mvt 2

Personnel



Additional Personnel / Information

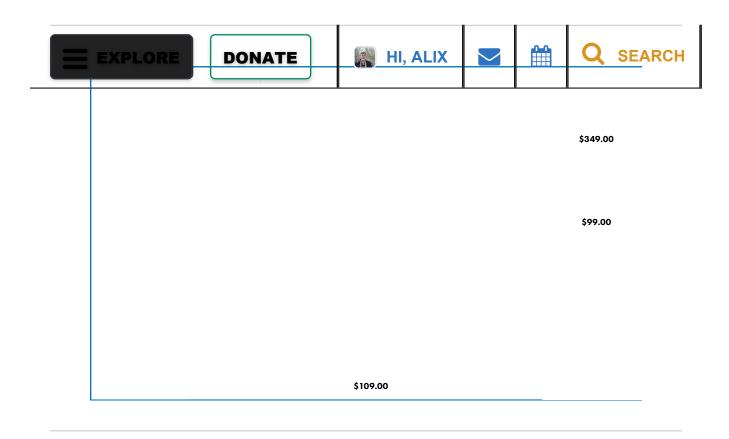
Released September 9, 2018 Recorded at Strange Weather Studio, Brooklyn, NY -06-20-2018 Sound Engineer : Rebekah Wineman Recorded Mixed and Mastered by Rebekah Wineman Production and Bass Trombone : Alix Tucou Cover painting : Emmanuel Tucou- "Ecorces et Console de Jeux"- 65 cm x40cm -1994- Private Collection Photos by Laure Milhoua and Yannick Martin Visual concept : Alix Tucou with great help of Carla Ricevuto

2021-09-12, 15:57

Beneficiary first Album listed in All About Jazz, website covering world of jazz music, with interviews of top musicians and bands.

972 000 Monthly visits

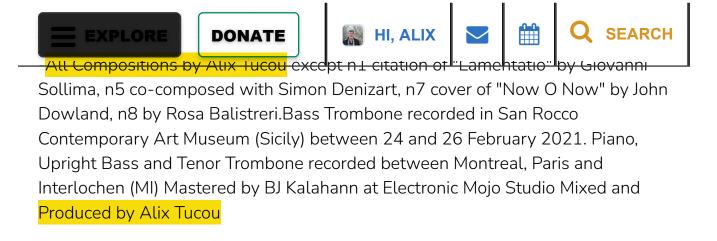




Label: Self Produced Released: 2021 Duration: 45 mn Views: 160

Track Listing

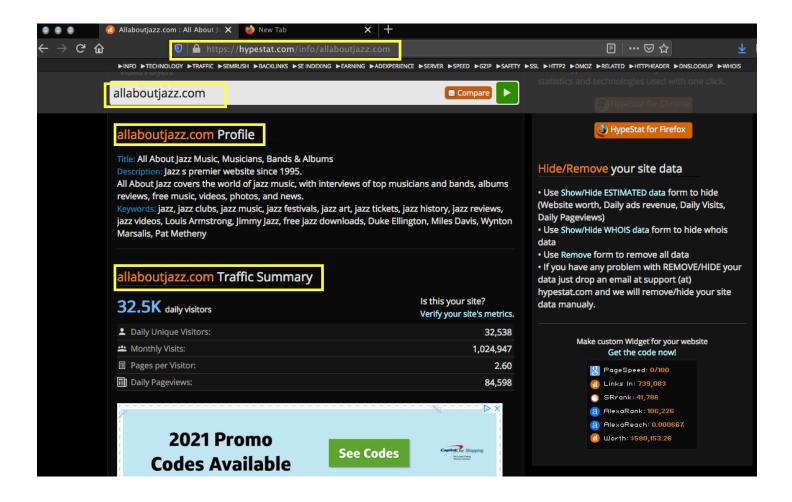
Tracklist: 1-"See You, See You"- Portrait Of Carla Ricevuto (Upright Bass By Thomas Julienne).2-"Dormire Con I Fantasmi"- Portrait Of Maurizio Pometti. 3-Modernisme- Portrait Of Deforestation Of Tropical Forest (Tenor And E-Trombone By Kalun Leung).4-"Somewhere"- Portrait Of A Future Piece Of Art Made By Grazia Inserillo.5-"Ce Balcon" - Portrait Of Simon Denizart (Piano By Simon Denizart, Upright Bass By Thomas Julienne).6-"E Qui Che Lascio"- Portrait Of The Departure From NYC (Guitar By Dustin Carlson, Voice By Carla Ricevuto). 7-"San Rocco" - Portrait Of San Rocco Contemporary Art Museum In Trapani





Album uploaded by Alix Tucou









In Memory of John Peel Show 210924 Podcast & Playlist

Posted: September 25, 2021 in Uncategorized

Tags: <u>Amyl and the Sniffers</u>, <u>BRNDA</u>, <u>Clinic</u>, <u>Flin van Hemmen</u>, <u>Geir Sundstøl</u>, <u>Indiana</u>, <u>Injury Reserve</u>, <u>Jü</u>, <u>john peel</u>, <u>Joshua Burnside</u>, <u>kiwanoid</u>, <u>Laura Quirke</u>, <u>Lina Filipovich</u>, <u>Mandy</u>, <u>Mandy Indiana</u>, <u>Michael Chapman</u>, <u>new music</u>, <u>Rosa Balistreri</u>, <u>Spring '68</u>, <u>Stice</u>, <u>Taqbir</u>, <u>Technology And Bones</u>, <u>The</u> <u>Wind-Ups</u>, <u>Thierry Zaboitzeff</u>, <u>Zaph Mann</u>



<u>0</u>

(https://inmemoryofjohnpeel.files.wordpress.com/2021/09

/rosa-balistreri-40rosabalistreri1.jpg) Rosa Balistreri

"The strike anywhere show – Guaranteed to spark you into a what's that?! moment"

Fnisode 793: In Memory Of John Peel Show 20210924

here's the latest playlist:

Time	Song	Artist	Album	Nation-Label	Year
3:10	I Need Cash!!!	Stice @SticeSticeStice	Stice's Satyricon	Ramp Local @RampLocal	2021
4:40	Bottle Episode	Mandy, Indiana @mandyindianaband	EP	Fire Talk @firetalkrecs	2021
2:35	Fine Dining	Clinic @clinicvoot	I Can't Stand The Rain	Domino @Dominorecordco	2021
3:41	Rainmaker	Michael Chapman	Banquet – Underground Sounds of 1969 CD 2	Esoteric Recordings @cherryredrecords	2021
5:25	Cutiludissi ft. Rosa balistreri @Rosabalistreri1	Technology And Bones	Portraits	Wormhole World @WormholeWorld	2021
3:13	Palaran	Jü @thepowerofjue	III	RareNoise @RareNoise	2021
5:03	Knees (Dirty)	Injury Reserve @InjuryReserve	Knees – SINGLE	injuryreserve.bandcamp.com	2021
4:52	In the Halflight	Joshua Burnside @JoshuaBurnside & Laura Quirke @LauraQuirke_	In The Half- Light	joshuaburnside.bandcamp.com	2021
5:12	Blessed Be The Lord	Lina Filipovich @LinaFilipovich	Magnificat	Time Released Sound @trs2016_ ?	2021
2:01	Service Loser	BRNDA @Brendatheband	Do You Like Salt?	Crafted Sounds @craftedsounds	2021
3:16	Chaise Longue	Wet Leg @wetlegband	Chaise Longue	Domino @Dominorecordco	2021
4:02	High On Happiness	Spring '68 @EdwardRogers	Sightseeing Thru Music	Gare Du Nord Records @GareDuNordUK	2021
1:52	I Wish You Would Call	The Wind-Ups @heyitsthewindups	Try Not To Think	thewind-ups.bandcamp.com	2021

Beneficiary Solo Project play listed on I Heart Noise, Avant Guard Music label and webzine, UK.





Ilya S.

Radio Shows

Radio Shows // Cosmic Church - Ep. 18 (w/Dillon)

(2) 9th October 2021

Brand new episode of **Cosmic Church** – our very own radio show **broadcasting every 3 weeks via CAMP Radio** in France! Much like **its predecessor** this one was hosted by **Dillon aka Freeyourradio**, whom we heartily recommend you to follow on social media/Twitter.

Dr. Dre provided an introduction last time and this episode features Eminem! Safe to say, it wasn't easy to get a hold of either celebrity, so tune in...

Â.	Cosmic Church of I Heart Noise / 02nd October 2021 by CAMP FOLLOW
	00:00 ()

Tracklist

Native Soul - Teenage Dreams (Awesome Tapes)

Jamire Williams – Hands Up (Intl Anthem)

Bendik Giske – Void (bendikgiske / smalltown supersound)

Quivers – Country Feedback (R.E.M. cover) (@quiversam / Ba Da Bing / Bobo Integral)

Run Logan Run – Screaming With The Light On (@runloganrunuk)

They Hate Change – Faux Leather (@theyhatechange / @jagjaguwar)

Ben LaMar Gay – Sometimes I Forget How Summer Looks on You (feat. Ohmme) (Intl Anthem / @ohmmemusic)

Mouth Painter - Tropicale Moon (Arrowhawk)

Dai San – Nite Sprite (GAMM) > https://twitter.com/cratesofjr/status/1431624959198117894

Luke Sanger - Only Casino for Miles (@wooky_lapsus / @philipsherburne) >

Albert Salinas (@Wooky_Lapsus) and @PhilipSherburne are starting a brand new adventure together, a record label called Balmat.

"Languid Gongue" by Luke Sanger is Balmat's first release and will be out on August 13th. Pre-orders now available like https://t.co/HpzBG389J4 pic.twitter.com/ulSHWPZERB

– Lapsus (@LapsusBarcelona) June 4, 2021

MariaElenaSilva–December(BigEgoRecords)>https://twitter.com/tompsee/status/1443741523967832068

Patrick Shiroishi – Beachside Lonelyhearts (pshiroishi / American Dreams)

The Reds, Pinks & Purples – Dead End Days (@glenndonaldson / slumberlandrecs)

"Maurice Louca, one of the most gifted musicians and composers on Egypt's thriving underground music scene, announces his new album Saet El-Hazz (The Luck Hour), to be released September 24, 2021 via Sub Rosa and Northern Spy."https://t.co/VjZSFp1idW pic.twitter.com/mlzgXVqxme

— jeff (@jazyjef) August 10, 2021

Lael Neale – For No One For Now (@laelnealemusic / Sub Pop) >

WEEKLY UPDATE:

Our latest batch of news from the world of Norman is here once more.

This time around we shout about Tindersticks, Mogwai, Lost Girls, Grandaddy, Lael Neale, Cassandra Jenkins & more...https://t.co/GtKXyR6kqi pic.twitter.com/gCzxBazdoM

– Norman Records (@normanrecords) February 18, 2021



https://twitter.com/petalmotel/status/1433787267609468929

Ill Considered – Loosed (@ill_considered / cc @ringsounds)

Moor Mother - Made A Circle (feat. Nappy Nina, Maassai, Antonia Gabriela & Orion Sun) (Anti-)

Another one I've already Tweeted about, @moormother's Black Encyclopedia of the Air (@AntiRecords). Brilliant album from one of the most important artists of our time https://t.co/WLzN6koKka

— Jordan Mainzer (@jmainzer) October 1, 2021

Beneficiary Solo Project play listed on I Heart Noise, Avant Guard Music label and webzine, UK.





Ilya S.

Misc

Dispatches from the Underground // August 22, 2021

22nd August 2021Spread the love



Protection Against Those Days Of Lockdown In Warm Piano Vignette And Glorious Modular Sweep

If you're anywhere near Whitby, UK in November...**Castles in Space is doing a very special live** event / LIve acts, DJs and exclusive merch in a beautiful arts centre venue in Whitby over two days in November

Over at Records I Like > August 2021 Mix / featuring music by The Reds, Pinks & Purples, Letters to Annika, Fascination Grand Chorus, Film School and more

Over at Now Then Magazine > CPU Records boss picks six stand-out releases ahead of their 100th

Over at Aural Aggravation > Helve - Cabin Fever

Out now on Wormhole World > **Portraits by Technology And Bones** / Your new favourite ambient/electronica/bass trombone album / Vinvl effect CD. Gatefold sleeve with spine

& John Renbourn, Brigitte Fontaine, Tyrannosaurus Rex, Can and many more

Today only! Buy **Pete Murphy's entire discography** for £1.50 / That's hundreds of songs for less than the price of a coffee / Many styles / genres, from AvantPop to ArtRock to Techno to Musical Soap Opera + much more

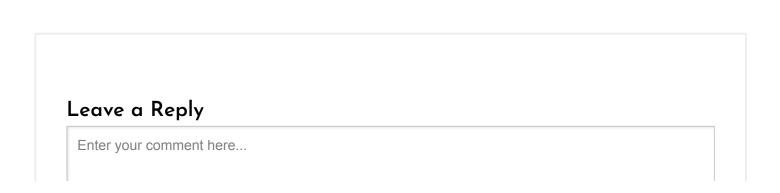
On a Different Note:

- Recap // Dispatches from the Underground Oct. 2021, Vol. 1
- Howcha Magowcha Report Card
- Dillon x I Heart Noise August Mixtape
- Dispatches from the Underground // October 13, 2021
- Dispatches from the Underground // August 30, 2021

Author

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Beneficiary Solo Project play listed on I Heart Noise, Avant Guard Music label and webzine, UK.



Ripping Off Brian Eno Since 2008



Ilya S.

Misc

Bandcamp Saturday // Dillon (II)

4th September 2021Spread the love

See the first round of Bandcamp picks by Dillon (aka Freeyourradio) here.

Mouth Painter – Tropicale Moon (Feeding Tube / Cardinal Fuzz) L'Orange – The World Is Still Chaos, But I Feel Better (Mello Music Group) Mushroom Hour Half Hour – On Our Own Clock (Mushroom Hour Half Hour) Splinters – Inclusivity (Jazz in Britain) Damu The Fudgemunk – Conversation Peace (Def Presse) Nala Sinephro – Space 1.8 (Warp Records)



2021-10-17, 11:50



Beak> - On Know

Technology And Bones – Portraits (Wormhole World)

Ben Lovett - The Old Ways OST (Burning Witches)

On a Different Note:

- Record Crates United x I Heart Noise Mixtape // Side A: RCU
- Radio Shows // Cosmic Church Ep. 18 (w/Dillon)
- Record Crates United x I Heart Noise Mixtape // Side A + Side B
- Dillon x I Heart Noise August Mixtape
- Dispatches From the Underground // July 7, 2021

Author

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I ama a Daula



Beneficiary new Album "Portraits" announced on News Channel Nebraska.

WATCH NCN ON THIS DEVICE - CLICK HERE

Broken Bow



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75° (/weather) L 55° Cloudy Q NEWS (/NEWS) **ACCUWEATHER (/WEATHER)** NCN SPORTSNOW (/SPORTS-NOW) WATCH

ABOUT (/STORY/40628618/ABOUT)



(https://central.newschannelnebraska.com/story/40803900/watch-ncn-on-these-apps)

PRESS RELEASE

New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021.

French Bass Trombonist Alix Tucou releases his second album; with soundscapes and improvisation he makes us visit in an Imaginary Contemporary Art Exhibition.

Friday, June 25th 2021, 11:15 AM CDT

Sponsored: Advertising Content

essence: the link that exists between humanity and technology and how the latter can influence the perception of a human being about what surrounds him. Now, everything is amplified through research aimed at weaving a strong relationship between music, a temple of abstract perceptions, and visual art, a place where thought actions are embodied.

With a fusion of Sicilian and Arab Music, Ambient Music, Jazz and a strong emphasize on Deep Listenning and Bass Trombone Improvisation Alix composed <u>"Portraits"</u> (<u>https://technologyandbones.bandcamp.com/</u>) and will be releasing it on all digital platform June 8th 2021.

The album features prestigious guests met during his life between Canada, France and USA who bring their unique musicianships at the service of Alix's production inputting their own sensibility and skills. Thomas Julienne on Upright Bass brings his groove and foundations to the harmonies on "See You, See You" and "Ce Balcon", Simon Denizart who co-wrote " Ce Balcon" grants us with his virtuosistic melodism on it, Kalun Leung makes roaring his trombone through electronic treatments on "Modernisme", Dustin Carlson on Guitar on "E Qui Che Lascio" plays on tensions and Pink Floyd-esque ambiences and finally Julia Patinella with her soulful and fascinating cover of Rosa Balistreri's classic "Cu Ti Lu Dissi".

"Portraits" is an all-round art container - a mental installation - which, as in Technology and Bones, dialogues and stimulates the listener to the inner "vision" of parallel images and scenarios.

Speaking of "all-round", it means the possibility of admiring a work of art from multiple points of view - a 360-degree view - which also implies a shift in space and therefore in time. In "Portraits" this physical action changes into mental action because, piece by piece, the listener will view a series of portraits of things, people, places and experiences aimed at forming an art exhibition set up through the senses. Moreover, the space-time dimension, connected to the physicality of things and to the superimposition of the same, has exercised great fascination in artists such as Laurie Anderson: who, with her "Duets on Ice", from 1974, marked the timing of the "multiform" performance.

What makes this project unique is certainly the mix of iconic, abstract cube and post-structuralist dimensions.

Alix Tucou deconstructs the literal meaning of portrait to insert it in an indeterminate but definitely pragmatic context. From an oxymoron, which is Technology and Bones, Portraits is born: concrete abstraction.

By Carla Ricevuto.



Beneficiary new Album "Portraits" announced on KFOL,well respected local news TV, Louisiana.



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NEW YORK CITY, NEW YORK, USA, June 25, 2021 /<u>EINPresswire.com</u> (<u>http://www.einpresswire.com</u>)/ -- After the success of his first solo album, <u>Alix Tucou</u> (<u>https://www.alixtucou.com</u>/) returns to the music scene with a new project by <u>Technology and</u> <u>Bones (https://technologyandbones.bandcamp.com</u>/).?The new work does not lose its original essence: the link that exists between humanity and technology and how the latter can influence the perception of a human being about what surrounds him. Now, everything is amplified through research aimed at weaving a strong relationship between music, a temple of abstract perceptions, and visual art, a place where thought actions are embodied.

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2021-06-26, 23:58

1 of 3

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Alix Tucou

Technology And Bones

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Beneficiary new Album "Portraits" announced on KMLK, Arkansas based radio station.



HOME (HTTPS://WWW.MYKMLK.COM/)

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<mark>Alix Tucou</mark>

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(https://www.snntv.com/story/44183988/former-officer-derek-chauvin-sentenced-to-225-years) BREAKING NEWS: Former officer Derek Chauvin sentenced to 22.5 years

Friday, June 25th 2021, 4:00 PM EDT



New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021.

Friday, June 25th 2021, 12:15 PM EDT

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<mark>Alix Tucou</mark> Technology And Bones <u>email us here (http://www.einpresswire.com/contact_author/544763207</u>) Visit us on social media: Beneficiary new Album "Portraits" announced on American Rodeo, Texas national Rodeo Show.

(https://www.americanrodeo.com/story/43180533/safe-stadium-guidelines-to-prevent-the-spread-of-covid19) Safe Stadium Guidelines to Prevent the Spread of COVID-19

MARCH 6-7, 2021 AT&T STADIUM ARLINGTON, TX



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HOME (/) TICKETS SCHEDULE CONTESTANTS Q

QUALIFIERS (HTTPS://WWW.AMERICANRODEO.COM/STORY /43141868/2022-QUALIFIERS-SCHEDULE)

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New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021.

Friday, June 25th 2021, 9:15 AM PDT Sponsored: **Advertising Content**

French Bass Trombonist Alix Tucou releases his second album; with soundscapes and improvisation he makes us visit in an Imaginary Contemporary Art Exhibition.

NEW YORK CITY, NEW YORK, USA, June 25, 2021 / EINPresswire.com

(<u>http://www.einpresswire.com</u>)/ -- After the success of his first solo album, <u>Alix Tucou</u> (<u>https://www.alixtucou.com/</u>) returns to the music scene with a new project by <u>Technology and</u> <u>Bones (https://technologyandbones.bandcamp.com/</u>).?The new work does not lose its original essence: the link that exists between humanity and technology and how the latter can influence the perception of a human being about what surrounds him. Now, everything is amplified through research aimed at weaving a strong relationship between music, a temple of abstract perceptions, and visual art, a place where thought actions are embodied.

With a fusion of Sicilian and Arab Music, Ambient Music, Jazz and a strong emphasize on Deep Listenning and Bass Trombone Improvisation Alix composed <u>"Portraits"</u> (<u>https://technologyandbones.bandcamp.com/</u>) and will be releasing it on all digital platform June 8th 2021.

The album features prestigious guests met during his life between Canada, France and USA who bring their unique musicianships at the service of Alix's production inputting their own sensibility and skills. Thomas Julienne on Upright Bass brings his groove and foundations to the harmonies on "See You, See You" and "Ce Balcon", Simon Denizart who co-wrote " Ce Balcon" grants us with his virtuosistic melodism on it, Kalun Leung makes roaring his trombone through electronic treatments on "Modernisme", Dustin Carlson on Guitar on "E Qui Che Lascio" plays on tensions and Pink Floyd-esque ambiences and finally Julia Patinella with her soulful and fascinating cover of Rosa Balistreri's classic "Cu Ti Lu Dissi".

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By Carla Ricevuto.

Alix Tucou

Technology And Bones

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Beneficiary new Album "Portraits" announced on Cowboy Channel, Cable TV network in over 42M homes, Tenessee



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Beneficiary new Album "Portraits" announced on WBOC, CBS/Fox Delaware Local News Station





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Beneficiary new Album "Portraits" announced on FOX40, California Local news canal.

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Beneficiary new Album "Portraits" announced on KMLK,CBS/Fox Delaware Local News Station





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2021-06-26, 23:25

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Beneficiary new Album "Portraits" announced on WRDE COAST TV, NBC Affiliate Local News Station, Maryland.



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Technology And Bones

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Beneficiary new Solo Album "Portraits" announced on 967 WSHV, BBC affiliate Classic R&B radio,Virginia.



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Beneficiary new Solo Album "Portraits" announced on The Podcast Park, Atlanta 28 year old news Station.



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Beneficiary new Album "Portraits" announced on Danvill, Classic Rock Station Part of IHeartRadio.



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Beneficiary new Album "Portraits" announced on Rewind, Illinois Music Station.



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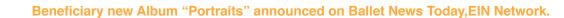
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Beneficiary new Album "Portraits" announced on Tech Today Newspaper, Technology News Website.

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chnology-and-bones-album-portraits-bass-trombone-and-electronics-out-on-all-plateforms-8-july-2021) gy-and-bones-album-portraits-bass-trombone-and-electronics-out-on-all-plateforms-8-july-2021)

French Bass Trombonist Alix Tucou releases his second album; with soundscapes and improvisation he makes us visit in an Imaginary Contemporary Art Exhibition.

NEW YORK CITY, NEW YORK, USA, June 25, 2021 /EINPresswire.com (http://www.einpresswire.com)/ -- After the success of his first solo album, Alix Tucou (https://www.alixtucou.com/) returns to the music scene with a new project by Technology and Bones (https://technologyandbones.bandcamp.com/).The new work does not lose its original essence: the link that exists between humanity and technology and how the latter can influence the perception of a human being about what surrounds him. Now, everything is amplified through research aimed at weaving a strong relationship between music, a temple of abstract perceptions, and visual art, a place where thought actions are embodied.

With a fusion of Sicilian and Arab Music, Ambient Music, Jazz and a strong emphasize on Deep Listenning and Bass Trombone Improvisation Alix composed "Portraits" (https://technologyandbones.bandcamp.com/) and will be

Contact

Alix Tucou Technology And Bones email us here (https://www.einpresswire.com /contact_author/544763207)

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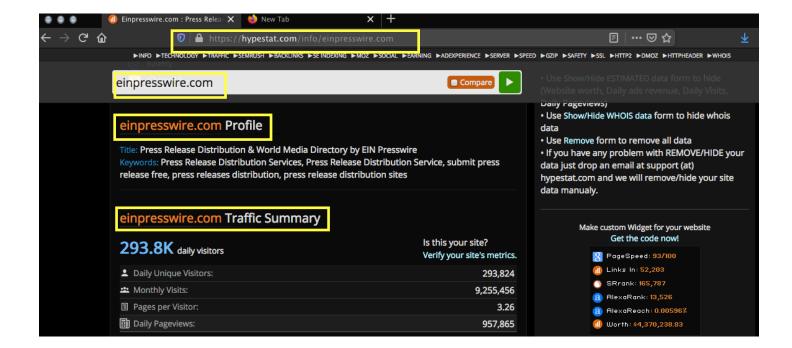
New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021. (/pr_news/544763207/newtechnology-and-bones-album-portraitsbass-trombone-and-electronics-out-on-allplateforms-8-july-2021)

View All Stories From This Source (https://www.einpresswire.com/sources /u443693) between Canada, France and USA who bind their unique with (https://www.einpresswire.com/) musicianships at the service of Alix's production inputting their own sensibility and skills. Thomas Julienne on Upright Bass brings his groove and foundations to the harmonies on "See You, See You" and "Ce Balcon", Simon Denizart who co-wrote " Ce Balcon" grants us with his virtuosistic melodism on it, Kalun Leung makes roaring his trombone through electronic treatments on "Modernisme", Dustin Carlson on Guitar on "E Qui Che Lascio" plays on tensions and Pink Floyd-esque ambiences and finally Julia Patinella with her soulful and fascinating cover of Rosa Balistreri's classic "Cu Ti Lu Dissi".

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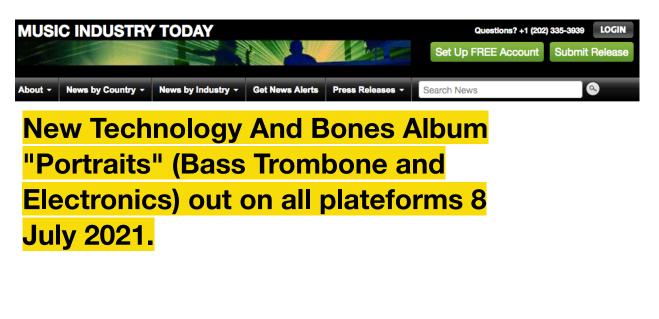
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Beneficiary new Album "Portraits" announced on Music Industry Today Music Industry Professionals Service, EIN Network.



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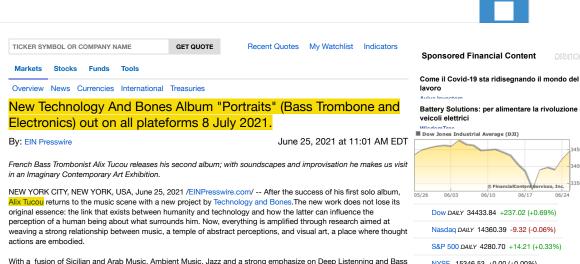
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Beneficiary new Album "Portraits" announced on Financial Content, EIN Network.

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This Firm's \$489 Million Purchase Says a Lot About the Future of Bitcoin 17:35 EDT

InvestorPlace - Stock Market News, Stock Advice & Trading Tips Some people may write off Bitcoin, but MicroStrategy clearly sees it as a great investment. And that's not the only reason to pay attention. The post This Firm's \$489 Million Purchase Says a Lot About the Future of Bitcoin appeared first.

2021 Year-To-Date Percentage Returns Of 8 Largest Stocks - Saturday, June 26 17:17 EDT

The total market capitalization of the seven largest technology stocks plus Berkshire Hathaway equals \$10.4 trillion.

Bet On It: Score Media Surges After Sports Betting Bill Passes In Canada 17:12 EDT

This week's in the sports betting and iGaming space the news includes operators are behind a commercial betting proposal in Florida and an Ohio bill deadline receives lifeline and in Canada, single-sport gambling will pass soon.

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Symbol	Last	\$ Volume	Change (%)
TSLA	671.60	\$21.82B	-8.22 (-1.21%)



Beneficiary new Album "Portraits" announced on Big Spring Herald, Texas Based Local News.



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New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021.

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June 25, 2021 at 11:01 AM EDT

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Beneficiary new Album "Portraits" announced on Boston Herald,one of the oldest newspaper in USA.





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<mark>Alix Tucou</mark>

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Beneficiary new Album "Portraits" announced on Corte Madera, California Based Local News.



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By: EIN Presswire

June 25, 2021 at 11:01 AM EDT

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Beneficiary new Album "Portraits" announced on Daily Herald, Chicago III. largest daily Newspaper.



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Beneficiary new Album "Portraits" announced on Daily Courier, Arizona Local Journal since 1882.

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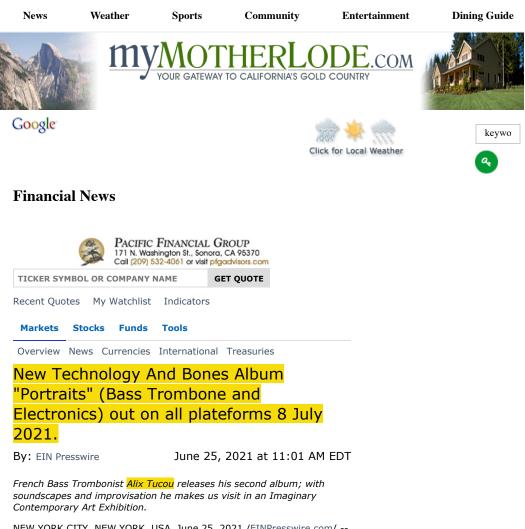
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Alix Tucou

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Beneficiary new Album "Portraits" announced on MyMotherLode, California Local News Website.



NEW YORK CITY, NEW YORK, USA, June 25, 2021 /EINPresswire.com/ --After the success of his first solo album, Alix Tucou returns to the music scene with a new project by Technology and Bones.The new work does not lose its original essence: the link that exists between humanity and technology and how the latter can influence the perception of a human being about what surrounds him. Now, everything is amplified through research aimed at weaving a strong relationship between music, a temple of abstract perceptions, and visual art, a place where thought actions are embodied.

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Alix Tucou deconstructs the literal meaning of portrait to insert it in an indeterminate but definitely pragmatic context. From an oxymoron, which is Technology and Bones, Portraits is born: concrete abstraction. By Carla Ricevuto.

<mark>Alix Tucou</mark>

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Beneficiary new Album "Portraits" announced on Credit Managemnet Corp.

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Beneficiary new Album "Portraits" announced on Sunny <u>vale.com</u>, Official Guide of Sunnyvale county, CA.

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French Bass Trombonist Alix Tucou releases his second album; with soundscapes an	d improvisation he makes us visit in an	Imaginary Conter	mporary Art Exhibition.
NEW YORK CITY, NEW YORK, USA, June 25, 2021 /EINPresswire.com/ – After the project by Technology and Bones. The new work does not lose its original essence: th perception of a human being about what surrounds him. Now, everything is amplified abstract perceptions, and visual art, a place where thought actions are embodied.	e link that exists between humanity and	d technology and h	now the latter can influence the
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Beneficiary new Album "Portraits" announced on Burlingame, Official News Journal, Burlingame,CA.

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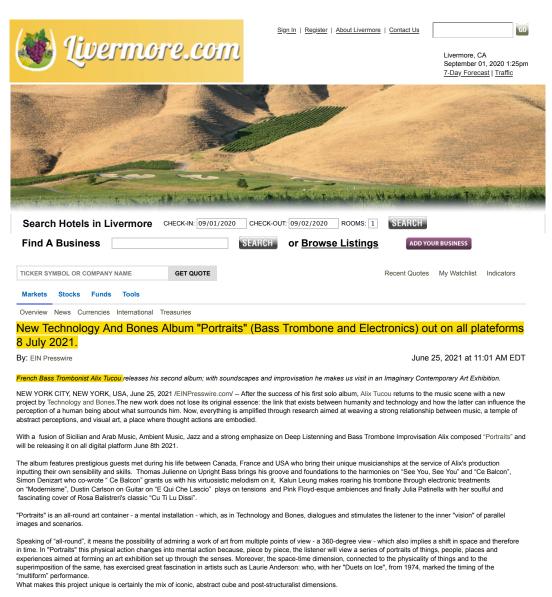








Beneficiary new Album "Portraits" announced on Official Online Guide of Livermore CA.



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New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021.

By: EIN Presswire

June 25, 2021 at 11:01 AM EDT

French Bass Trombonist Alix Tucou releases his second album; with soundscapes and improvisation he makes us visit in an Imaginary Contemporary Art Exhibition.

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Alix Tucou Technology And Bones email us here Beneficiary new Album "Portraits" announced on Milwaukee Journal Sentinel, largest distribution news channel in Milwaukee and Wisconsin.

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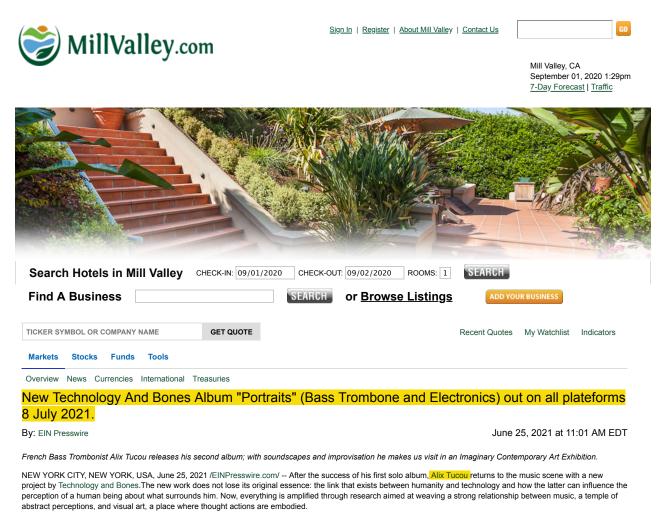
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Alix Tucou Technology And Bones



Beneficiary new Album "Portraits" announced on Official MillValley News, CA.



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By: EIN Presswire	June 25, 2021 at 11:01 AM EDT Cos sta
French Bass Trombonist Alix Tucou releases his second makes us visit in an Imaginary Contemporary Art Exhibit	album; with soundscapes and improvisation he oui
NEW YORK CITY, NEW YORK, USA, June 25, 2021 /EINPre solo album, Alix Tucou returns to the music scene with a new work does not lose its original essence: the link that how the latter can influence the perception of a human b everything is amplified through research aimed at weaving temple of abstract perceptions, and visual art, a place with	a new project by Technology and Bones.The t exists between humanity and technology and being about what surrounds him. Now, ng a strong relationship between music, a
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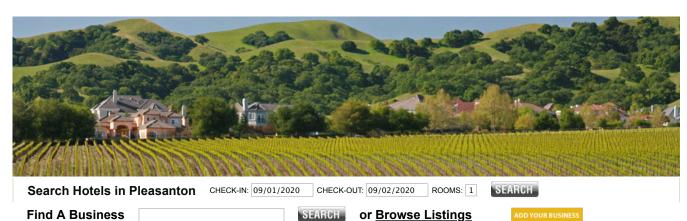
Beneficiary new Album "Portraits" announced on Official Pleasanton Guide CA.



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By: EIN Presswire

June 25, 2021 at 11:01 AM EDT

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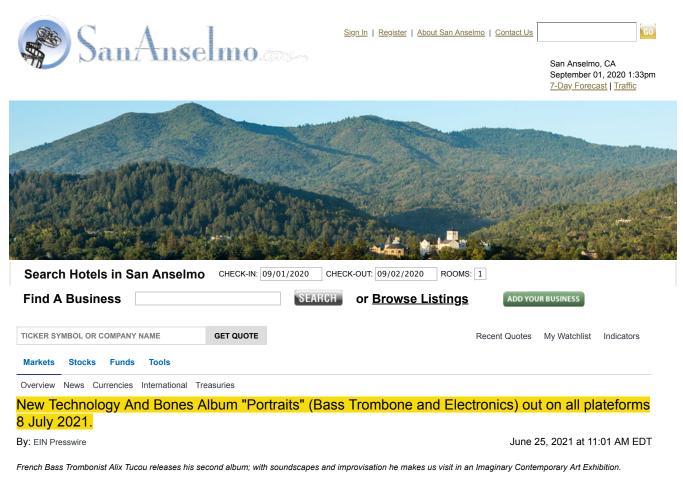
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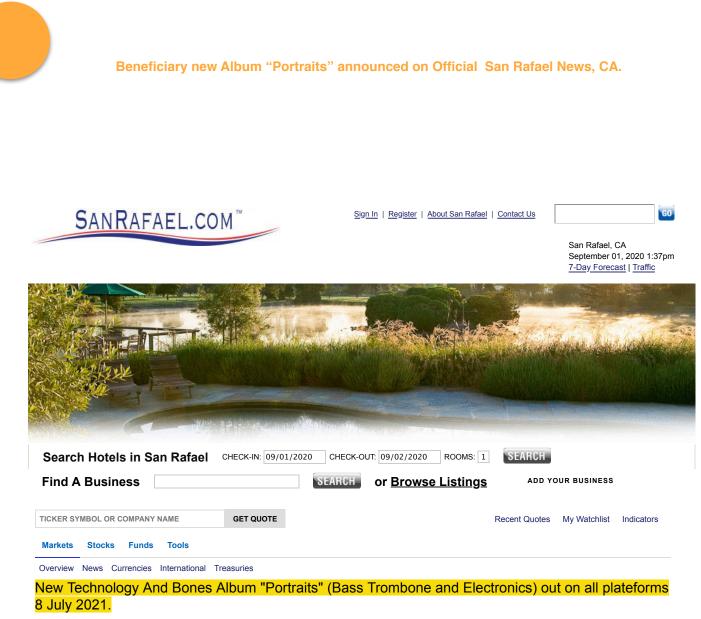
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By: EIN Presswire

June 25, 2021 at 11:01 AM EDT

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Beneficiary new Album "Portraits" announced on Official Penticton Herald, British Columbia newspaper since 1906.

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Beneficiary new Album "Portraits" announced on Pittsburgh Post Gazette, PA.

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New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021.

By: EIN Presswire

June 25, 2021 at 11:01 AM EDT

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By Carla Ricevuto.

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Beneficiary new Album "Portraits" announced on Local Mississippi news channel.



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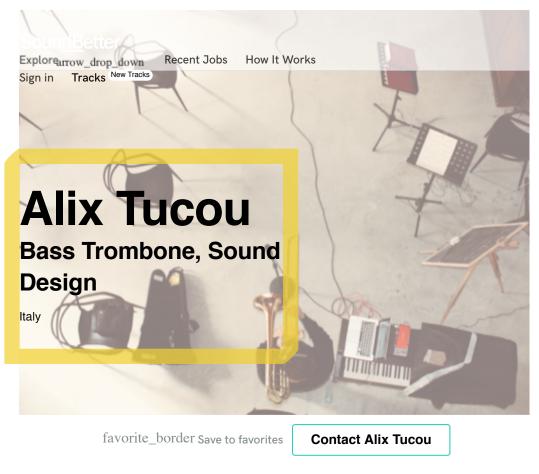
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Beneficiary listed on SoundBetter worlwide recording artists catalog.

Alix Tucou - Bass Trombone, Sound Design - Italy | SoundBetter

https://soundbetter.com/profiles/362171-alix-tucou



Profile Credits Reviews

I am specialised in the Bass Trombone, been touring all over the world for 15 years with lot of different bands before being fulltime freelancer in NYC for 4 years.

I am offering my service as interpret, session musician, classically trained but with a huge experience in improvisation in various styles too.

Excellent reader, I can either fit to the need of your music and strictly whats written on the sheet music or offer you original arrangement or even transcribe parts as I have perfect pitch. I got a Master Degree from University of Montreal in Orchestral Repertory and an Advanced Diploma in Solo Performance from Brooklyn College.

Alix Tucou - Bass Trombone, Sound Design - Italy | SoundBetter

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I also make soundscapes, and I am recording my 2nd Solo Album of Bass Trombone and Electronic Music: Check my SoundCloud !!

Send me an email through 'Contact' button above and I'll get back to you asap.

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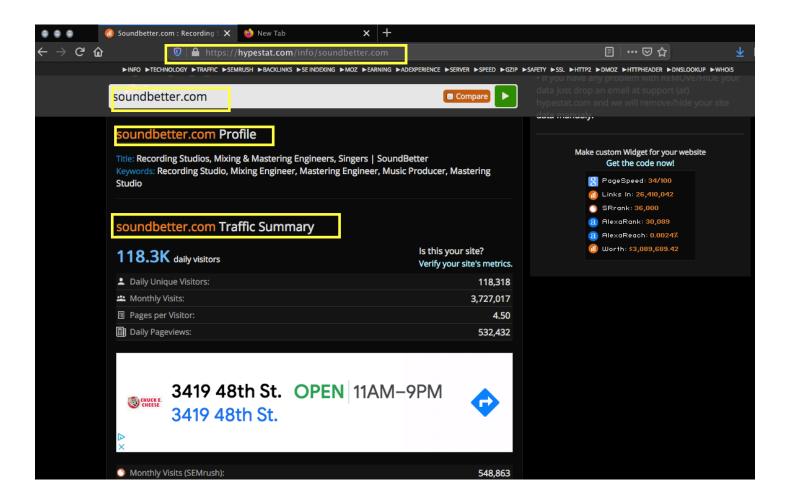
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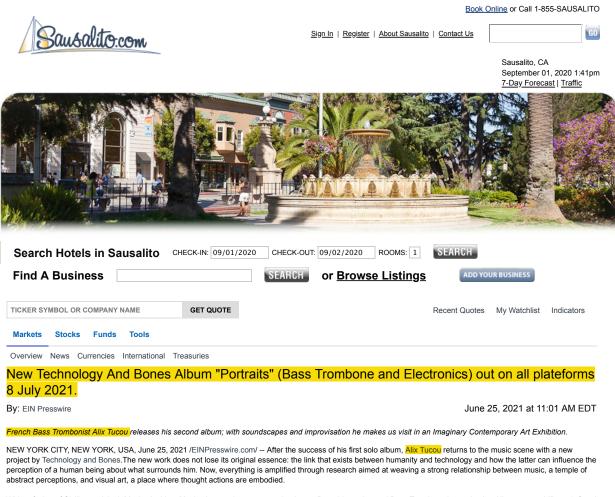
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Alix Tucou

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6 NC counties are under alert, including Wake, Durham, Chatham, and Granville counties. Details

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definitely pragmatic context. From an oxymoron, which is Technology and Bones, Portraits is born: concrete abstraction. By Carla Ricevuto.

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The international Committee for the Conservation of the Industrial Heritage

Number 70

4th quarter, 2015

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The protracted collapse of Pennsylvania's Huber Breaker provided scope for lovers of industrial ruins. In this issue, Bode Morin chronicles industrial conservation in the United States since the 2008 downturn.

Photo John Morgan, Creative Commons



Like postmodern Olympic games and world fairs, now as much to do with urban regeneration and place marketing as with sporting or commercial excellence, so World Heritage inscription is developing beyond conservation and celebration to embrace goals of economic renewal. This issue of the TICCIH Bulletin continues the series of World Heritage reports, presenting the Nord-Pas de Calais Coalfield, which hosted the recent TICCIH Congress, and Almadén and Idrija Heritage of Mercury, both inscribed three years ago, and the Tarnowskie Góry mines in Poland, hoping to join them on UNESCO's list next year.

'What do we get out of it?' Local benefits of the Nord-Pas de Calais Coalfield WHS inscription

Catherine Bertram, Director, Mission Basin Minier Nord-Pas de Calais

The Nord-Pas de Calais Coalfield, which was the host for the 2015TICCIH Congress in September, was inscribed on the UNESCO World Heritage List in June 2012 as a "Continuing evolved cultural landscape", a category which was created in 1992. Mostly marked by the coal industry, this World Heritage site includes no fewer than 353 components (pits, head frames, spoil heaps, railways, housing...) showing the Outstanding Universal Value of mining landscapes.

'What do we get out of it?' is frequently asked by the inhabitants. Three years later, even if the period is too short to assess reliably the effects, this question needs to be tackled. Indeed, the issue of the concrete effects

In the years to come, a risk lies in a widening gap between the increasing prestige of the Coalfield in the eyes of tourists and media, and inhabitants' feeling that nothing has really changed in their lives. Worse, they could feel cut off from the process of redevelopment of the area. Another big difficulty is in different overlapping timescales: the long-term process of regional and local remediation through public policies, triggered or encouraged by the UNESCO inscription, does not fit people's immediate needs and desires for better living standards.

All these contradictions are at work, and the ambition of the A trump card in marketing and attractiveness International recog-UNESCO Management Plan, carried out by the public agency designated by the French State as the manager of the inscription, the Mission Bassin Minier Nord-Pas de Calais, is not to solve them by miracles but to grasp all stakes in the same framework: how can we collectively find solutions and tools to combine the preservation of the integrity and authenticity of the Outstanding Universal Value of our cultural landscape, while making possible the evolution and redevelopment of the Coalfield?

In this context, ownership of the inscription is still a key-issue. Between 2003 and 2012, the population was involved with the full nomination process, with memory cafés, puppet shows, collections of drawings, torch-lit processions at the foot of spoil heaps, sound and light shows, and about twenty "BMU support clubs" created by enthusiastic local organisations. Three years after the inscription, that enthusiasm is still alive and in September 2015, 200 stakeholders attended the first Conference on the UNESCO Management Plan for the conservation and development of the World Heritage Site.

In any field, there are and will be no easy answers and the economic benefits of the inscription cannot be reduced to the issue of tourism. Some studies show that betting on a "skyrocketing" UNESCO effect on the number of visitors can provoke high expectations and bitter disappointments. Tourism is an objective and "we are working on it!" but it cannot be the only pillar of our development strategy. We know the Coalfield is not and will never be the Seychelles ; the 'niche' we are working on lies in visitors' yearning for authenticity, strong values and cultural identity and curiosity for original sites.

The benefits of the inscription are real. Of course, with the exception of sites under threat - thankfully not the case for the Coalfield - the World Heritage Committee's decision does not trigger any direct financial benefits. However, obtaining the label can have a great knock-on effect on communication, touristic promotion and economic attractiveness, which can be illustrated by some examples.

A long-lasting interest of media in the UNESCO inscription After the boom in June 2012 with more than 200 articles in the national and regional press, the high number of publications continues.

A new touristic destination While this was not the primary aim, the Mining Basin's inscription in 2012 has the potential to create a new tourist destination mid-way between Brussels, Paris and London, especially with the new Louvre-Lens museum.

This outstanding museum, visited by delegates at the recent TICCIH Congress, attracts half a million visitors a year, joining other places of interest in the Mining Basin such as the Historic Mining Centre in Lewarde (150,000 visitors/year) and the memorials and cemeteries commemorating soldiers from the two World Wars (500,000 visitors/year). At a time when new varieties of tourism are looking out for original products, the buzz created by the industrial heritage of the Mining Basin was perfectly timed to make it an attractive destination.

nition with the World Heritage stamp has put the Mining Basin on the global map! The UNESCO inscription makes the Coalfield different, singular and unique, all critical in global competition between territories.

Boost for financing projects The inscription enabled the purchase and financing of works to preserve decayed sites and buildings, mostly listed as Historical Monuments, and the redevelopment of the five key mining heritage sites (ERDF axe 4 measure 6c). It triggered the legal procedure of protecting 78 spoil heaps for their historic and landscape value, the financial program of the five pilot mining housing developments -32 €m to renovate 650 houses and 34,5 m€ to public spaces and facilities.

However, World Heritage listing has not only changed outsiders' views but also affected the territory.

Pride and self-esteem Recognition of industrial heritage has now made it a source of local pride. Living in a World Heritage territory has helped to free inhabitants of their inhibitions and boost their self-esteem. In an area that has often fallen victim to petty squabbling, the World Heritage 'adventure' has additionally provided proof that joining forces can bear fruit. Cooperation is essential in order to count for something when competing on the national or international scene.

Growing awareness that heritage is economic, social and cultural capital, a "seed" for economic innovation Lastly, inscription in 2012 demonstrated that the Mining Basin can fulfil requirements and lay claim to better quality in architecture and the environment to build projects for the future. These are all factors contributing to more ambition and a huge boost in confidence from an economic point of view, in particular among young people, who are encouraged to continue studying or start up a company.

As a concrete illustration of this process, key mining heritage sites, namely the five major collieries, look set to become economic and cultural centres serving as a link between yesterday's industry and the knowledge-based economy of tomorrow. The 11/19 sites in Loos-en-Gohelle (eco-industry), 9-9bis in Oignies (logistics) and the Wallers-Arenberg colliery (creative graphics) are now centres for training, innovation and research which are to help the Mining Basin to leave behind the primary economy (coal mining and auto assembly) which was its single focus for too long, and at last to master development that's 'sustainable' in every sense of the word.



Wallers Arenberg mine site.

Photo Hubert Bouvet, Région Nord-Pas de Calais



Waste heaps in Maisnil-les-Ruitz et Ruitz. Photo Hubert Bouvet Région Nord-Pas de Calai

The doomed struggle to save the Huber Breaker provides a compelling narrative of post-industrial conservation in America since the 2008 banking crisis. The last of Pennsylvania's anthracite coal processers dominated the local landscape for 75 years. It was finally demolished and its metal sold for scrap in the fall of 2014.



The slow death of the Huber Breaker

Bode Morin

Historic Site Administrator, Eckley Miners' Village

When completed in 1939 to replace the aging Maxwell Breaker in Ashley, Pennsylvania (USA), the Huber, named for Glen Alden Chairman Charles F. Huber, was described as "modern in both architectural design and operational details" and the plant provided "a highly marketable output." The breaker could process 7,000 tons of anthracite coal per day and over 1,000,000 tons per year. The 132' (40m) tall structure was built of steel and concrete with notable full height glass curtain walls. In addition to updated equipment, the breaker was designed to handle the output of several collieries at once. The complex was one of the largest in the region and included a power house, breaker, coal bagging house, office buildings, and ancillary buildings.

Post-industrial history While demand for anthracite coal waned over the nearly 40 year operating history of the breaker, the company made significant improvements to the site in the 1950s and 1960s to modernize operations. The Glen Alden Company continued to process coal at the Huber into the 1970s when a declining market and a series of failed financial maneuvers affected operations. It ended mining in 1973 and sold the breaker in 1975. The new owner, Lucky Strike Coal Company ran the breaker to process coal from its strip mine operations for the next year.

Louis Beltrami and the Lucky Strike Coal Company closed the breaker in 1976 but held on to the property with no activity until Beltrami's companies were forced into bankruptcy in 1991, resulting from disputes over the site and legal actions. The proceedings continued for ten years until a settlement was reached. In 2001, Al Roman of No. I Contracting bought the Huber site including the breaker and ran his business from the site. Immediately, local preservation hopefuls speculated that Mr. Roman, an engineer who had been a respected figure in the anthracite industry since the 1950s, would donate the structures to a preservation society or other entity for conversion into a museum.

The hope of saving the site grew further after 2001 with political support from state and local representatives. Roman, however, believed the Huber Breaker Preservation Society, formed to save the breaker in 1990, didn't have enough human and fiscal capital to transform the site, especially as liability and asbestos threats mounted.

However, he later claimed that his intention was never to donate the site, but to sell it for its scrap value or some other financial return. He eventually hired a firm to plan for the demolition but hit opposition from county officials who stalled the permit and threatened to take the site through eminent domain hoping to save it. Unfortunately, state and local governments did not have any money to support the project, especially as the local economy slowed down.

Although he supported creating a museum at the site, Roman valued the property too high for non-profit or government acquisition. He was willing, however, to swap the site for twenty one acres (8.5 ha) of nearby land controlled by the Luzerne County Redevelopment Authority. The Authority, however, was constrained by a hold on the property to ensure it was properly remediated and only offered six acres (2.5 ha). While Roman was willing to take a loss on the structure, the six acre offer and a later cash buyout option fell too short for what he considered fair.

In 2010, during the national financial crisis that began two years earlier, No. I Contracting, like the Lucky Strike Coal Company before it, was forced into bankruptcy owing \$10,000,000 to over 200 creditors. As part of the settlement, Paseo Logistics, a steel recycling firm from Philadelphia, Pennsylvania, bought the Huber site, and the Earth Conservancy, a non-profit land holding company, bought the office building and several acres of non-industrial land. Paseo never made any ovation of support toward the preservation of the breaker and as soon as permits were issued began site cleanup and demolition. While the structure itself couldn't be saved, the Earth Conservancy donated three acres to the Huber Breaker Preservation Society to create a miner's memorial park. Paseo donated equipment and signage to the effort. Estimators valued the breaker steel between \$600,000 and \$700,000.

Huber Breaker Preservation Society While the bankruptcy courts worked through the various proceedings over twenty years, the Huber Breaker Preservation Society was publicly trying to raise both political support and money to buy the breaker. In 1990, the Ashley Breaker Preservation Society was formed to begin preservation efforts. While its efforts were largely inconsequential in the 90s, it was reorganized with a broader mission as the Huber Breaker Preservation Society in 2001 following the National Park Service Historic American Engineering Record (HAER) report documenting the structure and a feasibility study exploring preservation and development options. While the HAER report was primarily focused on history and operations, the feasibility study outlined goals and costs to convert the site to a museum and park and included site cleanup, security, and signage with estimated costs ranging from \$500,000 to \$4,000,000. The challenge, according to Ray Clarke, chairman of the Huber Breaker Preservation Society, was the ownership issue.Without the legal right to work on the building many fundraising efforts fell short.

didn't have access to the site and \$12,600 of a \$26,000 grant because it didn't spend the money in time. While money came in from small community grants and individual donations, Clarke said the society never made enough in any give year to formally file an Internal Revenue Service form 990, a tax form required of non-profit organizations in the US. He estimated that the society never had more than \$60-70,000 at any given time. With the 2014 demolition of the breaker, the society's primary focus became the development of the miners' memorial park on the land donated by the Earth Conservancy.

Social, cultural, and economic constraints While the primary reasons the Huber Breaker was not saved lied in its enormous size, its scrap value, and the poor economic conditions that led to two bankruptcies, these are conditions influenced and informed by larger economic and post-industrial social and cultural forces. It is true that no organization ever had enough money to buy the site and the bankruptcies hurt any long-term planning, but economic fluctuations triggered in 2008 that saw significant downturns in economic growth in 2008, 2009, and 2011 had reverberations throughout the US economy.

Unemployment rose, housing prices dropped, and people tended to curb spending. This downturn had significant affects on government tax revenues and many state, regional, and municipal governments had to cut spending. The Pennsylvania Historical and Museum Commission, for example, lost nearly half of its operating budget in 2009 leading to the closure of historic sites and museums and the loss of jobs. As economic conditions worsened, the lack of public money trickled down to county governments. Luzerne County which had been supporting some action at the Huber Breaker had to withdraw while trying to manage a \$400 million dollar debt. attempts to revitalize the region included the development of industrial parks located near major east-west and north-south interstates. Some companies relocated here because of temporary tax breaks and some warehouse facilities opened but the level and quality of jobs and economic activity did not rebound. In many post-industrial regions in the US, as economic conditions worsened people fled leaving behind an aging population with poor prospects for economic recovery. Mired in this malaise, social and cultural conditions worsened for those who remained. Several studies conducted over the last five years demonstrated that the anthracite area of Northeast Pennsylvania is among the lowest rated regions in the country in education, income, quality of life, job growth, age, health, and happiness.

The members of the Huber Breaker Preservation Society shared a common goal and worked together for twenty years to save a key part of their heritage. But the ultimate loss of the breaker occurred during one of the most significant economic downturns in the last century in a community beset by worsening living conditions and poor cooperation, trust, and expectation for a better future. While the end of the coal industry left a few significant features on the landscape, it also left poor economic and productive social legacies. Without a shared belief in common goals and government and community buy-in, it became nearly impossible to overcome the hurdles necessary to save such a large building and the loss of the breaker somehow doesn't seem as much a defeat given the social and economic conditions, as another anecdote not atypical for the region.



The memorial to the vanished Breaker which used to stand in the background. Photo: Bode Morin

Worldwide

Russia

Industrial tourism in the Urals

Nadezhda Solonina and Olga Shipitsyna The Urals state academy of architecture and arts

During many decades the Urals was a closed strategic region with plenty of industrial enterprises. The basis of the Urals' culture is metallurgy which has been here since ancient times. In the period of the Urals' most active development – from the beginning of the 18th to the early 20th century – about 300 metallurgical production centres were founded. Many related enterprises were also built in the Urals to support metallurgy production including mines, quarries and coal burning enterprises. In the 20th century many new factories were built and a large number were developed on historically formed industrial sites.

In the 18th and 19th centuries the Urals' culture was studied by Russian scientists and many explorers from different European countries. There was a permanent culture and technological exchange in the sphere of metallurgy and machinery production. But despite its unique nature, cultural and touristic potential, in the period of the USSR public access to the Urals' region was closed for many decades.

Today in the Urals there are three main directions of industrial tourism.

Organized cultural industrial tourism, focused on visits to historically formed company-towns and their museums Some industrial museums have been created in the Urals in the late 20th century. The large and valuable factory-museum is in Nizhniy Tagil includes many architectural and landscape objects.

Nevyanskiy museum is smaller but very famous and attractive for tourists of different ages thanks to its extraordinary architecture and mysterious legends of Nevyanskaya slanted tower. Museum complex Severskaya Domna is unique, well preserved and presented site. The museum of the history of Alapaevskiy works possess the oldest stone building in the Urals - an abandoned hammer shop of the first Alapaevskiy works. In addition many small historical and ethnographic museums have been created in the Urals by enthusiastic local historians of historically formed industrial company-towns. These historical and culture museum centers are places of touristic attraction. In this way the centers can partially support employment in company-towns. Many local residents take part in attracting tourists by revival of crafts, production of souvenirs and making workshops. However, not all of these centers have enough funding for functioning and development.

'Wild' tourism including visits to small and remote historical company towns, surveys of factory ruins, mines, quarries, wharfs and other ancient sites During the second half of the 20th century, 'wild' tourism has become very popular among local residents, especially young people. Wild tourism in the Urals is mountain hikes and river rafting - everything with special equipment. Almost every touristic route passed through historically-formed company towns and their related small villages. At that period many historical enterprises worked according to their functions and they were not interesting for tourists. Today this wild tourism is very popular. Many historical industrial sites are abandoned now. The routes as a rule include ethnographic walks and survey. The wild tourism is the most developed direction of the Urals' touristic area. And now, besides local residents, many guests from different regions of Russia and foreign tourists take part in hikes and rafting.



A tourist group rafts on the river Chusovaya, the ancient transportation waterway of many Urals' metallurgical works production.

Worldwide

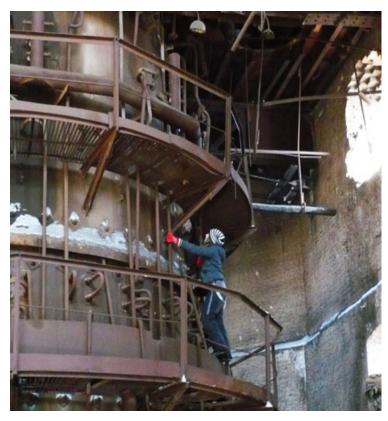
Informal industrial tourism in the scope of urban exploration movement, often very dangerous for its participants but opening many unique pictures of active and abandoned industrial sites for a general public After the collapse of USSR in the period of Perestroyka, enterprises that have worked successfully for many years began to go broke without proper management, funding and state support in the conditions of economy crises. Many of them transformed into abandoned sites, others changed their functions due to new market and economy situations. Today the abandoned sites of these factories became the basis of very popular industrial tourism direction – urban exploration. The number of urban explorers in the Urals is huge and this community permanently makes an active survey.

The Urals industrial tourism has a great potential for its development. Today the Urals industrial heritage is at the stage of awareness of its multifaceted value. Many Urals' touristic conceptions are being designed and existing touristic routes are being developed by specialists of different areas.

Correction: The article in the last issue 'Conception of the development of historical centers in the metallurgy of the Urals' should have acknowledged that it was jointly authored by Nadezda Solonina and Olga Shipitsyna



Urban explorers make a survey of discarded documents at the Staroutkinsky ironworks.



The study of the blast furnace at the abandoned Staroutkinsky ironworks.

Worldwide

Indonesia

The cultural values of traditional industrial landscape, Batik Giriloyo, Yogyakarta

Vera D Damayanti, University of Groningen, Netherlands

Batik is an art and a craft which is a paradigm of Indonesian cultural heritage. It is a traditional technique for decorating cloth passed down from one generation to another for hundreds of years. On the island of Java Batik it could formerly only be worn by royal families. Batik patterns were exquisitely designed and symbolized philosophical meanings which represented social status. Due to its significance Batik has been assigned the status of Masterpiece of Oral and Intangible Heritage of Humanity by UNESCO since 2009. Afterwards the Indonesian government designated National Batik Day and encouraged Indonesians to wear batik. The UNESCO recognition and government endorsement have given considerable encouragement to the Indonesian people to wear batik garments and have household items and handicrafts with batik designs. This enthusiasm has certainly boosted the batik industry which today has become an important sector in the Indonesian economy. Furthermore, it has stimulated the re-emergence of traditional batik production centres in the country.

On the Java archipelago, Yogyakarta is one of the primary Batik production centres. Three main hamlets (*dusun-s*) are producers in this village: Karangkulon, Giriloyo, and Cengkehan. Batik Giriloyo is manufactured by hand drawing and hand printing so the quality is different to Batik textile produced by machine. Recently the hamlets have begun to engage with tourism services alongside the batik production with the cloth and the landscape in which it is conceived and produced as attractions to bring outside visitors. It seems that batik culture has been embedded in the landscape in a special way which causes Batik Giriloyo and its production area to be distinctive.

The history of batik in the area was influenced by the establishment of the Imogiri graveyard - a cemetery of the Mataram kingdom's royal families - in a hill near the hamlets in 1632. Sometime after its construction, the Mataram Yogyakarta King ordered the communities surrounding the graveyard to produce Batik for the royal families and the servants who guarded the cemetery. At that time the people assigned were only taught how to draw the pattern on the cloth. Although the palace later terminated the order they kept drawing and sold the patterns to merchants in the city.

They started to produce their own batik after several groups of batik drawers were trained in colouring batik through a disaster relief program undertaken after a 6.2 SR earth-quake in 2006.The manufacture of Batik Giriloyo is a traditional industry which is currently performed by twelve groups of artisans in the three hamlets united in an organization which not only manages batik production but also tourism.

An approach to understanding the potential range of values that might be present in landscape, the Cultural Values Model, has been developed by Janet Stephenson. This concept perceives in a landscape three fundamental components: (1) Forms which are related to tangible elements: these are hills, rivers, rice fields, woodlands and forests, settlements connected by roads, workshops and showroom buildings, the kings' cemetery, religious buildings, and tourism facilities. (2) Practices and processes: The main ones in the landscape include the design and manufacture of Batik, governance of the organization, agricultural activities, religious festivals, earthquakes and landslides. (3) Relationships which include intangible elements. These consists of the history of the King's cemetery along with stories and myths, the history of Batik and sense and scenery of the rural landscape.

Human-landscape interaction. These three components which basically influence each other can be applied to interpret the interaction of landscape and inhabitants.





woriawiae

The hilly topography composed mainly of rocky soils is certainly not suitable for agriculture. Although there are farmers in the hamlets, only a small number have rice fields while the rest prefer to hire themselves out as labourers. Making batik is therefore a good alternative for making a livelihood. Instead of rice fields the landscape of the three hamlets predominantly comprised of forest and woodland which forms a buffer around the king's cemetery. This land use is suitable because vegetation minimizes run-off, reducing the risk of landslides. Unlike heavy industry which involves special structures and buildings for production which occupy a large site, the manufacture of Batik Giriloyo is a domestic industry which can be executed in a small space by engaging in un-intensive activities. Thus space limitation and fragile landscape pose no problems for the industry.

Although the manufacture of Batik commenced at the order of the King rather than beginning as a response by inhabitants to the landscape conditions, this intangible historical element has to some extent come to influence the later landscape. The Batik Giriloyo industry has indeed shaped the identity of the area. The land use of this activity is suitable for a low carrying-capacity landscape; therefore it supports the sustainability of the landscape and subsequently the conservation of the historical landscape of the King's cemetery. Finally, this traditional industry has contributed to the preservation of Indonesian cultural heritage by giving additional economic value to a traditional sustain a traditional activity.



Tourism facilities in Javanese architectural style with hilly landscape on the background (source: Lisa Virgiano)

UK

Animating representations of industrial heritage: the Leavers lace machine

<u>Tom Fisher</u> and Julie Botticello, Nottingham Trent University

While it is important and useful to preserve the architectural and material remains of industrial heritage and to integrate them into economic and social regeneration in a post-industrial setting, these efforts are often made in the absence of the human elements that animated and 'completed' these historical artefacts and environments. The work presented here is distinctive in industrial heritage research, because all the elements of the industry, human and material, are present. It included making a 3D computer model of the Leavers lace machine to animate the interpretation of the Nottingham Industrial Museum display.

The lace industry in the United Kingdom's East Midlands was a major feature of the local, and wider, economy from the invention of the 'Leavers' process in 1813 to the end of mass manufacturing of lace early in the 21st century. The industry grew out of innovations in machine knitting technology that date back to William Lee's invention of the stocking frame in 1589. In 1816 it was exported to northern France, under conditions of trade embargo, where the industry grew in the towns of Calais and Caudry. In both Nottingham and northern France it generated parallel industries in machine manufacture and textile finishing. Three firms survive in the UK, and one of these is Cluny Lace (<u>http://www.clunylace.com</u>) in Ilkeston, near Nottingham.

Although the industry has shrunk from approximately 2,600 machines in the first decade of the twentieth century to the 16 that remain at Cluny Lace, this important part of the region's industrial heritage does survive. Working closely with the company's owners over some years, researchers at Nottingham Trent University have conducted research since 2009 to understand this heritage and effectively represent it as the important element in the region's identity that it is. Collaborators in this work have included the Victoria and Albert Museum in London, as well as Nottingham's City Museums and Galleries, which has some examples of Leavers machines in their Industrial Museum collection.

The work described here combined film, photography, computer animation and interview and was conducted in 2013. It included an ethnography [participant observation] in the Cluny Lace factory, as well as making a 3D animation of a Leavers lace machine. Both aspects of the work were represented in a <u>short film</u>.

Generously given access to the factory by the company's owners, the Mason family, the ethnography could trace the movement of materials through the factory through the hands of the workers. The lace is made from Egyptian cotton, twisted round nylon thread, which is prepared for the Leavers machines on site. Having emerged from the machine, the lace pieces pass through the hands of skilled menders before being transported to Calais for finishing and dying, to return to Ilkeston to be packed ready for sale. The machines require a good deal of craft skill at all stages of the production process – this was always the case, and no machines exist that are less than seventy years old.

threads is renewed. rattern changing means replacing the jacguard cards that control the movement of the threads in the machine, as well as changing the set up of the threads that run upwards from the long poles or 'beams' below the machine. This latter task requires a combination of great dexterity and the ability to interpret how the pattern being run translates into particular thread positions in the machine. So as well as connecting ends and making sure they run in the correct path, the 'twisthand' uses sheets of figures to translate the pattern and the movements it requires into the machine's set up. The nylon threads round which the cotton twists are carried in brass bobbins. Each of these fits in a steel 'carriage', which moves from front to back of the machine, between the cotton 'beam' thread. Each machine has several thousand of these, which must be individually filled prepared and re-installed in the machine to keep production going. All the steps in this process are highly skilled.



Jacquard cards that control the movement of the threads in the Leavers Machine, Cluny Lace, 2013.

(photo: Julie Botticello)

terned lace, is dependent on those skilled processes, but understanding the skills on its own does not elucidate the operation of the machine. It was for that reason that the work included constructing a 3D computer model of the machine, which could be 'exploded' and animated to show its workings. Fortunately, the company was in the process of restoring one of its machines, made by the Jardine Company, which meant that it was possible to inspect closely and measure the mechanism, to help to construct the computer model. The model will feature in the future re-display of the Nottingham Industrial Museum display, to 'animate' what is otherwise a static display of lace industry items.

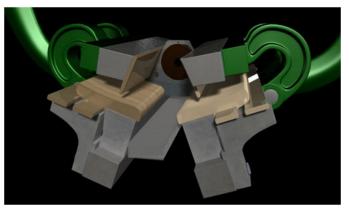
A forthcoming article will present the process developed to digitise the Jardine lace machine.

Acknowledgements: This research was funded by the UK research councils, AHRC and EPSRC's 'Science and Heritage' programme, and would not have been possible without the generous and close cooperation of the Cluny Lace company, its management and employees.



Installing carriages in the machine, Cluny Lace, 2013

(photo: Julie Botticello)



Partial computer model of Jardine lace machine, 2013 (photo: James Thompson)

Worldwide

Germany

Work with Sounds: Preserving the acoustic heritage of the industrial era

Konrad Gutkowski

As a result of de-industrialization and technical progress many sounds and noise which were once commonly heard in factories, on roads, rails or waterways, or in offices, have disappeared or are rapidly disappearing from everyday life. In order to preserve the acoustic heritage of the industrial era, six European museums ran the two-year EU project "Work with Sounds" (WWS), which ended in September 2015. During that time WWS recorded and documented more than 600 sounds in Belgium, Finland, Germany, Poland, Slovenia and Sweden. The field recordings were mainly made where historical tools, machines and signal devices still can be heard during operation and where traditional working techniques are still alive: in museums, heritage-protected and traditional workplaces. The field researchers also visited modern work places and factories to capture sounds which might or will be disappearing soon. For example,WWS recorded the sound of a hoist of one of the last three operating coal mines in Germany. The German government decided to close all coal mines by 2018.

The sound spectrum of the WWS collection includes the "chuff-chuff" of the steam locomotive, the ringing of an alarm clock from the 1930s, the soundscape of a container terminal at a port and the screech of a dentist's drill.

Thus the users of the collection can compare the acoustics of "historical work" with the sounds of current work and explore the differences and similarities between the soundscapes of European industrial history. The compilation of sounds, films, photos and texts are collected in the virtual sound archive <u>www.</u> workwithsounds.eu.

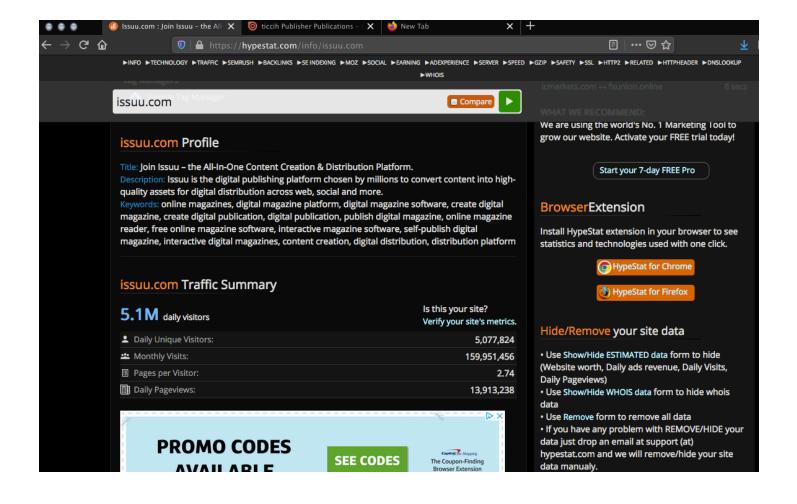
The sounds can be freely downloaded and used in new contexts: museums, the media, schools or by artists, and that is how they are already used. To name but a few: collaboration with media artists, the LWL-Industriemuseum designed a sound station where visitors can create their own soundscapes on the basis of the WWS-recordings. Together with computer programmers and elementary school students, the museum used the WWS-sounds to create an application for tablet computers with which visitors can play a sort of combination of sound memory and paper chase on one of its sites, exploring it by its sonic artifacts. The project inspired the French composer Alix Tucou to compose the piece "Technology and Bones" with WWS-sounds. The Federal Ministry of Education recommends using the WWS archive as educational and learning material.All these projects have in common that they give an understanding of industrial history by its acoustic.

In a final conference in the LWL-Industriemuseum the project team brought together representatives of museums, archives, universities, the media and the arts. 80 participants from all over Europe exchanged their experiences and views on recording, conserving, exploring and using the sounds and soundscapes of Europe.





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MAGAZZINO Italian art

Museum Visit Exhibitions Events News About Press Publications Research Magazzino Da Casa

Marinella Senatore: Cold Spring Soundtrack December 21, 2020 Magazzino Da Casa

Current Upcoming Past

Homemade

Alessandro Teoldi Andrea Mastrovito Beatrice Scaccia Danilo Correale Davide Balliano Francesco Simeti Luisa Rabbia Maria D. Rapicavoli



Sign up for our newsletter Press play to listen to the final version of the *Cold Spring Soundtrack* here:

0:00 / 24:35

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In the spirit of finding a collective community voice and building

on her 2019 processional performance in the Village of Cold Spring, Magazzino Italian Art and artist Marinella Senatore collaborated this fall to launch Cold Spring Soundtrack.

MAGAZZIN Oitiated through an open call that ran from September 9 through TALIAN AR Yovember 7, 2020, Senatore invited volunteers to share short ound recordings of any moment that reflected of their current one. Volunteers participated by calling in and leaving a voicemail or sharing an audio recording via email or text message.

Museum Visit Exhibitions Events News About Press Publications Research Magazzino Da Casa	Contributions received included audio recordings of rain, trains, <u>frogs, rooster</u> s, cicadas, crickets, a bicycle commute, construction in the neighboring apartment, construction on one's roof, morning birdsong, a beloved cat purring in its final days, the bells of cathedrals in Florence, Italy and Kingston, NY, soundscapes of silent cities in isolation, Black Lives Matter protest chants, socially distanced high school graduations, sung renditions of favorite songs, a virtual memorial service, a birthday party, spoken word poetry, the tune of a recorder, violin duets, a choral ensemble, electronic music compositions, the sounds of anticipation and celebration upon receiving the results of the 2020 presidential election, and more.
Current Upcoming Past	At the end of the period of open submissions, Senatore and composer Emiliano Branda created an original score that interweaves every contribution received, creating a symphonic <u>soundscape</u> made up of individual voices.
Homemade Alessandro Teoldi Andrea Mastrovito Beatrice Scaccia Danilo Correale Davide Balliano Francesco Simeti Luisa Rabbia Maria D. Rapicavoli	At the heart of this project is the desire to find a cohesive, empowered voice and explore how individual contributions can lead to meaningful, collective action. The project was completed entirely through remote participation, meeting the current moment when the pandemic still looms, practices of isolation and social distancing are still in effect, yet collaboration across communities is most needed. <i>Featuring contributions by:</i> (((olo)))
Sign up for our newsletter	Alex Laverde Alexandra Theodoropoulos

Alix Tucou

Beneficiary Performance at Ibeam Brooklyn, NY.





GEAR (/GEAR) PRESS (/PRESS)

MEDIA (/MEDIA) CONTACT (/CONTACT)

← BACK TO ALL EVENTS (/)

SACKBUT SATURDAYS W/DAVID TAYLOR, FELIX DEL TREDICI, KALUN LEUNG, ALIX TUCOU, CARLA RICEVUTO TUCOU

Still (,) Life: Sound Exhibition Kalun Leung - Trombone Carla Ricevuto Tucou - Performance Artist, Curator Alix Tucou - Bass Trombone, Sound Design Alex Beckmann - Gong, Percussion Simone Geraci - Painter: *Echos* Grazia Inserillo - Fiber Artist: *Kore; Paesaggi sulla pelle (Landscapes on the Skin)* Frank Spigner - Instrument Designer: *Splunger mute*

Still (.) Life investigates the cyclical nature of life after life through explorations with canvas, material, and sound. As we gather here amidst the most tragic durational performance our earth has bore witness to, we cannot help but to hold on to the idea of life after tragedy, a positive trajectory that for some may be our only thread of hope. Still, life prevails.

Still (,) Life is our artistic response to these thoughts that permeate our minds so incessantly, which draw on our collective experiences as curators, performance artists, instrument designers, sound designers, and trombonists. In this inaugural performance at Beam. 2021-06-27:00:16

(11111.// ₩ ₩ ₩.0000LL.COM	Alex Beckmann, and tromponists Nalun Leung and <mark>Alix Tucuo.</mark>	
/CALENDAR		
/EVENT?ACTION=TEMPLATE&	The artworks on exhibit are by fiber artist Grazia Inserillo and	
TEXT = SACKBUT%20SATURDA	ជ្ជនាំនាំ២១ ស្ទី imone Geraci. The centerpiece is Grazia's wedding gift to	
%2F%20DAVID%20TAYLOR	Carla and Alix, flanked by two repurposed frame drums depicting	
% 2 C % 20 FELIX % 20 DEL % 20 TRE	₽4€ Imoon and mountain. The circular motif continues in the portrait	
%2C%20KALUN%20LEUNG	by Simone which showcases his classic depiction of the human	
%2C%20ALIX%20TUCOU	condition in a contemporary monochromatic treatment.	
%2C%20CARLA%20RICEVUTO%20TUCOU&		
DATES=20200209T010000Z	David Taylor / Felix del Tredici Duo	
/20200209T030000Z) · ICS	David Taylor - Bass Trombone, Composition	
(/HOME/2020/2	Felix del Tredici - Bass Trombone, Composition	
/8/SACKBUT-SATURDAYS-		
W-DAVID-TAYLOR-FELIX-	Felix Del Tredici will perform works by Alvin Lucier, Giacinto Scelsi,	
DEL-TREDICI-AND-	as well as his own short work about a whale swimming through	
KALUN-	radioactive waters. Felix and Dave Taylor will improvise, then	
LEUNG?FORMAT=ICAL)	perform four pieces for two bass trombones by Taylor:	

- Alone
- Moncai Cupan Rince
- Der Alte Werkelmann
- Tilted Lilt

Earlier Event: February 1 Collision Unit (/home/2020/2/1/collision-unitnbsp)

Later Event: February 14 Erin Parsch & Dov Manski + Brian Drye (/home/2020/2/14/erin-parsch-amp-dov-manski-brian-drye)

Beneficiary Headlining concert announced on NYC Noise, #1 contemporary Music Program in NYC.

2020 february - nyc noise

2021

NYC NOISE

Q

2020 february

always incomplete // <u>submit your event</u> // // <u>@nyc noise</u> for pics & vids // // <u>venue info</u> & links // <u>paypal</u> to donate (thnx!)



feb 1 (sat)

• <u>12–9pm</u>: <u>Bernie Sanders Benefit</u> @ <u>cafe beit</u>, <u>158 bedford ave</u>, <u>bklyn</u> // Meira Marom, Ronan Conroy, Frankie Sunswept, Caged Animals, Airwaves, Jon Catfish Delorme (ZZZWalk), Rose Meat, Low Tide, Personal Trainer, Sophie Chernin (Madam West), Via Intercom, Dumb Girl, Tetchy, Wsabi Fox, Prima Primo, Broanne, Jess Mcavoy, Cass

• 3pm: Piano Hang #25: Carmen Staaf, Art Hirahara, Vladimir Neselovskyi, David Berkman (fb) @ soapbox gallery, bklyn

• 3pm: The Viola da Gamba Dojo, The Medieval Strings Ensemble @ st. john's in the village, 218 w. 11th st., mnhtn

2020 february - nyc noise

• 5pm (bill #1/2): Lenfest presents CU Composers & Sound Artists: Camila Agosto, Joan Hacker, Finola Merivale, Julian Day, Vicente Hansen Atria @ 615 w. 129th st., mnhtn

• 6pm: Gold Bolus Recordings presents: Super Bolus IV @ muchmore's, 2 havemeyer st., bklyn // Paul Pinto, Dave Ruder, Brian McCorkle, Anne Rhodes, Carl Testa, Jessie Cox, Jeff Young, Pat O'Reilly, John King, Kristina Warren, Daniel Levine, Cory Bracken

• 6pm: Teenage Cenobite, Black Button, Heel, Channel 63 (fb) @ h0l0, 1090 wyckoff ave, ridgewood, queens

• 6:30pm: Albert Marques Quartet ft. Antonio Lizana (fb) @ soapbox gallery, 636 dean st., bklyn

• 7pm: Bonnie Baxter, King Vision Ultra, Dreamcrusher, Hex.sys, Sinister Hypnosis, Nullobite (DJ) @ babycastles, 145 w. 14th st., mnhtn

• 7pm: Nick Tardif's The Infamous Hymes (w/ Frank Kozyra, Simon Jermyn, Jeff Davis) @ pangea, 178 2nd ave, mnhtn

• 7pm (bill #2/2): Lenfest presents CU Composers & Sound Artists: Dani Dobkin, Rosana Caban, Mary Kouyoumdjian, Lauren Covey, DM R @ 615 w. 129th st., mnhtn

• 7pm: Outer Ear Projects x PR Present: **3MA: Ballaké Sissoko**, **Driss El Maloumi**, **Rajery** @ the footlight, 465 seneca ave, ridgewood

• 7:30pm: Sofia Kriger, Kenneth Jimenez, Colin Hinton ++ Tony Malaby, Virginia Mayhew, Roberta Piket, Todd Coolman, Billy Mintz ++ Daniel Carter, Dave Sewelson, Aron Namenwirth, Luisa Muhr @ aron's [click through], bklyn

• 7:30pm: DISRUPT: Cuddle Magic & Frank LoCrasto (fb) @ national sawdust, 80 n. 6th st., bklyn

2020 february - nyc noise

• 7:30pm: panSonus plays works by Lydia Wayne Chang, Zak Argabrite, Vasily Ratmansky, Jakob Bragg, Eva-Maria Houben @ st. john's in the village, 218 w. 11th st., mnhtn

• 7:30pm: NYsoundCircuit 7.1: Music, Photography, Film ft. *Æon Ensemble, Resonant Refractions, & more @ flux* factory, 39-31 29th st., long island city

• 7:30pm: Music of Old Ukraine: Julian Kytasty & Roman Turovsky @ ukrainian institute of america, 2 e. 79th st., mnhtn

• 7:30pm (set #1/2): Ghidorah: Marcus Strickland, JD Allen, Stacy Dillard +, Night #2/2 (fb) @ the jazz gallery, 1160 broadway, fl.5, mnhtn

• 7:30pm (2 sets): lyer, Night #4/4: Vijay lyer Trio (w/ Linda May Han Oh, Tyshawn Sorey), ft. Wadada Leo Smith @ jazz standard, 116 e. 27th st., mnhtn

• 8pm: The Stone Series: Laurie Anderson, Night #2/2, with Susie Ibarra (fb) @ happylucky no.1, 734 nostrand ave, bklyn

• 8pm: Funneled Smoke: Vito Ricci x Lise Vachon, Pontiac Streator x Ulla Straus (fb) @ issue project room, 22 boerum place, bklyn

• 8pm: Neuter + Blood Club Tour Kickoff w/ Julia Santoli, Shitf*cker @ 7 belvidere st., bklyn

• 8pm: Oneida, Knyfe Hyts, Ornament (Joe Denardo) @ rubulad [rsvp rubulad at outlook dot com for info], bushwick, bklyn

• 8pm: Deep Fake, Tungsten Beach, Ma'am, Too Close to Vomit, VJ Preston Spurlock @ hart bar, 538 hart st., bklyn

2020 february - nyc noise

• 8pm: Emma Frank & Marta Sánchez, Lau Noah, Ambrose Getz (fb) @ the owl, 497 rogers ave, bklyn

• 8pm: Ears to Feed presents: Human People (Goodbye Show), Washer, thanks for coming (fb) @ trans-pecos, 9-15 wyckoff ave, ridgewood, queens

• 8pm: Syrinx-4-versary: Jarvis Earnshaw & Chris Corsano @ flowers for all occasions, 1114 dekalb ave, bklyn

• 8pm: Double Standard & hear | say play works by Erika Dohi, John Ling, Ed RosenBerg III, Sky Macklay, Sarah Hennies (fb) @ areté, 67 west st. #103, bklyn // DS: Jennifer Gersten & Laura Davey, h|s: Iva Casián-Lakoš & John Ling

• 8pm: Quintet: Ayman Fanous, Jason Hwang, Ned Rothenberg, Denman Maroney, Ken Filiano @ spectrum, 70 flushing ave, bklyn

• 8pm: Ace Hotel Kyoto Opening Celebration: azumi O E presents: Japan May Save the World, ft. PJay NYEX @ ace hotel, 20 w. 29th st., mnhtn // "Butoh Meets Disco"

• 8pm: Wisteria NYC presents: High Cost, Witching, Sunrot, Mad Diesel @ bushwick public house, 1288 myrtle ave, bklyn

• 8pm: Pulsing & Shaking Macro: Chromic @ nyu steinhardt education building (room 303), 239 greene st., mnhtn

• 8pm: Jimmy Greene Quintet (fb) @ miller theatre at columbia u, 2960 broadway, mnhtn

• 8:30pm: Negation, Blessed Thistle, Spiteful Womb, Kyle Flanagan, JHK, Parasite Nurse @ muchmore's, 2 havemeyer st., bklyn

• 8:30pm: LOCULUS Collective, Bromp Treb, Sunk Heaven, moonmoon, Josie Bettman @ the living gallery, 1094 broadway, bklyn

• 8:30pm: Davis 40th Birthday Residency, Night #5/5: Kris Davis & Ingrid Laubrock @ the stone, 55 w. 13th st., mnhtn // KD, piano & IL, sax

2020 february - nyc noise

• 8:30pm: Collision Unit (Jason Gibbs, Luke Bergman, Andrew McInnis) drawing from Joe Morris's Perpetual Frontier @ ibeam, bklyn

• 8:30pm: Haunted Horses NYC, Rocket Silence, Baby Spiders, The Holy Wow @ the gutter, 200 n. 14th st., bklyn

• 8:30pm: Zebedee, Big Cheese, Mitten, Rvby My Dear @ the footlight, 465 seneca ave, ridgewood

• 9pm: Rachel Housle Birthday Gig ft. The Sunwrays @ jalopy theatre, 315 columbia st., bklyn

• 9:30pm (set #2/2): Ghidorah: Marcus Strickland, JD Allen, Stacy Dillard (w/ Eric Wheeler, Rodney Green), Night #2/2 (fb) @ the jazz gallery, 1160 broadway, fl.5, mnhtn

• 10pm: 999999999, Parallx, Joey Quiñones (fb) @ basement ny, 52-19 flushing ave, maspeth

• 10pm: Anthony Naples, Sybil Jason, Sagotsky @ bossa nova civic club, 1271 myrtle ave, bklyn

• 10pm: Young Macro (fb) @ public records, 233 butler st., bklyn

• 10:30pm: Teklife x LOW KEY x nEast: Jammin Gerald, Gant-Man, DJ Manny, Mel G (fb) @ mercury lounge, 217 e. houston st., mnhtn

[top of page]

2020 tebruary - nyc noise feb 2 (sun)

• 2pm: Xanthoria Quartet (Kate Goddard, Abby Swidler, Hannah Selin, Alexandra Jones) @ st. john-st. matthewemanuel lutheran church, 283 prospect ave, bklyn

• 2pm (2 sets): Ted Brown Quintet Live Recording (w/ Brad Linde, Gary Versace, Aaron Quinn, Deric Dickens) (fb) @ the jazz gallery, 1160 broadway, fl.5, mnhtn

• 3pm: Implicit Arches (Miguel Frasconi, Kurt Gottschalk, Will Glass) @ word up libreria communitaria, 2113 amsterdam ave, mnhtn

• 3pm: Brooklyn Downtown Chamber Music Festival: The Bowery Trio @ soapbox gallery, 636 dean st., bklyn

• 6pm: DMG Free Sundays: Judi Silvano & Bruce Arnold, Stranger (Johnny Butler & AnA) @ downtown music gallery, 13 monroe st., mnhtn

• 7pm: Ghost Train Orchestra Plays Moondog with Joan Wasser, Karen Mantler, JG Thirlwell, Theo Bleckmann (fb) @ (le) poisson rouge, 158 bleecker st., mnhtn

• 7pm: Jakob Kullberg (w/ Chris Grymes, Jeremy Gill) (fb) @ national sawdust, 80 n. 6th st., bklyn

• 7:30pm: Yoav Eshed / Gadi Lehavi / Ben Tiberio / JK Kim (CD Release), Oren O'Brien (w/ Billy Martin, Kenny Warren, Michael Coleman, Adam Dotson, Grackle McMorning, & more) (fb) @ the owl, 497 rogers ave, bklyn

• 7:30: Feathery (Lena Bloch, Russ Lossing, Cameron Brown, Billy Mintz) (fb) @ scholes st. studio, 375 lorimer st., bklyn

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• 7:30pm: Brett Gleason, Siv Disa & the Sea Divers, What Would Tilda Swinton Do, Sam + the Sea @ the bowery electric, 327 bowery, mnhtn

[POSTPONED] <u>• 8pm: Zombie Sundae, Calendar Year, GlitterVVitch, AM+Friends</u> <u>arlene's grocery, 95 stanton st.,</u> mnhtn

• 9:30pm: Ben Winkelman Quartet (w/ Chase Baird, Pablo Menares, Kush Abadey) (fb) @ 55 bar, 55 christopher st., mnhtn

• 10pm: EYE2EYE not BACK2BACK, ft. Absolute Terror Field (Jane Angmar + Dani Rev), Pulse Angel (January Hunt + Octonomy), St. Mozelle + Princess Peggie @ bossa nova civic club, 1271 myrtle ave, bklyn

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feb 3 (mon)

<u>7pm: Pedestrian conducted by Will Shore (ft. Wollesen, Nazary, Kiaer, Lurie, Kraus, Irwin, Knoche, Weibel,</u>
 <u>Brisbin, Coleman, Mendoza</u>) (fb) @ h0l0, 1090 wyckoff ave, ridgewood, queens // Kenny Wollesen, Jason Nazary,
 Michael Kiaer, Jessica Lurie, Briggan Kraus, Mike Irwin, Christof Knoche, Emilie Weibel, Adam Brisbin, Michael Coleman,
 Ava Mendoza

• 7pm: Bushwick Improvised Music Series @ bushwick public house, 1271 myrtle ave, bklyn // 7pm: Patrick Golden (dr), David Leon (a.sax), Dustin Carlson (b); 8pm: Stephen Gauci (t.sax), Darren Johnston (tr), Kevin Shea (dr); 9pm Luke Schwartz (g), Greg McMullen (guitar/steel), Jeff Hudgins (s); 9:45pm: Aaron Quinn (g), Nolan Tsang (trmp), Deric Dickens (dr); 10:45pm: Jonathon Goldberger (g, electronics), Shoko Nagai (synth), Satoshi Takeishi (dr); 11:30pm Florian Herzog (b), Keisuke Matsuno (g), Tal Yahalom (g), Lesley Mok (d)

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• 7:30pm: Jon Cowherd (w/ Steve Cardenas, Tony Scherr, Allan Mednard) (fb) @ rockwood music hall, stage 3, 185 orchard st., mnhtn

• 8pm: NYC Shut It Down Benefit: Public Acid, Subversive Rite, Scalple, Tantrum, Tower 7 (fb) @ saint vitus, 1120 manhattan ave, bklyn

• 8pm: Jeremy Udden Lyricon Trio (w/ Jerome Harris, Satoshi Takeishi), Land of Leland (ft. Ryan Ferreira), Sami Stevens and The Man I Love @ threes brewing, 333 douglass st., bklyn

• 8pm (2 sets): Lucas Brode Trio (w/ Ben Rolston, Colin Hinton) (fb) @ troost, 1011 manhattan ave, bklyn

• 8pm: Balkan Mondays: Aya Safiya (w/ Gavrilović, Brock, Sato, Baseel) @ sisters bklyn, 900 fulton st., bklyn

• 10pm: Fermented Frequency: Phran, Katie Rex, POSI-TRACK @ bossa nova civic club, 1271 myrtle ave, bklyn

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feb 4 (tues)

• 6pm: Steve Long's Site-Specific Bonfyre (ft. Henry Fraser, Travis Bliss) @ st. paul's chapel at columbia u, 1160 amsterdam ave, mnhtn // SL, composition, organ, radio / HF, bass, radio / TB, tenor saxophone, bass clarinet, radio

• 8pm: Against the Tuesday Series: Kate Gentile's Find Letter X (w/ Jeremy Viner, Matt Mitchell, Kim Cass), Kalia Vandever / Gaya Feldheim Schorr / Eva Lawitts (fb) @ seeds:: brooklyn, 617 vanderbilt ave, bklyn

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• 8pm: Double Take: Argento New Music Project ft. Charmaine Lee, Carol McGonnell, Erin Gee (fb) @ areté, 67 west st. #103, bklyn

• 8pm: KEYED UP x Diego Voglino present Jazz Tues: Ethan Iverson Trio (w/ Dylan Reis, Vinnie Sperrazza), Anthony Wonsey / Ugonna Okegwo / Voglino @ halyards, bklyn

[SOLD OUT] • 8pm: Steve Gunn, William Tyler & Friends, Night #1/4 @ union pool, 484 union ave, bklyn

• 8:30pm: Courvoisier Residency, Night #1/5: Trio: John Zorn, Jorge Roeder, Sylvie Courvoisier @ the stone, 55 w. 13th st., mnhtn

• 9pm: Slavic Soul Party @ barbès, 376 9th st., bklyn

• 10pm: Distrikt1: Tahl, Builda, Lychee, Ne/Re/A @ bossa nova civic club, 1271 myrtle ave, bklyn

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feb 5 (weds)

• 1pm: Sophia Bacelar (fb) @ the greene space at wnyc/wqxr, 44 charlton st., mnhtn

• 7pm: Double Take: Argento Chamber Ensemble ft. Charmaine Lee, Carol McGonnell, Erin Gee (fb) @ austrian cultural forum ny, 11 e. 52nd st., mnhtn

• 7pm: Either/Oreo: Inaugural Group Show, ft. Austin Sley Julian, Mallie Sanford, Mira Putnam, Laura Perez-Harris, Dead Guy, L'iat, Melissa Cha, Sam Keller, Dean Cercone, Charles Comer, Greem Jellyfish, & many more @ pari

passu gallery, 56-11 catalpa ave, ridgewood

• 7:30pm: Caili O'Doherty (fb) @ soapbox gallery, 636 dean st., bklyn

• 8pm: Tredici Bacci, Material Girls, Sugarlife @ baby's all right, 146 broadway, bklyn

• 8pm: KEYED UP x Jerome Sabbagh Present: Sun Burn Out Your Eyes: Gerald Cleaver, Brandon Seabrook, Brandon Lopez (fb | fb) @ bar bayeux, 1066 nostrand ave, bklyn

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• 8pm: The Mendoza-Pavone Winter Music Series, Weds #3/3: Jessica Ackerley & Marc Edwards, The Skull Practitioners (Jason Victor, Kenneth Levine, Alex Baker) (fb) @ happylucky no.1, 734 nostrand ave, bklyn

• 8pm: Terry Riley's "In C", presented by Darmstadt (fb) @ (le) poisson rouge, 158 bleecker st., mnhtn

• 8pm: Grey Mcmurray, The Briars of North America (Jeremy Thal, Gideon Crevoshay, Greg Chudzik, Chuck Stabb) (fb) @ the owl, 497 rogers ave, bklyn

• 8pm: A.E. Randolph Presents: Brian Krock / Kenji Herbert / Keisuke Matsuno, Kenny Warren /Matthias Pichler / Flin van Hemmen @ balboa, 1655 bedford ave, bklyn

• 8pm: Ex Eye (Colin Stetson, Greg Fox, Shahzad Ismaily, Tobin Summerfield), Zen Mother (fb) @ saint vitus, 1120 manhattan ave, bklyn

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<u>• 8pm: Rafiq Bhatia EP Release (w/ Vuyo Sotashe, Nina Moffitt, Jack Hill, Ian Chang, Chris Pattishall) (fb)</u> <u>a</u> national sawdust, 80 n. 6th st., bklyn

• 8pm: Ken Kobayashi Trio (w/ Yusuke Kono, Andrea Veneziani) @ the kitano, 66 park ave, mnhtn

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• 8pm: Oren Barnoy: future erasure, Night #1/3 (fb) @ roulette, 509 atlantic ave, bklyn

• 8pm: Ghost King (Single Release Party), Ghost Funk Orchestra, Lushwork (fb) @ the sultan room, 234 starr st., bklyn

[SOLD OUT] • 8pm: Steve Gunn, William Tyler, & Friends, Night #2/4 (w/ Ryan Sawyer & Mike Bones) @ union pool, 484 union ave, bklyn

• 8:30pm: Courvoisier Residency, Night #2/5: Quartet: Ned Rothenberg, Mark Feldman, Mat Maneri, Sylvie Courvoisier @ the stone, 55 w. 13th st., mnhtn // NR, bass clarinet, shakehachi / MF, violin / MM, viola / SC, piano

• 9pm: Limited Resources 38: Weasel Walter / Dominika Michalowska / Michael Foster, More Incoherent (Chris Libutti, Kyle Flanagan, Eric Benson, Josh Russell, Zeno), Luke Stewart & Brandon Lopez @ muchmore's, 2 havemeyer st., bklyn

• 10pm: Dweller 2 | Black Electronic Artists Festival, Day #1/5: Half Moon Radio presents DJ Swisha b2b Kush Jones @ bossa nova civic club, 1271 myrtle ave, bklyn

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feb 6 (thurs)

<u>• 6pm: Federico Balducci / Trey Cregan / Ayumi Ishito, Corpse Meditation, Jon Hatch, L'éclipse Nue (fb) @ h0l0,</u> 1090 wyckoff ave, ridgewood, queens

• 6:30pm: Grocer, Stimmerman, Roofers Union, Tetchy (Tour Kickoff) @ berlin under a, 25 ave a, mnhtn

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• 7pm: Improvisations: Sean Ali, Michael Foster, Cecilia Lopez, Joe Moffett, Jean Carla Rodea @ unnameable books, 600 vanderbilt ave, bklyn

• 7pm: Tallulah Bankheist (Nick Meryhew & Hedra Rowan), Natalie Braginsky, Messica Arson @ babycastles, 145 w. 14th st., mnhtn

• 7pm: M Shanghai, Babe the blue Ox, I-VT (Adam Cuthbert), Thee Reps (fb) @ shapeshifter lab, 18 whitwell place, bklyn

• 7:30pm (set #1/2): Gabriel Chakarji's New Beginning (fb) @ the jazz gallery, 1160 broadway, fl.5, mnhtn

• 7:30pm: Hayes Greenfield Trio (w/ Todd Turkisher, Manel Fortia) (fb) @ soapbox gallery, 636 dean st., bklyn

• 8pm: Composer Portraits: Caroline Shaw (Performed by Attacca Quartet, Sō Percussion) (fb) @ miller theatre at columbia u, 2960 broadway, mnhtn

• 8pm: Sound It Out Series: Jeff Davis's The Fastness Album Release (w/ Tony Malaby, Jonathan Goldberger, Russ Lossing, Eivind Opsvik) (fb) @ greenwich house music school, 46 barrow st., mnhtn

• 8pm: Big Huge, Brower, Sweet Baby Jesus, PINK MEXICO (fb) @ saint vitus, 1120 manhattan ave, bklyn

• 8pm: Pulsing & Shaking Macro: Levy Lorenzo: Electronics @ nyu steinhardt education building (room 303), 35 w. 4th st., mnhtn

• 8pm: BRM Weekly: Aaron Shragge & Ben Monder @ jalopy theatre, 315 columbia st., bklyn

<u>• 8pm: Ben Seretan, Thanks For Coming, Wisebuck (LP Release), Velvet Vaughan @ rubulad [rsvp for info],</u> bushwick, bklyn

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• 8pm: Planet X OPENING: Future Punx, Honduras, Realworld (fb) @ planet x, 801 seneca ave, ridgewood

• 8pm: Oren Barnoy: future erasure, Night #2/3 (fb) @ roulette, 509 atlantic ave, bklyn

• 8pm: Max Roach Protest Songs, ft. Christine Correa, Michael Sarin, Kim Cass, Andrew Boudreau (fb) @ happylucky no.1, 734 nostrand ave, bklyn

[SOLD OUT] • 8pm: Steve Gunn, William Tyler, & Friends, Night #3/4 (w/ Laura Ortman) @ union pool, 484 union ave, bklyn

• 8:30pm: Courvoisier Residency, Night #3/5: Sylvie Courvoisier & Mary Halvorson @ the stone, 55 w. 13th st., mnhtn

• 8:30pm (2 sets): Daan Kleijn Trio (fb) @ bar next door, 129/31 macdougal st., mnhtn

• 9pm: DJ Pacifier, Food Corps, Afterlife.Online, Nullobite, DJ Fleshly, & more @ jones beach bushwick, 4 stuyvesant ave, bklyn

• 9:30pm (set #2/2): Gabriel Chakarji's New Beginning (w/ Ana Carmela Ramirez, Morgan Guerin, Juan Diego Villalobos, Dean Torrey, Jongkuk Kim, Daniel Prim) (fb) @ the jazz gallery, 1160 broadway, fl.5, mnhtn

• 10pm: Dweller 2 | Black Electronic Artists Festival, Day #2/5: Like That Recs presents Ase Manual, DJ Nativesun, Neon Nuckles @ bossa nova civic club, 1271 myrtle ave, bklyn

• 10:30pm (2 sets): Jonathan Saraga Sextet (fb) @ smalls, 183 w. 10th st., mnhtn

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feb 7 (fri)

• 7pm: Outskirts: Ben Cohen, The Bergamot Quartet (Ledah Finck, Sarah Thomas, Amy Tan, Irène Han), David Leon Quartet (w/ Sonya Belaya, Florian Herzog, Stephen Boegehold) @ [dm hosts], east bklyn

• 7pm: Spectral Fridays #23: Nordic Affect, Gabriel Zucker & Rachel McKinstry, Sophie Chernin (madam west) (fb | fb) @ spectrum, 70 flushing ave, bklyn

• 7pm: Paul Hindemith's Ludus Tonalis @ third st. music school settlement, 235 e. 11th st., mnhtn // Adam Tendler, with pianists Julia Den Boer, Joan Forsyth, Mira Gill, Michelle Kalisz, Vanessa Lee, Nnenna Ogwo, Roger Peltzman, Eli Wallace, Alexander Wu

• 7:30pm (set #1/2): Aaron Parks / Matt Brewer / Craig Weinrib (fb) @ the jazz gallery, 1160 broadway, fl.5, mnhtn

• 8pm: The Stone Series: Marty Ehrlich, Night #1/2: Trio Exaltation (w/ Michael Formanek, Tomas Fujiwara) @ happylucky no.1, 734 nostrand ave, bklyn

• 8pm: Hard Job, The Cowmen, Ugly Ugly Words, Changing Modes @ the gutter, 200 n. 14th st., bklyn

• 8pm: Oren Barnoy: future erasure (#3/3) (fb) @ roulette, 509 atlantic ave, bklyn

• 8pm: Night Fishing IV: Improvisations & Compositions [Levon Henry & Friends] (fb) @ the owl, 497 rogers ave, bklyn

[SOLD OUT] • 8pm: Steve Gunn, William Tyler & Friends, Night #4/4 @ union pool, 484 union ave, bklyn

• 8:30pm: Courvoisier Residency, Night #4/5: Trio: Sylvie Courvoisier, Thomas Morgan, Kenny Wollesen @ the stone, 55 w. 13th st., mnhtn

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• <u>9pm: Pablo Vergara presents "Songs From The Tower" (fb)</u> @ soapbox gallery, 636 dean st., bklyn // PV (piano) with John Ellis (saxophones), Dan Loomis (bass), Ronen Itzik (drums), Leonor Falcón Pasquali (violin), Ludovica Burtone (violin), Ina Paris (viola), Brian Sanders (cello)

• 9:30pm (set #2/2): Aaron Parks / Matt Brewer / Craig Weinrib (fb) @ the jazz gallery, 1160 broadway, fl.5, mnhtn

• 10pm: Rebekah, Shlømo, GIA (fb) @ basement ny, maspeth

• 10pm: Dweller 2 | Black Electronic Artists Festival, Day #3/5: HARDCORSET presents BEARCAT, Jasmine Infiniti, Dime, Equiss @ bossa nova civic club, 1271 myrtle ave, bklyn

• 10pm: Dweller 2 | Black Electronic Artists Festival, Day #3/5: Turtle Bugg All Night @ nowadays, 56-06 cooper ave, ridgewood

• 11pm: Dweller 2 | Black Electronic Artists Festival, Day #3/5: **Alkhemy x Discwoman: Afropocalypse** [buy tickets for location]

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feb 8 (sat)

<u>• 6pm: Quiet People, Blake Opper's Community Breakfast, Morgan Wärn's Quartet</u> @ muchmore's, 2 havemeyer <u>st., bklyn</u>

• <u>7pm (bill #1/2)</u>: Dweller 2 | Black Electronic Artists Festival, Day #4/5: Make Techno Black Again [powered by Hecha]: <u>Afrikan Sciences & Sassacyprigo, Speaker Music, Syanide @ bossa nova civic club, 1271 myrtle ave, bklyn</u>

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• 7pm: Ambient Church: **100 Years of Theremin**, **ft. The NY Theremin Society Orchestra**, **Dorit Chrysler**, **Tribute to Clara Rockmore** (~\$\$) @ bushwick united methodist church, 1139 bushwick ave, bklyn

• 7:30pm (set #1/2): Aaron Parks / Matt Brewer / Craig Weinrib [2nd Night] @ the jazz gallery, 1160 broadway, fl.5, mnhtn

• 8pm: John McCowen: Solo Contra (fb) @ issue project room, 22 boerum place, bklyn // "contrabass clarinet as an acoustic synthesizer"

• 8pm: Sackbut Saturday: Still (,) Life: Sound Exhibition: Kalun Leung, Carla Ricevuto Tucou, Alix Tucou, Alex Beckmann; David Taylor & Felix del Tredici @ ibeam, 168 7th st., bklyn // KL, trombone / CRT, performance art / AT, b.trombone, sound design / AB, gong, percussion / Simone Geraci (painter), Grazia Inserillo (fiber artist), Frank Spigner (instrument design); DT & FdT, b.trombone, composition

• 8pm: Ari Hoenig & Dan Weiss (fb) @ soapbox gallery, 636 dean st., bklyn

• 8pm: AdHoc Presents: Youbet (Record Release), Lina Tullgren, Maneka, Joanna Sternberg (fb) @ alphaville, 140 wilson ave, bklyn

• 8pm: Amalgama presents Living Room Music: Amalgama, Ruston Ropac, Aya Terki play works by Cage, Hennies, Crane, Stock, Asher, Beglarian (fb) @ spectrum, 70 flushing ave, bklyn

• 8pm: The Stone Series: Marty Ehrlich, Night #2/2: Duiloquy (w/ Kris Davis) @ happylucky no.1, 734 nostrand ave, bklyn

<u>• 8pm: Otra Vez, Obstacle, Big Scary Indian, Coput, Real Dominic, Unknown caller, Preston Spurlock (Visuals)</u> [click through], bushwick, bklyn



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DANCE AND NONTRADITIONAL FORMS WOMAN STORIES

created and performed by I.D.A. -Isabel Umali, Dustin Carlson, Ashley Menestrina, <mark>Alix Tucou</mark>

SUNDAY, APRIL 26, 7PM

TADA! Theater

15 West 28th St, 2nd floor Ticket Price: \$10 Run Time: 18 mins

ABOUT THE SHOW

below the surface relational beings listen chaotic breaths, the healing scattered process a delicate mix of falling and following in us melting the in-between surface. beneath dark space touches, singing together a new settling We are relational beings listening, following, falling. An ancient ritual melting archetypes below the surface. A delicate mix of chaos and archetypes settling; singing together. ""the (un)stages of change"" is a live multidisciplinary performance; an experience wherein dance, music, sound, spoken word and physical theater ensoul space and time. We examine our humanity, our lineage, together in a world of metaphor full of symbolism, archetypes, and phenomena from ancient healing practices. 2021-06-27, 00:20

Performances and venues include Lumen Muse/Misfit Hive; CreateART/Ace Hotel; Never Before Never Again/Triskelion Arts; The DanceBands/Fivemyles Gallery. Isabel Umali has worked with dance companies such as Punchdrunk's internationally acclaimed show Sleep No More, Gallim Dance, LeeSaar the Company, the Francesca Harper Project, et al. creating work, originating roles, and touring nationally and internationally. Isabel has appeared in various commercials and music videos. As a creator, Isabel has collaborated with musicians and visual artists and her work has been shown in venues such as BRIC. The Shed. The Ace Hotel, Triskelion Arts, galleries, and festivals nationally and internationally. Dustin Carlson is a Brooklyn based guitarist, composer, and improvisor. His work spans across the realms of jazz, chamber music, rock, noise, flamenco, and performance art. He has produced several albums and has been granted residencies Gabriela Lena Frank Academy for Creative Music and the Opekta Ateliers in Cologne Germany. He has toured nationally and internationally, gracing states such as Roulette, Le Poisson Rouge, Carnegie Hall, The Stone, Webster Hall, et al.

Ashely Menestrina is a solo artist performing her own work around the world. Her work has been seen at David Rubinstein Atrium at Lincoln Center, The Martha Graham Theater New York City, Los Angeles, Turkey, Mexico City, Portugal, and took home 3rd place at the International Choreography Competition in Jerusalem. She has been selected to premiere her newest work in Germany at the 24th International Solo-Dance-Theatre Festival Stuttgart in March 2020. Alix Tucou spent 15 years based in France. Touring in almost 20 countries, he played Classical and Contemporary Music, Progressive Metal, Electronic Music, and Street Art performances. Alix moved to North America where he has developed and embraced his practice for Jazz Music and Free improvisation. His first solo album ""Technology and Bones"" (2019) has been performed in National Contemporary Art Museums and Galleries in Europe and the USA.

2021-06-27,00:20



Beneficiary performance with Dancrs announced in New York Times

3 Dance Performances to See in N.Y.C. This Weekend - The N...

https://www.nytimes.com/2019/08/29/arts/dance/nyc-this-week...

The New Hork Times https://www.nytimes.com/2019/08/29/arts/dance/nyc-this-weekend-dance.html

3 Dance Performances to See in N.Y.C. This Weekend

By Brian Schaefer

Aug. 29, 2019

Our guide to dance performances happening this weekend and in the week ahead.

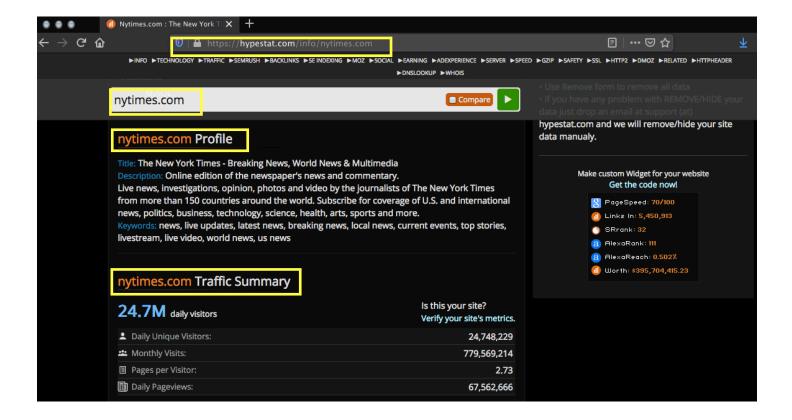
CREATE:ART DANCE POP-UP at the Ace Hotel (Aug. 31, 8 p.m.). Typically, the lobby of this hotel in Manhattan's NoMad neighborhood is a dark, moody cave punctured by the glow of electronic devices wielded by its trendy, itinerant inhabitants. This summer, it has also been periodically infiltrated by dance. Another pop-up dance event, curated by Create:ART and its founder, Georgia Usborne, occurs on Saturday. Participants in this iteration include Katherine Maxwell's movement collective Hivewild, the choreographer Nicole von Arx, the dancer Isabel Umali and the musician Dustin Carlson. *acehotel.com/newyork*

DANCE NOW FESTIVAL at Joe's Pub (Sept. 4-7, 7 p.m.). For decades, this post-Labor Day sampler platter has ushered in the busy fall season with sweet and savory snippets of dance. Over four consecutive nights, 40 local artists will face the festival's challenge to present a "clear and complete artistic statement" in five minutes or less on the postage-stamp-size stage at Joe's Pub. Participants range from veterans like Gus Solomons Jr. to young innovators like Caleb Teicher to under-the-radar artists like Satoshi Haga and Rie Fukuzawa, performing as binbinFactory. After this week's competition, producers will select the 10 they feel did the best, and those dancers will then return for an encore on Sept. 26, when an overall winner will be chosen.

212-967-7555, public theater.org

[Read about the events that our other critics have chosen for the week ahead.]

'ELLINGTON PERFORMANCE SERIES' at Birdland (Sept. 1, 5:30 p.m.). Hosted by the American Tap Dance Foundation and the Duke Ellington Center for the Arts, this series of performances puts the music of the jazz great Duke Ellington in a dialogue with dance. This chapter, called "Sacred Sunday, the Gospel According to Ellington," features music from "My People," Ellington's 1963 revue about African-American history, and "A Concert of Sacred Music," an album culled from performances in 1965 at the Grace Cathedral in San Francisco. The Sacred Sunday Band and Gospel Choir, led by the musical director Anthony Evans, provides the music, accompanied by the vocalist Jeannine Otis and the tap dancer DeWitt





Firefox

Beneficiary Email conversation about the performance announced in NYT.

https://outlook.live.com/mail/0/id/AQMkADAwATY3ZmYAZ...

Re: rehearsal at the ACE

Isabel Umali <isabel.umali@gmail.com> Mon 2019-08-12 22:55 To: alix tucou <atucou@hotmail.fr> Hi Alix,

sorry if I missed your email!

The show on the 31st is at 8pm but we have tech at 6pm. Im not sure what is going on in the space beforehand, but we need to be ready to run lights, sound, and placement at 6pm sharp so I was probably going to ask people to arrive at 5:30. Is that doable?

Thanks! Isabel

On Aug 12, 2019, at 4:52 PM, alix tucou <<u>atucou@hotmail.fr</u>> wrote:

Hi guys !

At what time is the performance on 31th august at ACE ?

Can't find the email back

Thanks !!! :)

Alix Tucou Bass trombone +1 9295074138 https://soundcloud.com/alix-tucou

From: alix tucou Sent: Thursday, July 18, 2019 9:31:00 AM To: dustin carlson <<u>carlsondust@gmail.com</u>> Cc: michaelattias@gmail.com <<u>michaelattias@gmail.com</u>>; Kenny Warren <<u>kennydotwarren@gmail.com</u>>; <u>charlottegreve@gmx.de</u> <<u>charlottegreve@gmx.de</u>>; Isabel Umali <<u>isabel.umali@gmail.com</u>> Subject: Re: rehearsal at the ACE

That works for me !!

I note it

Best

LPR ENSEMBLE -Bowie Symphonic

Donny McCaslin Group / Ensemble LPR: Symphonic Bowie at...

https://www.allaboutjazz.com/donny-mccaslin-group-ensemble-...



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Article advertising of beneficiary performance paying hommage to David Bowie

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Donny McCaslin Group / Ensemble LPR: Symphonic Bowie at...

https://www.allaboutjazz.com/donny-mccaslin-group-ensemble-...



New York City can't stop saying goodbye to David Bowie. And with good reason. The rock legend lived in Manhattan for more than 20 years and often spoke fondly of his adopted city. On June 9, another tribute was staged, this one at Central Park's SummerStage featuring Donny McCaslin, whose band backed Bowie on his final album, followed by a symphonic arrangement of that album by Evan Ziporyn featuring cellist Maya Beiser.

The story of the collaboration between Bowie and saxophonist Donny McCaslin has been told repeatedly in both the jazz and pop worlds. McCaslin's old boss, composer/pianist Maria Schneider (with whom Bowie had recorded a track in 2014) gave the rock legend one of McCaslin's albums. Bowie later dropped in to Manhattan's cozy 55 Bar to check out McCaslin's band and ended up hiring them for a project he was recording on the hush.

The remarkable thing about the Bowie/McCaslin collaboration—the product of which, *Blackstar*, was not only Bowie's final album, but one of his best—was how much Bowie used the group's sound to fit his own purposes. The singer certainly relied on the talents of numerous musicians to shape his work throughout his long career, but this was the one time he picked up an existing band and made it his own.

Unfortunately, this wasn't the band heard at Central Park. McCaslin is to be commended for how little he tried to capitalize on that collaboration, but this would have been the moment to seize it. Guitarist Ben Monder—a huge part of the *Blackstar* sound—was nowhere to be heard, and added to the mix was a new collaborator, singer/guitarist Jeff Taylor.

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Taylor brought a decidedly different feel to the group, giving it an indie rock angle augmented by occasional reggae lilts, owing a debt to Dave Matthews with hints of Oasis melodies and occasional Red Hot Chili Peppers jamming. In other words, it reflected neither the Bowie connection (for better or worse) nor the jazz

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disappointment of premature expectations, but not for long.

Before their last song – a cover of Bowie's "Look Back in Anger" from the 1978 album *Lodger*—McCaslin called Bowie "one of the most remarkable people I've ever met," and noted "his vision as an artist, his uncompromising courage to do whatever he was hearing." Perhaps that's what gave McCaslin the courage to bring this strangely middle-of-the-road band to what had seemed to be an evening about artistic innovation. The new band had the chops to tear through the song (sounding better than they had on the material McCaslin and Taylor had written for the group), but Taylor's vocals weighed it down with an unnecessary gruffness.

The second half of the evening redeemed the tribute with a project first presented in 2017 in Boston under the name "Ambient Orchestra." The evening had been produced by (Le) Poisson Rouge and the venue's fine resident orchestra, was on hand to ably play Ziporyn's *Blackstar* arrangements. In introducing cellist Beiser, Ziporyn said that "the problem was to find someone who could match David Bowie's voice, not just imitate it, and I found the perfect collaborator." His instincts were promptly proven right.

Ziporyn had arranged AC/DC, Jimi Hendrix, Led Zeppelin, Nirvana and Muddy Waters and others for Beiser's 2014 album *Uncovered*, with treatments that verged on the heavy-handed. But here the pair displayed an ability to be both subtle and strong. Beiser delivered the melodies—certainly long since memorized by most of the audience—with the voice of her instrument, improvising phrases and scratching and wavering in ways not meant to emulate Bowie's voice but compliment his music in the cello's own way.

Not all of the songs on *Blackstar* are as rich as the opening title track—at 10 minutes, an unlikely hit—and not all of the orchestrations were, either. But they were never less than propulsive. Beiser sawed away at "'Tis a Pity She's a Whore" like she was throwing down at a hoedown. "Sue (Or in a Season of Crime)"—the track for which Bowie had employed Schneider and her orchestra—was given an understated overdrive intro, whether by electronic effects or simple string

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Donny McCaslin Group / Ensemble LPR: Symphonic Bowie at...

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Zyporin didn't shy from the orchestra's voice, either. From the first notes, the strings brought out the romanticism in Bowie's opening refrain, making from it a delicate Tchaikovsky march. His arrangement of "Lazarus," the other "hit" (there were no singles released from the album but promotional videos for "Lazarus" and the title track) brought out the percussive and instrumental compliments to the melody lines so well crafted in the original. When the orchestra reached a rousing arrangement of the closing track, "I Can't Give Everything Away," the audience was fully in its embrace. Cheers broke out like at a rock show during Beiser's animated soloing.

Beiser then announced what wasn't quite encore nor finale in an arrangement of Pink Floyd's "Wish You Were Here," saying that the title held true for audience and orchestra alike. It made sense enough in a classic rock way, but Bowie doesn't, or doesn't need to, make sense in a classic rock way. They played a loving arrangement with a heartfelt sentiment, but it was an unnecessary cap on the evening. Fortunately they capped the cap with an upbeat party, giving TSOP treatment to Bowie's biggest hit (and one of only two Billboard #1s), "Let's Dance," with McCaslin joining in.

There's no lack of sentiment attached to David Bowie and his music in New York City. The town he called home even bedecked a subway station with his multiple likenesses (just blocks from the loft where he and wife Iman lived, although doubtless neither ever took the train) and which he termed a "go-go where everything tastes nice." So while a warm reception to the "classical" treatment of Bowie's music was almost a given, it was still one they earned.

The point that Bowie wrote "serious music" doesn't need to be proven. He proved it himself time and again, and if an outside source is needed, Philip Glass has already done as much with his "Bowie Symphonies" (the third of which, based on the songs from *Lodger*, is set to be given its premiere by the Los Angeles Philharmonic in January). Ziporyn and company weren't out to prove anything, however. They were just paying their respects with faithful arrangements, and they paid in full.

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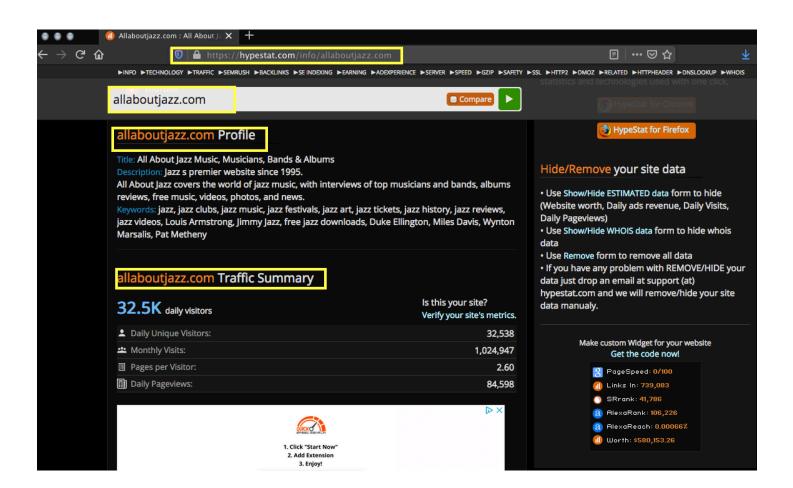
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The New York Times

15 Pop, Rock and Jazz Concerts to Check Out in N.Y.C. This Weekend

NYT showing beneficiary's performance is top notch and is Editor's Pick on page 5.

June 7, 2018

Our guide to pop and rock shows and the best of live jazz happening this weekend and in the week ahead.

Pop & Rock

DEERHOOF at Elsewhere (June 9, 5:30 p.m.) and Le Poisson Rouge (June 11, 7 p.m.). The indierock stalwarts Deerhoof are returning to New York for two festival appearances in two different boroughs. On Saturday, the band will be headlining a Northside Festival showcase in Brooklyn with the post-punk rockers Protomartyr; on Monday, they'll help Le Poisson Rouge celebrate its 10th anniversary as part of the LPR X festival in Manhattan. At both, expect fiercely eclectic, unpredictable rock that can go from artsy pop to noise and back again in the space of a song. On Deerhoof's most recent album "Mountain Moves," a straightforward cover of the Staples Singers' "Freedom Highway" coexists easily with the title track's avant-garde improvisations, which feature saxophonist Matana Roberts.

elsewherebrooklyn.com

212-505-3474, lpr.com

TOPAZ JONES at Music Hall of Williamsburg (June 8, 9 p.m.). Mr. Jones is among the current wave of hip-hop artists who — like the hitmakers Anderson .Paak and D.R.A.M. — have realized that rapping and singing are just two sides of a false dichotomy. The Montclair, N.J., native uses his approachable tenor to add irresistible hooks to his polished, funk-inflected beats (all his music is released via his own label, New Funk Academy). He scored a minor hit with the groovy 2016 single "Tropicana"; he's looking for a follow-up with his latest, the Parliament-indebted "Cotton Fields."

718-486-5400, musichallofwilliamsburg.com

THE NEW YORK BRASS BAND FESTIVAL at the McKittrick Hotel (June 10, 4 p.m.). New Orleans might be best known for brass bands, but live in New York long enough and you'll see one — entertaining tourists in a subway station, if nowhere else. That's the inspiration for the debut edition of this festival, which is designed to pay tribute to the diverse array of brass bands that perform regularly within the city limits. Performances will include Balkan funk from Slavic Soul Party, Mexican banda from La Parrandera Banda la Platera, hip-hop-inspired grooves from

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the subway-busking alums Drumadics Beat-n-Brass Band and a second line parade through the High Line to celebrate New Orleans's tricentennial. 212-904-1880, nybrassfest.com

ROBERT PLANT AND THE SENSATIONAL SHAPE SHIFTERS WITH SHERYL CROW at Forest Hills Stadium (June 13, 6:15 p.m.). At 69 years old, the legendary Led Zeppelin frontman can't seem to stay off the road — or out of the recording studio. In 2017, Mr. Plant released the reflective, modern "Carry Fire," his 11th solo album, and is already on his second North American tour supporting the project. For the New York stop, he's joined by Ms. Crow, whose bright, beachy pop rock has recently found a fresh audience that includes some of country music's young stars: Maren Morris cites Ms. Crow as one of her biggest influences, and Kacey Musgraves recorded her latest album, "Golden Hour," in Ms. Crow's barn. 888-929-7849, foresthillsstadium.com

LIZ VICE at S.O.B.'s (June 14, 8 p.m.). Chance the Rapper and Kanye West may use gospel elements to give their music a reverent lilt, but the genre hasn't had many crossover evangelists since Kirk Franklin's hip-hop bombast brought it to the pop charts in the 1990s. Enter Ms. Vice, whose version of gospel is more rootsy than radio. She has a rich voice that fits easily into her groovy yet understated arrangements; the result recalls the gentle revival of artists like Leon Bridges. Expect a pop cover or two alongside her original compositions about salvation and redemption: "Smells Like Teen Spirit" and "No Diggity" are both part of her repertoire. *212-243-4940*, sobs.com

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LUCINDA WILLIAMS, STEVE EARLE AND DWIGHT YOAKAM at the Beacon Theater (June 13, 8 p.m.). They weren't the first to rebuke country music's status quo, but these singular singersongwriters have been among the most reliable guardians of its more rebellious traditions. The LSD Tour, as it has winkingly been titled, marks the first time Mr. Yoakam, Ms. Williams and Mr. Earle have shared a bill; though their voices are a little more gravelly now than when they first rose to prominence in the 1980s, you'd still be hard-pressed to find a better group for fans of gutsy, heartfelt songwriting and rugged roots music. King Leg opens with reimagined surf rock. 212-465-6500, beacon.theater

WISIN Y YANDEL at Madison Square Garden (June 8, 8 p.m.). This Puerto Rican duo recorded the only reggaeton album to ever win a Grammy, 2009's "Los Extraterrestres," but critical acclaim doesn't explain how Wisin y Yandel became regulars at Madison Square Garden. That success was the result of their central position in reggaeton's first wave of international stars: Their 2005 single "Rakata" proved the perfect follow-up to Daddy Yankee's hit "Gasolina," and

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15 Pop, Rock and Jazz Concerts to Check Out in N.Y.C. This Weekend - The New York Times

since then they've collaborated with everyone from Enrique Iglesias to T-Pain. This concert is the pair's first stateside appearance since they officially ended their five-year hiatus in February, and it's timed to precede Sunday's Puerto Rican Day Parade. 212-465-6741, msg.com

NATALIE WEINER



Wynton Marsalis (above center) will play his new work, "The Ever Fonky Lowdown," at Jazz at Lincoln Center throughout the weekend. Brian Harkin for The New York Times

Jazz

SARAH ELIZABETH CHARLES AND JARRETT CHERNER at the Cell Theater (June 9, 9 p.m.). Ms. Charles's voice is haunting and ethereal, but her lyrics tend to tackle questions of social justice and contemporary society. That much was clear on "Free of Form," her head-turning album from 2017. Here, she debuts a collection of new music written with Mr. Cherner, a pianist. 646-861-2253, thecelltheatre.org

'THE EVER FONKY LOWDOWN' at Jazz at Lincoln Center (through June 9, 8 p.m.). Wynton Marsalis, the trumpeter and Jazz at Lincoln Center's artistic director, recently lit a small firestorm when he suggested that hip-hop was among the greatest threats to the well-being of African-Americans. In some ways, he seemed intent on lodging his foot in his mouth, but Mr. Marsalis was aiming at a bigger, more viable point: Anyone who looks at the racial disparities in the present-day United States and doesn't see the need for wholesale social change needs his or her "head

examined," he said. This weekend, Mr. Marsalis debuts "The Ever Fonky Lowdown," a suite he wrote for the Jazz at Lincoln Center Orchestra that investigates the country's continuing racial dilemma. The orchestra will be joined by three vocalists, three dancers and the actor Wendell Pierce.

212-721-6500, jazz.org

IMPROV NIGHT at the Stone (June 8, 8:30 p.m.). The Stone's regular Improv Night benefit occurs for the first time in its new space at the New School. These shows feature round-robin exchanges between different groupings of improvisers. It's always a mixed bag: Sometimes these brief conversations never take off; other times, the results are direct and marvelous and memorable. This week, the electronic musician Jad Atoui is the artist in residence at the Stone; he will perform here along with the saxophonist John Zorn, who runs the space, and a half-dozen other artists.

thestonenyc.com

JAMES REESE EUROPE WWI CENTENNIAL at Symphony Space (June 8, 8 p.m.). James Reese Europe was arguably the most important American bandleader in the years just before jazz became a national craze. During World War I, leading the 369th Infantry Regiment's "Harlem Hellfighters" band, he poured ragtime, blues and early-jazz influences into an orchestral sound that was equally informed by the marches of John Philip Sousa. (The two had been neighbors during Europe's childhood in Washington.) The Hellfighters made their first appearance in France in 1918, helping to whet Europe's appetite for jazz. At Symphony Space, Ron Wasserman and his New York Jazzharmonic Trad-Jazz Sextet will celebrate the centennial of this event, playing new arrangements of Europe's music. 212-864-5400, symphonyspace.org

EDDIE PALMIERI SALSA ORCHESTRA at Sony Hall (June 14, 8 p.m.). At 81, Mr. Palmieri is arguably the most respected living musician in Latin jazz, and he still hasn't lost the sparkplug intensity that made him such an electrifying performer in the 1960s and '70s. Back then, his eagerness to blend jazz and soul influences with Afro-Cuban musical traditions helped lead a wave of innovation in salsa. Today his large orchestra performs in a slightly more traditional style, but it still embraces the diverse repertoire that he's amassed over nearly 60 years as a bandleader. This concert at the recently opened Sony Hall is part of the Blue Note Jazz Festival. *sonyhall.com*

CORY SMYTHE AND PETER EVANS WITH JOEL ROSS AND IMMANUEL WILKINS at the Jazz Gallery (June 12, 7:30 and 9:30 p.m.). Mr. Smythe, a pianist, and Mr. Evans, a trumpeter, are jawdropping virtuosos interested in both jazz improvising and new-classical exploration. The duo recently released a transfixing album, "Weatherbird," which builds on the titular recording by Louis Armstrong and Earl Hines, colliding elements of stride piano and New Orleans jazz with free improvisation and extended technique. At the Jazz Gallery, Mr. Smythe and Mr. Evans will be

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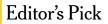
 joined by two slightly younger musicians: the vibraphonist Joel Ross and the saxophonist

 Immanuel Wilkins.

 646-494-3625, jazzgallery.nyc

BUSTER WILLIAMS AND SOMETHING MORE at Smoke (June 8-10, 7, 9 and 10:30 p.m.). Since the early 1960s, the bassist Buster Williams has positioned himself comfortably along the divide between swinging hard bop and ecumenical fusion. He performed and recorded with countless jazz greats — from Grant Green to Herbie Hancock to Nancy Wilson — and by now he's reached the level of a luminary himself. This weekend he celebrates the release of a lovely, sneakily inventive album, his first in 10 years. "Audacity" features six originals from Williams, and one composition each from the other members of his longtime quartet: the saxophonist Steve Wilson, the pianist George Colligan and the drummer Lenny White. 212-864-6662, smokejazz.com

GIOVANNI RUSSONELLO



BOWIE SYMPHONIC at Rumsey Playfield (June 9, 7 p.m.). The very capable hands of Ensemble LPR, a group of inventive musicians devoted to bridging all forms of music, give David Bowie's swan song the orchestral treatment with Maya Beiser as the soloist. The adventurous Ms. Beiser has been called the "cello goddess," which is not hyperbole: She summons from her instrument an emotional power so stirring that even the most stoic audience members risk turning into sobbing sacks of flesh. Couple that with the fact that Bowie knowingly crafted "Blackstar" as a farewell to his fans, and it's a fair bet that there'll be nary a dry eye at SummerStage on Saturday. Bring a hankie.

212-505-3474, lpr.com

DANIELLE DOWLING

A version of this article appears in print on June 8, 2018, on Page C20 of the New York edition with the headline: Music



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(http://www.adweek.com/fishbowlny/wpcontent/uploads/sites/9/2015/05/Screen-Shot-2015-05-01-at-10.18.09-AM.png)The latest AAM report on newspaper circulation shows that The New York Times enjoyed a solid first quarter. The gains were mostly due to <u>an ever-increasing</u>

The Times' total circulation (print and digital) was 2,178,674 for Monday-Friday and 2,624,277 for Sunday. Those numbers represented a seven percent increase for the M-F editions and a three percent jump for the Sunday edition.

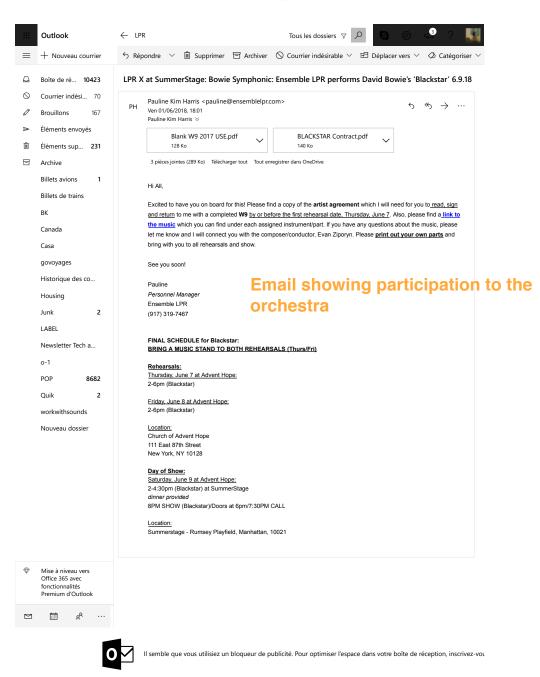
As the Times reported in its first quarter earnings report, its digital version is doing quite well. The AAM report supported that. The AAM found that digital circulation for M-F was 1,552,723 and 1,476,385 for Sunday, representing a 14 percent and 10 percent jump, respectively.

The picture for print is (understandably) not as rosy. Circulation was 625,951 for M-F and 1,147,892 for Sunday, representing declines of six percent five percent, respectively.

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The portable-infinite: Stereo Hideout Performs Brahms V. Radi...



Article reviewing Beneficiary's performance, see underlined page 2

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3/19/2018 Stereo Hideout Performs Brahms V. Radiohead at The Kings Theatre, Brooklyn

> THE KINGS THEATRE, BROOKLYN PRESENTS A VERY SPECIAL EVENING

SATURDAY, MAY 19TH, 2018

STEREO HIDEOUT PERFORMS BRAHMS V. RADIOHEAD:

AN EPIC MUSICAL EVENT FEATURING A 55-PIECE ORCHESTRA PERFORMING A BREATHTAKING SYNTHESIS OF JOHANNES BRAHMS' 1ST SYMPHONY AND RADIOHEAD'S *OK COMPUTER*

"The Brahms 1st and OK Computer are two of the most iconic, beloved works in their respective genres; this is the chance to hear each through the lens of the other, in a combination that is overwhelming and transformative." -Steve Hackman, Stereo Hideout

Brooklyn, NY: On Saturday, May 19th, the Kings Theatre, Brooklyn, in association with the Catskill Jazz Factory, will play host to a must-see musical event: The Stereo Hideout Orchestra, led by virtuoso composer/conductor/producer/arranger Steve Hackman, will marry the likes of two seemingly disparate entities, Brahms' 1st Symphony and Radiohead's OK Computer, through the good graces of a 55-piece orchestral compliment, three guest vocalists, and a ton of ambition.

Hackman, whose hybrid works effortlessly blend the classical and contemporary, has been engaged by many of the country's leading orchestras, including the Boston Pops, Pittsburgh Symphony and Nashville Symphony. But May 19th marks a special occasion: the first time this music will be played under his musical brand of Stereo Hideout.

Says Hackman of the project, "Stereo Hideout is all about originality, boldness, virtuosity and disruption. It is its own new hybrid strand of music- informed by masterpieces of the past but

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Portable Infinite showing the top level musicians recruited for the Stereo Hide Out Show

The portable-infinite: Stereo Hideout Performs Brahms V. Radi...

electrified by the techniques of today."

Hackman has sought to create a new path ever since graduating from the prestigious Curtis Institute of Music in Philadelphia. To date, he has melded together the likes of Björk and Bartók, Bon Iver and Aaron Copland, and many others. Says the Maestro of the May 19th program, "The Brahms 1st and *OK Computer* share a brooding angst and pathos; this is music full of anxiety. In Radiohead's case, anxiousness over increased social alienation, obsessive consumerism, political toxicity and emotional isolation. As for Brahms, he was under enormous pressure to deliver a spectacular first symphony, having being heralded as the successor to Beethoven- so much pressure that he took 15 years to complete the piece. In a vast majority of the work we *feethis* pressure and anxiety."

He continues, "But another important quality that ties this music together is their ingenuity within convention. Both composers pushed their respective art forms forward with these works, yet still within the parameters of convention- in Brahms' case, the symphonic form, and in Radiohead's, the concept album."

The result? Well, musing on last year's performance of the synthesis in Portland, the music-kart-toulture blog FOUND, said, "... At every point it cleverly recognizes points in Brahms' work where Radiohead motifs and lyrics can be layered in seamlessly. Like only the best mashups, this performance of Brahms V. Radiohead felt complete and whole, rather than some chopped-up, cut-and-paste kind of monster one might expect from someone without Hackman's talent."

"It is almost defiant, the way Brahms V. Radiohead tackles the concept of originality in modern music. It never pretends to be new, or claims to be underived. It embraces the richness of its source material and comes across as a refreshingly authentic homage to musical history."

For the Kings event on May 19th, Hackman has set himself about the task of finding Brooklynbased musos to fill out his orchestra, in keeping with the Kings' trademark ethos of creating community-locused interactivity. Hackman says, "I cannot wait to introduce Brooklyn to the Stereo Hideout Orchestra. This is not your typical symphony orchestra; this is the new breed. The fact that they are at the highest level of technique and virtuosity on their instruments is only the beginning. They are all creators themselves- composers, arrangers, multi-instrumentalists and multi-genre."

Joining the full orchestra are a stellar cast of vocalists that have performed this show all over the country with Hackman: Andrew Lipke (Philadeiphia), Keren Tayar (Brooklyn) and Will Post(Chicago).

"Steve has one of the most brilliant musical minds I've come across. His knowledge of both classical compositions and contemporary albums is incredibly deep; that added to his fluency of techniques in both genres make his performances one-of-a-kind," says Tyler Bates, Kings Theatter GM. "The events he's created are perfect for Kings Theatre and we're particularly excited to be hosting Brahms V. Radionead."

Originally opened in the late 1920s, the Kings Theatre, just a stone's throw from Prospect Park, is a restored gem. Reopened in 2015, the Kings has just celebrated its 3rd anniversary with a diversity of programing unequaled in any other NYC venue, featuring an array of music, film, ballet, comedy, family programming, Q&As, and now even sports, with the inclusion of Evander Holyfield's *Real Deal Boxing* just this past weekend.

"That is what's so exciting about bringing Stereo Hideout to the Kings- a magnificent venue steeped in history and tradition, yet renewed and reinvented, and sitting in the heart of the most diverse creative hotbed of originality in all the U.S.," says Hackman.

That diversity is what makes the Kings the perfect venue for his vision of bringing classical music to younger audiences. Bates confirms, "He is taking the classical style of music and making it more accessible to a wider audience. He is taking something somewhat antiquated yet making it new and fresh-which is essentially what we're doing at the Kings Theatre: bringing engaging and exciting types of programming to a historic venue."

Hackman went on, "Ive been dreaming about bringing Stereo Hideout to New York City for years. I can't imagine a more perfect venue than the Kings. Ive been lucky to conduct many great orchestras in this country, on stages where the great conductors of the past have performed. But at the Kings, we will be performing on a stage where the most brilliant and inventive artists of *today* perform. That is an exciting shift."

Stereo Hideout: Brahms V. Radiohead is also brought to us with support from the Catskill Jazz Factory. Based in the heart of the Catskills, the Catskill Jazz Factory is a "regional arts think-tank" and "formidable jazz incubator" (*HV Almanac Weekly*) founded in 2012 with an aim to support today's best young jazz artists.

WQXR, New York City's only all-classical music station, is the exclusive media sponsor for Stereo Hideout: Brahms v. Radiohead.

Tickets for Stereo Hideout: Brahms v. Radiohead go on sale Friday March 16 at 10am through Ticketmaster (http://bit.ly/2FPBdf7) and the Kings Theatre box office.

For more information about Stereo Hideout, visit:http://www.stereohideout.com https://www.facebook.com/stereohideoutmusic/ http://portable-infinite.blogspot.com/2018/03/stereo-hideout-per...

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The Portable Infinite is an online music and arts magazine. We are a collective of independent artists supporting and promoting other cutting edge independent artists. Here you will find interviews and reviews of up and coming indie bands as well as some of the classic greats. While the focus is on music, we don't stop there! Find interviews with important and influential authors and other artists. Feed on our visually stunning photography exclusively shot for The Portable Infinite. We have created over the years original words and photography that are featured on this website. We also focus on art installation, special artists' collaborative events, DJ experiences, and fashion! about us

The Portable Infinite is an online music and arts magazine based in Los Angeles. We are a collective of independent artists supporting and promoting other cutting edge independent musicians and artists. Read more...

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Article from Grammy Awards showing beneficiary's performance

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Stereo Hideout's "Brahms V. Radiohead" Fuses "First Symphony" & 'OK Computer'

Steve Hackman performs his orchestral mash-up of the two innovative works created over a century apart at Brooklyn's Kings Theatre in New York

NATE HERTWECK | GRAMMYS / MAY 21, 2018 - 1:08 PM

In an era where artists are as liberated as ever to blend genres, there are few combinations left

https://www.grammy.com/grammys/news/stereo-hideouts-brahms-v-radiohead-fuses-first-symphony-ok-computer

"Brahms V. Radiohead" Re-Composes History | GRAMMY.com

NEWS

unexplored, a fact that makes Steve Hackman's Steree Hideout presentation of 'Brahms V. Radiohead' all the more novel. With the help of a 55-piece orchestra and three fantastic guest vocalists, Hackman gave a one-night-only performance of the piece at the majestic Kings Theatra in Brooklyn, N.Y., on May 19.

As the show's re-composer, arranger and conductor, Hackman created a musical monster, melding Johannes Brahms' iconic romantic masterpiece 'First Symphony' with Radiohead's electro-rock watershed album, OK Computer, which won for Best Alternative Music Performance and was nominated for Album Of The Year at the 40th GRAMMY Awards.

Before getting to the main event, Hackman treated his audience to a dynamic first set full of bold musical reinventions. One of the highlights was Hackman's daring treatment of what he called one of his favorite Radiohead songs, "lidioteque," from Ki/d A, the GRAMMY-winning 2000 follow-up to OK Computer. Drafting from the song's scrappy, pulsating rhythms, Hackman made full use of his orchestra to flesh out something new from the familiar melodies, an accomplishment he'd make time and time again over the course of the evening.

Hackman also brought out special guests, **Time For Three**, an uber-talented trio of musiclans who have created an all-new vehicle for connecting classical music with modern pop and vice versa. They performed a song Hackman wrote for them called "Vertigo," leaving the crowd stunned by their virtuosic showmanship.

The night's first half showcased Hackman's versatility, ambition and collaborative aptitude, working in everything from traditional rock band instrumentation, an incredible guest rapper and his own adept singing, all joining in with the orchestra seamlessly enough to make it work, but imaginatively enough to make the audience understand they were witnessing something unique.

After intermission, and before the main program of "Brahms V. Radiohead" commenced, Hackman encouraged the audience to think differently about what they were about to hear

A lot of people would say that music like this doesn't belong together, possibly, and they would say there are barriers between these musics, and they're categorized into sort of artificial different camps, "said Hackman. "In my mind, and I think in the mind of many of the musicians on this stage, those barriers are artificial, and they're in our minds, and if you can't see them, and they are and and any other set of the AWARDS NEWS VIDEOS I

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"Brahms V. Radiohead" Re-Composes History | GRAMMY.com

Stereo Hideout's "Brahms V. Radiohead"

Hackman led a gorgeous version of "Paranoid Android" that barreled from its soaring melodic beginning into one of the night's most cathartic moments, with strings swelling, percussion pulsing and the vocals devolving into near-screams before the entire orchestra opened up into the song's dreamy outro. The song felt at home in the hands of the classical format.

The orchestra also took naturally to Hackman's rich arrangement of "Exit Music (For A Film)," and the three incredible featured vocalists — Kéren Tayár, Andrew Lipke and Will Post cascaded through the three-part vocal harmony of "Karma Police" with commanding skill. While Brahms' material may have been more of a natural fit for the orchestra, it was interweaved into OK Computer as to take on its character without losing any of the composer's original passion and care.

In fact, Hackman spoke about how Brahms painstakingly composed his first symphony, taking more than two decades to carefully craft it under heavy influence from Ludwig van Beethoven and the pressure of being heralded as his successor.

"You can hear that pressure woven into every note in this symphony," said Hackman. "In Radiohead's case, the themes of *OK Computer*, they talk about how as the world becomes more digital and the world becomes more connected as far as information goes, we actually become more disconnected. They talk about emotional isolation. They talk about disasters politically at that time, and again, every lyric and note is channeled with those energies, so I think you'll find that they really have that in common, so the marriage is really possible."

"I find that both of these musics are innovations within convention." — Steve Hackman

Hackman and Stereo Hideout have built a reputation for connecting composers of the past with the pop music of today, including compositions such as "Bartók V. Björk," "Copland V. Bon Iver" and "Beethoven V. Coldplay," all aimed at changing the way we listen to and understand music in the context of history.

"Stereo Hideout is all about originality, boldness, virtuosity, and disruption," says Hackman. "It is its own new hybrid strand of music informed by masterpieces of the past but electrified by the techniques of today."

Set against the gorgeous backdrop of the newly remodeled King Theatre — complete with its soaring curved ceilings, ornate walls, gorgeous wood paneling, and a glazed terra-cotta ornamental façade — "Brahms V. Radiohead" provided music fans a new way of listening to two of history's greatest musical works outside the confines of their places on a timeline. Hackman re-composed and compiled something so creative and special yet so natural and real.

And if Brahms and Radiohead aren't your thing, don't worry, Stereo Hideout have you covered.

"We will be back in the fall with Stereo Hideout," says Hackman. "Tchaikovsky versus Drake."

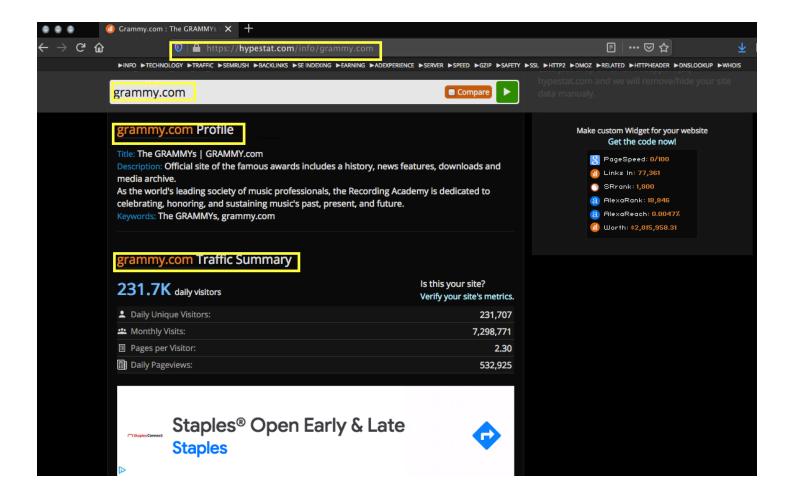
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— Evan Greene , CMO , The Recording Academy

The Recording Academy is a 57 year old not for profit trade organization known for producing the GRAMMYs, a television program that became one of the biggest brands in the history of music.

GRAMMY Live was created a few years ago with the goal of creating a more immersive, interactive online experience to engage music fans in a way that brought them closer to the GRAMMYs. Essentially, The Recording Academy wanted to take people behind the velvet rope during GRAMMY Week and provide the ultimate music experience to fans around the globe.

When concepting the idea for GRAMMY Live there was a clear choice for whom they wanted to partner with. They leveraged Akamai as well as an existing partnership with AMV Digital Media to deliver flawless live and on-demand GRAMMY content to viewers around the world.

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The Stereo Hideout Orchestra Brings 'Brahms v. Ra...

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Article showing Beneficiary's skills to be part of Stereo Hide Out

BWW TV: The Stereo Hideout Orchestra Brings 'Brahms v. Radiohead' to Brooklyn's Kings Theatre 5/19

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Kings Theatre, in association with the Catskill Jazz Factory and WQXR, will play host to a



are eo Hideout: Brooklyn Brahms v. Radiohead will come to the Brooklyn theater on Saturday, May 19th at 8:00 p.m. Click here to purchase tickets.

Check out a sneak peek of the show below!

Hackman, whose hybrid works effortlessly blend the classical and contemporary, has been engaged by many of the country's leading orchestras, including Boston Pops, Pittsburgh Symphony and Nashville Symphony. But May 19th marks a special occasion: the first time this music will be played under his musical brand of Stereo Hideout.

For the Kings event on May 19th, Hackman has set himself about the task of finding Brooklyn-based musos to fill out his orchestra, in keeping with the Kings' trademark ethos of creating community-focused interactivity. Hackman says, "I cannot wait to duce Brooklyn to the Stereo Hideout Orchestra. This is not your typical symphony, estra: this is the new breed. The fact that they are at the highest level of technique nd virtuosity on their intruments is only the beginning. They are all creators



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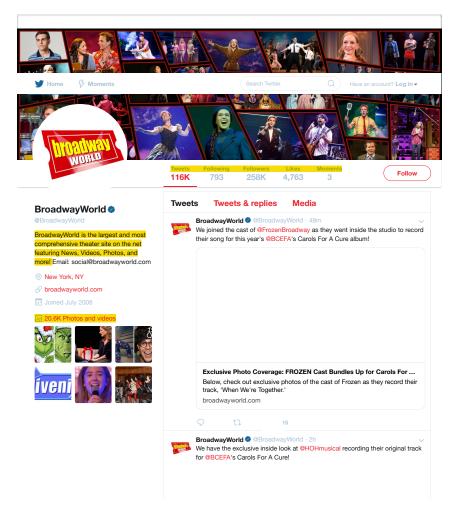
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Wordless Music Orchestra



Next Wave Forever: John Cale at Seventy-Five | The New Yorker

NEW YORKER NEXT WAVE FOREVER: JOHN CALE AT SEVENTY-FIVE



By Sarah Larson December 6, 2017

NY mentionning the beneficiary (as part of Wordless Music) lined up for accompanying Mr Cale pg 2, 3 and 6.

12/26/18, 6:28 PM



At a recent concert at BAM featuring John Cale and friends, the mood was a pleasurable tension between the avant-garde of the sixties and the artistry of Cale and his acolytes now. Photograph by Adela Loconte / REX / Shutterstock

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O n a recent weekend, John Cale and friends played two programs in the BAM Next Wave Festival. On Thursday and Friday, they played "The Velvet Underground & Nico"; on Saturday, they played music from Cale's long and daring solo career, in celebration of his seventy-fifth birthday. Cale is eternally Next Wave, avant-garde forever. He is a reluctant nostalgist, but our collective love for his early work is intense, and sometimes he consents to play it for us. Cale left the Velvet Underground in 1968, after its second album, "White Light/White Heat," and had tensions with Lou Reed then and in the decades that followed. The prospect of hearing him play "The Velvet Underground & Nico" at BAM felt like a minor spiritual coup—something you couldn't quite imagine happening when Reed was alive.

Before the Thursday-night show, the Warhol banana from the album cover was featured on a series of playful circles that hung over the stage; on the back wall was an image of the band in the sixties, everybody in sunglasses. It felt like an opera-house nod to the Exploding Plastic Inevitable. The friend I'd brought had just been to the new Stephen Shore retrospective at M O M A, which includes photographs of Reed and Cale at the Factory that Shore took as a teen-ager. He showed me the images on his phone. In one, Reed is slumped on a couch with a hand over his mouth, looking nervous and insecure, but from the waist down—knee bent, legs splayed wide—he's all macho aggression. In the other, Cale is playing guitar, looking focussed and content, beneath Warhol's gunslinging "Elvis I & II."

Cale and his musicians took the stage in shadow. Cale wore black, in mysterious layers, and his hair stood up white and angular, like a plume. "Tonight's a special night," he said. There were "young, fresh artists" (these included members of the Wordless Music Orchestra, Animal Collective, MGMT, the Oh Sees, and Kurt

age 2 of 1

Vile, along with Cale's band), and "a few not with us—there's Lou, there's Nico, there's Andy." (Sterling Morrison died in 1995; Moe Tucker, alive and well, wasn't there.) The show began not with the sweet, dark chimes of "Sunday Morning," as the album does—a lullaby that introduces a torrent of blissful avant-garde mayhem—but with "I'm Waiting for the Man." I didn't recognize it immediately; it sounded a bit like the more Cale-ish "Black Angel's Death Song." Cale stood at the center of the stage, in front of a high keyboard, like a captain in a cockpit. It's impossible to hear the song's lyrics without imagining Reed's voice — "Up to Lexington, one-two-five"—and it was a strange, subversive thrill to hear Cale singing it. Reed wasn't a lighthearted guy, but Cale's dour Welsh gravitas is something else entirely. He followed "I'm feeling good / I'm feeling so fine" with "until tomorrow, but that's another fucking time," which made me laugh.

The second song, thrillingly, was "White Light/White Heat." *This* wasn't on the program! I'd idly wondered if Cale would include some songs from this album, and had secretly hoped that he would. Colored lights spun over the theatre, and people in the ornate Statler-and-Waldorf opera boxes turned dreamy colors. It was a rocking rendition; I wished I could dance. After a satisfying cacophony, with a wave of Cale's hand—*bam!*—it ended, powerfully. A balding man in a leather jacket stood up and pumped his fist.

That mood kept up throughout the concert—a pleasurable tension between the avant-garde of the sixties, which we all knew by heart, and the artistry of Cale and his acolytes now. "All Tomorrow's Parties" featured some satisfyingly Moe Tucker-like drumming, as well as sousaphone. For "Venus in Furs," Cale simultaneously sang and played viola, which delighted me. I missed the harsh, almost "Psycho"-like bowing of the record, which is so satisfying, and was

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Next Wave Forever: John Cale at Seventy-Five | The New Yorker

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fascinated when Cale seemed to forget the words "strike, dear mistress, and cure his heart" and threw in an extra "taste the whip, now bleed for me," instead. It occurred to me that, in recent decades, I've probably listened to this song much more than Cale has—*I'm* the one who's obsessed with the Velvet Underground, and he has long since moved on. "Severin! Severin!" he cried out, sounding like a fun vampire.

Before "I'll Be Your Mirror," sung by Sky Ferreira, a man in the balcony yelled, "You guys changed my life!" Cale soldiered on with a polite nod. "There She Goes Again" had a confusingly Caribbean feel. I wrote, "What is this style/rhythm?" and handed my notebook to my friend, a musician. He squinted, wrote, and handed it back: "Reggae?" it said. Kurt Vile sang "Run Run Run"; having young people singing these ancient lines about scoring drugs felt like a funny generational passing of the torch. MGMT sang a good "Black Angel's Death Song," accompanied by fog. Most of the singers weren't imitating Reed's style, which was for the best—but I realized, as the night went on, that Reed's sensitivity and posturing were essential to what the album *is*. Suddenly I missed him so much it hit me sharply, with a pang.

Caroline Polachek, with a dress and a manner that suggested a blissed-out Morticia Addams, sang "Femme Fatale"; for the lovable "Lady Godiva's Operation"—more "White Light/White Heat"!—Connan Mockasin wore a white nurse's uniform, and we got to hear Cale sing things like, "Don't panic, someone give him pentothal instantly." A blissful "Sunday Morning" came toward the end, without Cale's chiming celesta but with sweetness, sung by Polachek, and projections of sixties or seventies Times Square in time-faded pinks and peaches. Tunde Adebimpe, from TV on the Radio, sang "Heroin," with red lights, Cale on viola, a drone intro, the string quartet, and a bobbing

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sousaphone. The song's glorious rushing and slowing gave me chills—clipper ship, rushing on my run, Jesus' son. Cale's hair shone red, his viola-playing deliberate and just right. At this point, I've had several live "Heroin" experiences; my love for the Velvet Underground is such that I try to inhale its vapors wherever I can. Here, I felt gratitude, admiration, and some strange measure of guilt—I suspect that Cale is proud of this music and his role in it, but would rather keep plowing ahead, pulling us with him into the future.

At the concert's close, they played a big, blustering "Sister Ray." I enjoy a pounding, dirgelike "Sister Ray"—the classic. This was more of an upbeat synth parade, loud but diffuse. The song's beginning, normally so driving and powerful, here felt more like its usual middle, where it starts orgying out in all directions. Cale's vocals were muffled—every once in a while, you could hear a "mainline" or a "sideways" or a "ding-dong." All the musicians streamed onstage—the quartet, the longhairs, the nurse, the chanteuses. It looked and felt like an underwater freak-out, the inside of a lava lamp. They lined up and took a bow, and we all streamed out feeling happy. My friend and I spent a couple of hours excitedly yammering about it over drinks: what we missed, what we loved, thoughts about "Songs for Drella" and Nico singles and the gorgeous "Candy Says" duet that Antony (now known as Anohni) sang with Reed a few years ago.

Saturday night was much different—no Pop art, no ghosts, no bananas. Here comes unadulterated Cale, I thought. The show began with quiet and a translucent, purple-lit curtain. "Hail, hail, John Cale!" a man yelled. Behind the scrim, musicians in white suit jackets and gold pants took the stage. We heard a drone. *Abh*, I thought. Cale's "Paris 1919" show at BAM, a few years ago, had included an amiable drone fest. I thought of the glorious Lou Reed-homage drone I'd experienced last summer, and of something that Laurie Anderson said

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to me about drone earlier this year: "Meditators love it. It just gets you in a very deep place." Sitting there listening to the *wow-wow-wow* felt right, alive, engaging. Cale sang "Frozen Warnings"—"Friar hermit stumbles over / the cloudy borderline." He stood up, strapped a guitar on, and began singing about gravel.

The show's playbill described that night's performance as a "genre-bending audio-visual journey" featuring "bespoke" arrangements of old and new songs, "within contextual tapestries of drone, noise, feedback, low subs, and collapsible rhythms." If you had come for a soothing "Child's Christmas in Wales," friend, brace yourself. He did a sombre "Hedda Gabler" ("Tired of waiting / Tired of the human race") and a funk-rock "E Is Missing," in which he sang of a "derelict lighthouse signalling men in shipwrecks under the ocean" and "secret bruises from the writing machine." Cale is often much funnier than his affect would imply-one of his many mysterious charms. He's also predictably unpredictable. He transmogrified the normally lovely "Half Past France," from "Paris 1919," with enough sonic menace to make it slightly alien, unrecognizable, and paired it with images of live bees teeming on the walls and ceiling. It was a Brechtian "Half Past France," like industry, or screaming. Two people walked up the aisle. "I suppose I'm glad I'm on this train," Cale sang. Would the tension break, I wondered, and allow us any of the song's usual pleasures? "Old Hollweg knows his way around," Cale sang. "He's no fool." The friend I'd brought observed later that sometimes, that night, you'd had to supply the melody yourself. At the "Paris 1919" BAM show, Cale had played it more straightforwardly-perhaps, I had thought then, with a tinge of reluctance. Now he was doing it his way: jarring, rough, not making it easy on any of us. The bees swarmed and fiddled.

Next, a pleasant surprise: a spirited "Fear Is a Man's Best Friend," with funny

https://www.newyorker.com/culture/culture-desk/next-wave-forever-john-cale-at-seventy-five

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Next Wave Forever: John Cale at Seventy-Five | The New Yorker

12/26/18, 6:28 PM

visuals of giant chattering skulls. That brilliant song, from the 1973 album "Fear," had got me through our perilous springtime—I even <u>played it for David</u> <u>Remnick</u> on The New Yorker Radio Hour—and hearing it now was like <u>reëncountering an old friend</u>. They played it on just the rock instruments, which felt refreshing. "Life and death are just things that you do when you're bored," Cale sang. "Say, fear is a man's best friend!" This feeling was what I had come for.

They played a searing "You Know More Than I Know," the gorgeous ballad from "Fear," but only the slightest bit of melody snaked in. "Ship of Fools," from "Paris 1919," was somewhat upbeat, with a choir (the BGV Music Choral Group) and a bit of dancing. As the night wore on, impressive, formidable, sincerely felt, it also grated. Cale, like many challenging experimental musicians who play in a rock-pop idiom, doles out simple joys sparingly, surrounding them with noise and angst. Those elements are vital, too—but when the delicious moments come they can feel like a guilty pleasure. I've often felt like a bad Cale fan because I tend to focus on the beautiful stuff; tonight, I was getting my just deserts. But I was still enjoying his mind, respecting his sound, and marvelling at his lyrics, which tend to be earthy or seafaring, brilliant, and amusing. He sang about fishermen and picking up Dracula in Memphis and darkness by Swansea. Illustrated waves on the ceiling reminded me of Raymond Pettibon's surf paintings; the mood became suspiciously upbeat. A guy yelled, "Happy Birthday, man!"

"Thank you," Cale said. They played "Hanky Panky Nohow" with just guitars, drums, and keyboard. It lacked the warm cello of the original and included eerie backup singing coming from a place I couldn't see. "There's a law for everything / and for elephants that sing / to keep the cows that agriculture won't allow / hanky panky nohow," Cale sang. That day, as it happened, these lovely lyrics laws, elephants—provoked thoughts of Trump and trophy hunters, and I realized more consciously that part of my excitement about the Cale shows had come from wanting joy, a respite, a sanctuary from life in 2017, as I had craved so often with the arts this year. But art's job isn't only to comfort, especially if you're John Cale.

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Cale took no breaks, chatted no chat. He just played, thanked us, nodded and waved to guide the musicians, and sang lyrics like "We're living in a wasteland. The soil is cold and damp. Volcanoes in the distance. Riverbeds run dry." Here and there, several people went up the aisles; fewer of them came back. An aggressive new song called "Pretty People" featured videos of women with masklike faces and lyrics about a monster that shakes you to your core. Another new song was called "Hatred." It did not feel like a birthday party, but it did, perhaps, feel like John Cale's birthday party.

https://www.newyorker.com/culture/culture-desk/next-wave-forever-john-cale-at-seventy-five

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Next Wave Forever: John Cale at Seventy-Five | The New Yorker

12/26/18, 6:28 PM

"O.K., this is a new one," Cale said, looking invigorated. "It's called 'What Is the Legal Status of Ice?' "It was the final song. Painted images of blue blob shapes appeared behind him, like frosty mammoths, or arctic Fry Guys. "What is the legal status of ice?" Cale sang, in his lovably riled-up way. I laughed; I loved it; I didn't know what the hell he was doing, any more than I know the legal status of ice. Hail, hail, John Cale.



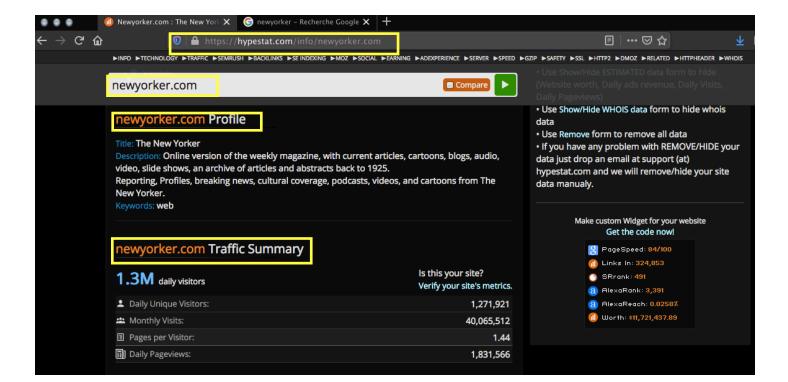
Sarah Larson is a staff writer at The New Yorker. Her column, Podcast Dept., appears on newyorker.com. Read more »

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Business

The New Yorker wants younger readers — but not enough to change itself

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IMAGE: THE NEW YORKER

BY <u>JASON ABBRUZZESE</u> 2015-11-24 11:00:26 UTC

David Remnick describes his job like this: "to get *The New Yorker* from one shore to the other shore with our soul intact and...our clothes dry."

The shores he's referring to are the very distant beaches of print — that world of glossy paper and ink — and online journalism, the world of ephemeral pixels.

It's a swim that's very choppy for just about every magazine and newspaper, and has been for years. *The New Yorker* — piles of which exist in the apartments of everyone who considers themselves smart and savvy — is no different. Its strength is print. Now in its 90th year, the magazine still operates at a high level. In 2015, it won three National Magazine awards including one for general excellence.

NY reputation , awards and circulation this page and following

Remnick's answer in how to move *The New Yorker* across that oceanic divide: Embrace the future, but don't let it define you.

Back in 2001, Remnick, editor of the magazine, insisted on having a paywall long before asking readers to pony up dough on the Internet was seen as viable. Remnick says the paywall is about having a "healthy business," which means in turn, for *The New Yorker*, "being true to ourselves."

The paywall wasn't an enormous success at first — until it made a major change. *The New Yorker* is now almost exactly one year removed from that tweak, making six articles per month free to read instead of walling off its best content.

That has been a turning point for the magazine, according to Monica Ray, head consumer marketing at Condé Nast, which owns *the New Yorker*.

In 2015, the magazine's website has grown its subscriber base by 61% while logging around 13 million uniques visitors per month. The magazine now claims that its strongest readership growth comes from readers 18-34 years old — the all-important millennials.

Remnick believes there's a bigger audience out there for *The New Yorker*, but he's not going to change the publication to reach them.

"It's gotta work for us. I have no innate fear of the new. I just don't," he said. "I want more readers and I want young readers and I want them to discover us in the ways they're going to discover us, but it has to work for us."

Ray pointed to the month before introducing the paywall when the magazine published a stunning story about a Bronx teenager that was kept in custody on <u>Riker's Island</u> for more than 1,000 days without a trial.

It became one of the most talked about pieces from the magazine thanks in part to the lack of paywall. Under the old system, that story would probably have been only for subscribers.

"We really felt like [the old paywall] wasn't giving potential readers enough of a sense of the vast breadth of the types of stories that *the New Yorker* has," Ray said.

Its parent company, Conde Nast, is happy enough with the results to launch a new ad campaign with a message that might seem a little at odds with the magazine's legacy as the publication of the elite — or those who want to appear so.

Entitled "Where things get interesting," the print ads, by SS+K, show people on the beach and on a subway car. Everyone is reading a print copy of *the New Yorker*.



IMAGE: THE NEW YORKER

https://mashable.com/2015/11/24/new-yorker-paywall-ad-campaign/#0ahR8vvvbZqT

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Review: John Cale of the Velvet Underground, Still Bristling at 75 - The New York Times

12/26/18, 6:11 PM

the New York Times mentionning the beneficiary (as part of Wordless Music) lined up for accompanying Mr Cale

70 000 000 Monthly visits

Review: John Cale of the Velvet Underground, Still Bristling at 75

By Jon Pareles

Nov. 19, 2017

John Cale, who turned 75 in March, used his two programs at the Brooklyn Academy of Music last week to look back at half a century and to stare unblinkingly into the future.

On Thursday and Friday night — I attended Friday — Mr. Cale revisited the Velvet Underground's 1967 debut album, "The Velvet Underground & Nico," along with three songs from its 1968 successor, "White Light/White Heat." He was backed by a band, the Wordless Music Orchestra, and some of the countless indie-rockers indebted to those records. On Saturday night, with many of the same guests plus the gospel-tinged BGV Music Choral Group, Mr. Cale offered an uncompromising survey of his post-Velvets career: his most hardheaded songs, not his most ingratiating ones. He performed three new songs at the end.

A drone greeted concertgoers arriving for both programs: a reminder of Mr. Cale's part in the mid-1960s Minimalism of La Monte Young's Theatre of Eternal Music. Drones and repetition have appeared throughout his work; so have dissonance and noise, along with lyrics that favor the bleak and macabre. Lou Reed, the Velvet Underground's main songwriter and singer, had similar literary sensibilities and a grounding in rock 'n' roll. Collaborating in the Velvet Underground, they created

https://www.nytimes.com/2017/11/19/arts/music/john-cale-velvet-underground-bam-live.html

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songs that, in 1967, were equally startling in sound and subject matter: heroin addiction, sadomasochism, screeching electric viola (Mr. Cale's instrument), densely layered drones and wrenching guitar feedback.

For the Velvets' debut album, Andy Warhol created the album cover and teamed them up with the deadpan German chanteuse Nico, who delivered some of Mr. Reed's barbed ballads. The album was a commercial flop but became, over the next decades, a cornucopia of ideas for punk, hard rock, art-rock, indie-rock and more. The music has been not just accepted but canonized.

Inevitably, the anniversary concert was a remembrance, not an insurrection. Mr. Cale veered between quasi-replication and latter-day variation. Flickering video projected behind and above the musicians were a 21st-century flashback to the far more low-tech environments of Warhol's Exploding Plastic Inevitable happenings, where the 1966 Velvets played.

The piano-pounding stasis of "All Tomorrow's Parties" and the solemnity of "Venus in Furs" came through; the drug-rush acceleration of each verse of "Heroin," sung by Tunde Adebimpe of TV on the Radio, was recaptured, though more methodically. With the Wordless Music Orchestra on hand, there was a string section to underline Mr. Cale's viola drones and a sousaphone to broaden the bass.

Caroline Polachek, from Chairlift, took on two Nico songs, "Femme Fatale" and "Sunday Morning," with careful aplomb; Sky Ferreira sang "I'll Be Your Mirror" with an alternate melody. Other variations were letdowns. Animal Collective tried a clockwork beat for "There She Goes Again," and spatters of trap-style sampled percussion did little for "The Black Angel's Death Song." But the songs have stood up, and Mr. Cale did rekindle some of the old Velvet Underground anarchy in a long, messy, droning, stomping finale of "Sister Ray" from "White Light/White Heat."

https://www.nytimes.com/2017/11/19/arts/music/john-cale-velvet-underground-bam-live.html

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Reed's narrative of a violent, druggy, gender-bent night wasn't upfront, but the raucous two-chord jam went on and on, and for a good long stretch, there was no telling what would happen next.



Sky Ferreira joined John Cale to perform the Velvet Underground song "I'll Be Your Mirror" with the Wordless Music Orchestra, led by the conductor Greg Robbins. Nicole Fara Silver for The New York Times

://www.nytimes.com/2017/11/19/arts/music/john-cale-velvet-underground-bam-

Mr. Cale left the Velvet Underground in 1968; he hasn't stopped making music. Saturday's concert, billed (eight months late) as Mr. Cale's "75th Birthday Celebration," offered no nostalgia, only intransigence. He opened the show with an extended orchestral drone that eventually turned into "Frozen Warnings" from the 1968 album by Nico that he arranged, "The Marble Index," then segued into his own "Care Care Marketing the Science Action of the Science Action Review: John Cale of the Velvet Underground, Still Bristling at 75 - The New York Times

Throughout the concert, drones stretched out, two-chord vamps moved with slow deliberation and the live instruments were mixed with blunt, brutal sampled sounds, as Mr. Cale ratcheted up the tension and darkness in his songs. "Half Past France," once a wistful ballad, was remade with clouds of ominous orchestral dissonance; "Leaving It Up to You," once a rocker, became even more queasy when turned into brittle, twitchy funk.

"I Keep a Close Watch," which was a lost-love ballad with orchestral backing when Mr. Cale released it in 1975, was immeasurably more lonely supported by a few recurring piano notes and ticking percussion. "Wasteland," which was close to folkrock in its 2005 version, became a drone punctuated by sudden crashes and wallops on Saturday night, conjuring its "Volcanoes in the distance/Riverbeds run dry."

Mr. Cale's new songs still bristle. In "Pretty People," a four-on-the-floor beat carried an exhortation to "rise up!" His band, electronics and orchestra pounded away at one droning chord through much of "What Is the Legal Status of Ice." And in "Hatred," a lurching, crunching march heaped with electronic noise and thick orchestral chords, Mr. Cale sang, "I'm stepping away from the edge." No, he's not.



A version of this article appears in print on Nov. 21, 2017, on Page C5 of the New York edition with the headline: Reflecting Darkly, but Looking Ahead

https://www.nytimes.com/2017/11/19/arts/music/john-cale-velvet-underground-bam-live.html

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Variety Magazine announcing the John Cale's performance

John Cale to Celebrate Velvet Underground With MGMT, Animal Collective - Variety

VARIETY

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12/26/18, 6:46 PM

NOVEMBER 10, 2017 1:42PM PT

John Cale to Celebrate 'The Velvet Underground & Nico' With Special Guests MGMT, Animal Collective, Kurt Vile (EXCLUSIVE)

By A.D. AMOROSI

John Cale to Celebrate Velvet Underground With MGMT, Animal Collective - Variety





of 4

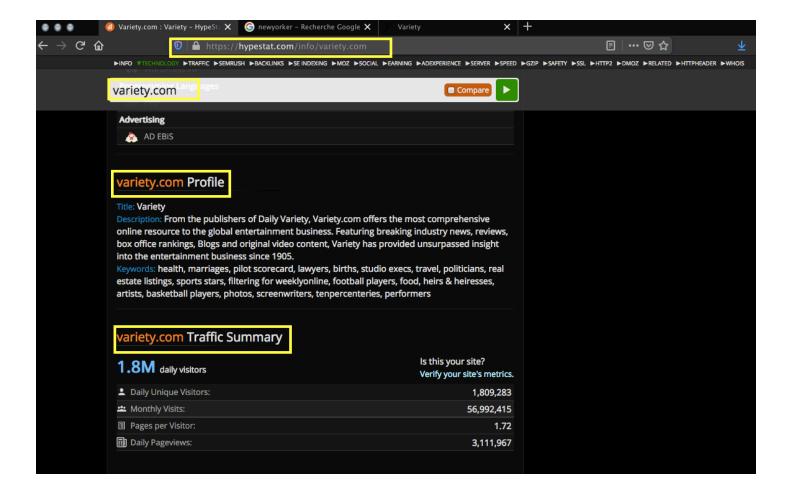
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<u>John Cale</u> will celebrate both his 75th birthday and the 50th anniversary of the release of the groundbreaking <u>"The Velvet Underground</u> & Nico" album across three nights next week (Nov. 16-18) at the Brooklyn Academy of Music (BAM). While the first two nights will focus on the Velvets' monumentally influential 1967 debut, the third — a "future-spective" — will look old and new material from Cale's solo career.

For special guests, the VU founding member has invited members of Animal Collective, MGMT and Thee Oh Sees, as well as TV on the Radio singer Tunde Adebimpe, former Chairlift singer Caroline Polachek, Kurt Vile, Sky Ferreira and Connan Mockasin.

For an artist not usually prone to reminiscing, Cale moves quickly from chatting up his forthcoming new album to his interpretation of VU classics. "The first shows I did like this focused on Nico, and all these young female artists were there, showing how they appreciated Nico as a songwriter," Cale says of previous shows in Scandinavia, Paris and Liverpool. "We've had guys sing 'Heroin' in the past, so maybe it's time to have women sing it. You want to show off how adaptable this material is to different sensibilities."

Lou Reed, who died in 2013, wrote the majority of the Velvets' canon, but Cale's arrangements and his menacing bass, viola and piano and brought the group its genuine avante-garde sensibilities (he'd worked with composer LaMonte Young before joining the band in 1965). "I'm interested in changing the possibilities of all the Velvets' songs, even the instrumentation," he says of the forthcoming shows. "Though that's not really what I want to do for the anniversary, as I'm aware that people expect to hear



The Guardian mentioning Legendary

Variety Magazine Selling Variety magazine sold for \$25m | Media | The Guardian

12/26/18, 6:54 PM



Variety magazine sold for \$25m

US entertainment industry bible has been bought by Penske Media Corporation, parent Mark Sweney line.com



Variety magazine, the US entertainment industry trade paper that was founded in 1905, has been sold for \$25m. Photograph: David Sillitoe for the Guardian

Variety, the 107-year old US entertainment industry trade bible, has been sold to the parent company of Nikki Finke's digital upstart Deadline.com for \$25m (£15.6m).

The deal, confirmed on Tuesday, marks Variety owner Reed Elsevier's exit from the US trade magazine market.

Variety has been bought by Penske Media Corporation (PMC), which acquired the hugely influential six-year-old digital showbusiness news site Deadline in 2009, and its financial

https://www.theguardian.com/media/2012/oct/09/variety-magazine-sold-25-million-deadline

Pitchfork

PitchFork review of the beneficiary show

Watch Animal Collective, Kurt Vile, More Play Velvet Underground Songs With John Cale | Pitchfork

12/26/18, 6:42 PM

NEWS

by **Michelle** Kim Staff Writer

NOVEMBER 17 2017

/ ROCK



Watch Animal Collective, Kurt Vile, More Play Velvet Underground Songs With John Cale

They celebrated the 50th anniversary of The Velvet Underground & Nico with a New York concert

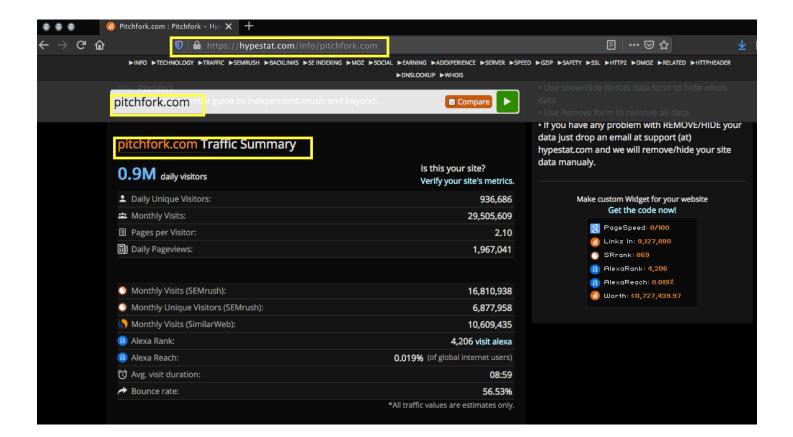
https://pitchfork.com/news/watch-animal-collective-kurt-vile-more-play-velvet-underground-songs-with-john-cale/

Pitchfork Circulation



The acquisition was spearheaded by Condé Nast chief digital officer Fred Santarpia. Pitchfork staff, including founder and CEO Ryan Schreiber and president Chris Kaskie, who will reportedly be remaining with the company, will report to Santarpia

https://www.foliomag.com/conde-nast-acquires-pitchfork-media/





BillBoard Announcing beneficialy performance with Wordless Music for BRIC Celebrate Brooklyn Festival.



2018 BRIC Celebrate Brooklyn! Festival Lineup: Common, The Breeders, Aimee Mann and More

5/2/2018 by Thom Duffy



BRIC Celebrate Brooklyn Festival Lineup: Common & More Performing | Billboard

12/26/18, 7:28 PM

5

Staged in a New York City borough where nearly 40 percent of the population are immigrants, the festival stands out in the busy summer season by reflecting the diversity of its community.

The BRIC Celebrate Brooklyn! Festival, which has come to symbolize the international cultural ascendancy of its home borough in New York City, has announced its 40th anniversary summer lineup with artists from the U.S., the Caribbean, Latin America, the Middle East, Africa, and Europe.

Common, The Breeders, Aimee Mann, Superchunk, Fischerspooner, Mala Rodríguez, Rhye, Kronos Quartet, Anoushka Shankar, Tinariwen, BADBADNOTGOOD, Noname, Tarrus Riley, Gary Clark Jr., and Godspeed You! Black Emperor are among the artists who will perform in free concerts at the Prospect Park Bandshell in Brooklyn June 5 to Aug. 11.

Ticketed benefit shows will feature The Decemberists (June 13), Vance Joy and Alice Merton (June 14), Grizzly Bear and Spoon (June 20), Joe Russo's Almost Dead (July 19), Courtney Barnett with Julien Baker and Vagabon (July 25), and Good Vibes with Jason Mraz and Brett Dennen (August 7).

"This special season features over fifty celebrated artists from around the world and around The Real Year in Music 2018 Hot 100 Billboard 200 Latin Podcasts Pop R&B/Hir

≡ billboard	Q
Rachel Chanoff. "We invite everyone to come together as these artists take our stage to	
compel, intrigue, entertain and uplift us," says Walsh.	

BRIC Celebrate Brooklyn! Signs Ticketing Deal With Ticketfly

Staged in a New York City borough of 2.6 million where nearly 40 percent of the population are immigrants, the BRIC Celebrate Brooklyn! Festival stands out in the busy summer season by reflecting the diversity of its surrounding community. As Brooklyn's cachet as a center of musical culture has grown in recent years, the reputation of the BRIC Celebrate Brooklyn! Festival has risen in turn. After debuting in 1979 during a darker economic era for New York City, in an effort to draw visitors back into Prospect Park, the festival both boosted and

BRIC Celebrate Brooklyn Festival Lineup: Common & More Performing | Billboard

12/26/18, 7:28 PM

benefited from the renaissance of Brooklyn.

Chicago-raised hip-hop star and social activist Common will perform a free concert in on June 5, to open the festival's 40th anniversary season. His performance will be preceded by a benefit gala honoring retiring BRIC president Leslie Griesbach Schultz. Under Schultz's leadership, since 2005, BRIC has grown from \$3.7 million to \$15.8 million in annual operating revenues and significantly expanded its programming, education initiatives and community-engagement work.

Other highlights of this year's free performances include an afternoon family concert by Los Lobos (June 10), the Jayhawks (June 16), Branford Marsalis (June 29), Ricky Skaggs (June 30) and Brandi Carlile (July 26).

The musical collective R+R=Now (Reflect+Respond=Now) led by Robert Glasper has been commissioned by the festival to create The Liberation Suite to respond to the nation's current socio-political climate. The work will have its debut June 22.



In addition to concerts, the BRIC Celebrate Brooklyn! Festival is known for its film and dance presentations. The Wordless Music Orchestra will perform a live score July 21 to accompany a screening of Brimstone and Glory a 2017 documentary about the National Pyrotechnic Festival in Tultepec, Mexico. Les Ballets Jazz de Montréal on July 6 will present the American debut of Leonard Cohen's *Dance Me*, a work commissioned and endorsed by Cohen before his death as an tribute to his music.

READ MORE

Common Plans Free Show to Open BRIC Celebrate Brooklyn! Festival

The festival presented in partnership with New York's department of parks and recreation and the Prospect Park Alliance has sponsorship support from companies including American Express, Bud Light, Eventbrite, the Swiss watch brand Oris, IKEA Brooklyn and the sorbet company Sorbabes, with Hilton Brooklyn serving as its official hotel partner.

Media partners of the BRIC Celebrate Brooklyn! Festival include BET, which is sponsoring Common's opening night concert as part its celebrate of Black History Month, *The Village Voice*, public television station WNET, ABC-TV, and public radio stations WNYC, WBGO and WFUV. Several live broadcasts from the festival are planned by WFUV, the adult-alternative radio station of Fordham University.

https://www.billboard.com/articles/news/8448568/bric-celebrate-brooklyn-festival-lineup-2018

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BillBoard Magazine circulation

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	News publishing Billboard publishes a news website and weekly magazine that cover music, video and home entertainment. Most of the articles are written by staff writers, while some are written by industry experts.[g] It covers news, gossip, opinion,[2] and music reviews, but its "most enduring and influential creation" is the Billboard charts.[5] The charts track music sales, radio airtime and other data about the most popular songs and albums.[5] The Billboard Hot 100 chart of the top-selling songs was introduced in 1958. Since then, the Billboard 200, which tracks the top-selling albums, has become more popular as an indicator of commercial success.[2] Billboard has also published books in collaboration with Watson-Guptill and a radio and television series called American Top Forty, based on Billboard charts.[g] A daily Billboard Bulletin was introduced in February 1997[5] and Billboard hosts about 20 industry events each year.[1]	a Cup of This Will Burn Your Belly Fat Like Crazy!
	Billboard is considered one of the most reputable sources of music industry news.[10][32] It has a print circulation of 17,000 and an online readership of 1.2 million unique monthly views. The website includes the Billboard Charts, news separated by music genre, videos, and a separate website. It also compiles lists, hosts a fashion website called Pret-a- Reporter, and publishes eight different newsletters. The print magazine's regular sections include:[1]	Anyone with Diabetes Should Watch
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BAM Program of the John Cale Performance showing the Line up

John Cale: The Velvet Underground & Nico

50th Anniversary of *The Velvet Underground & Nico* Curated by John Cale Members of Wordless Music Orchestra Plus special guests Nov 16 & 17 at 8pm

John Cale's 75th Birthday Celebration A Live Audio-Spectrum from Dissonance to Deconstruction Music by John Cale Wordless Music Orchestra BGV Music Choral Group Plus special guests Nov 18 at 8pm

Presented in association with Wordless Music

BAM Howard Gilman Opera House

Season Sponsor: Bloomberg Philanthropies

Support for the Signature Artist Series provided by the Howard Gilman Foundation.

Notes

50th Anniversary of *The Velvet Underground & Nico* Nov 16 & 17

I'm often reluctant to spend too much time on things past—then, a time marker shows up: *The Velvet Underground & Nico* turns 50! As so many bands can attest, it's the fulfillment of the ultimate dream to record your first album. We were an unfriendly brand, dabbling in a world of challenging lyrics and weird sonics that didn't fit into anyone's playlist at the time. Remaining ferociously true to our viewpoints, Lou [Reed] and I never doubted for a moment that we could create something to give a voice to things not regularly explored in rock music at the time. That bizarre combination of four distinctly disparate musicians and a reluctant beauty queen perfectly summed up what it meant to be The Velvet Underground. —John Cale, 2017

To celebrate the 50th birthday of this musical masterpiece Cale decided to perform the album in its entirety only three times. After the success of the Paris show and the 11,000 plus crowd in Liverpool, the final concerts and only US performances are these at BAM.

John Cale's 75th Birthday Celebration A Live Audio-Spectrum from Dissonance to Deconstruction Nov 18

John Cale invites the audience to experience a genre-bending audio-visual journey as he develops bespoke arrangements of some of his classics and rarely heard songs, as well as a glimpse into the future with unreleased material. All are arranged within contextual tapestries of drone, noise, feedback, low subs, and collapsible rhythms. "There's a world of exploratory sound and light by which to create," Cale says. He has asked a few friends to join him as he immerses the Opera House with sights and sounds intended to elicit the imagination. This tireless innovator continues his quest for new ways to break the mold.

VIOLA Caleb Burhans Drew Forde Isabel Hagen Caitlin Lynch TRUMPET/FLUGELHORN Sam Nester

John Cale's 75th Birthday Celebration

A Live Audio-Spectrum from Dissonance to Deconstruction Wordless Music Orchestra and BGV Music Choral Group

Nov 18 VIOLIN Brian Ford Conrad Harris Pauline Kim Harris Gillian Rivers

VIOLA Caleb Burhans Drew Forde Isabel Hagen Caitlin Lynch

Erin Wight CELLO Clarice Jensen Christine Kim

Karen Waltuch

Seth Parker Woods BASS

Florent Ghys Chris Johnson Eleonore Oppenheim SOUSAPHONE John Altieri

SAXOPHONE Daniel Blake

TROMBONE Alix Tucou

> TRUMPET Sam Nester

HORNS David Byrd-Marrow Matt Marks

TIMPANI/PERCUSSION Matt Smallcomb



JOHN CALE'S BAND (at all performances):

GUITARSDustin BoyerDRUMSDeantoni ParksBASSJoey Maramba

Vince Giordano and His Nighthawks

NYT reviewing Mr Giordano's Documentary

70 000 000 Monthly visits

The New York Times .

Review: 'Vince Giordano,' a Nostalgist With Fresh Takes on Jazz



Page 1 of 3

 Vince Giordano: There's a Future in the Past
 NYT Critic's Pick

 Directed by Dave Davidson, Amber Edwards
 Documentary, Biography, History, Music

By Stephen Holden

Jan. 12, 2017

As you absorb the buoyant '20s and '30s jazz bubbling through the documentary "Vince Giordano: There's a Future in the Past," you may well wonder if this is the happiest American music ever **Chart Converse** are free sound that conveys a frantic energy but is rendered with a light touch.

Born and based in Brooklyn, Mr. Giordano, 64, has been leading the Nighthawks, his 11-piece band specializing in the pre-swing era, for nearly four decades. He plays several instruments, including tuba, string bass and bass saxophone, and sings in a voice that evokes a less rambunctious Fats Waller. His popularity playing hotels has spawned a subculture of young fans who flock to his performances in period dress.

You probably know the music of this passionate preservationist, which has been featured in Woody Allen's movies and the HBO series "Boardwalk Empire." His devotion to stylistic authenticity infuses his band's performances to the degree that,

nytimes.com/2017/01/12/movies/vince-giordano-theres-a-future-in-the

Review: 'Vince Giordano,' a Nostalgist With Fresh Takes on Jazz – The New York Time

to quote a '70s pop song title, "everything old is new again." Played with such vigor and attention to detail, it sounds utterly fresh.

Much of the space in Mr. Giordano's Brooklyn apartment is devoted to his evergrowing, meticulously annotated collection of 60,000 big-band arrangements. They are culled from his extensive search for original manuscripts and radio transcriptions of music that the film calls hot jazz. What the singer, pianist and cabaret performer Michael Feinstein is to vintage popular songs, Mr. Giordano is to hot jazz.

"There's a Future in the Past" is a ground-level exploration of this historian at work, leading the Nighthawks or one of their satellite ensembles and traveling the country to examine and rescue old arrangements that have turned up in radio station archives and musicians' basements. What others would dismiss as trash is the equivalent of discovering gold to Mr. Giordano.

This movie, directed and produced by Dave Davidson and Amber Edwards, digs deeply enough into Mr. Giordano's world to convey the drudgery and headaches of being a bandleader: juggling personnel, scheduling, dealing with a musicians' union and lugging around instruments. But for all the players' expertise and devotion, their profession won't make them rich and famous.

They do it for love. The most memorable performances are carried by a mysterious lilt that makes them the next best thing to dancing on air.

Vince Giordano: There's a Future in the Past NYT Critic's Pick Directors Dave Davidson, Amber Edwards Writers Dave Davidson, Amber Edwards Stars Sam Bardfeld, Dan Block, Colin Brigstocke, Adrian Cunningham, Andy Farber Genres Documentary, Biography, History, Music

https://www.nytimes.com/2017/01/12/movies/vince-giordano-theres-a-future-in-the-past-review.html

Page 2 of 3

NY Times Circulation

NEWSIIKins://EVENTSik.com//WEBINARS - () (htsps://www.adweek.com/) (hBiGHTAY: 1901GHTAY:poister/)

NY Times Circulation Increases

Digital circulation is up, print circulation is down.

By Chris O'Shea

(https://www.adweek.com/contributor/Chris-O-Shea/) | May 1, 2015

Article from AdWeek showing NYT's high circulation.

Screen Shot 2015-05-01 at 10.18.09 AM (http://www.adweek.com/fishbowlny/wp_ content/uploads/sites/9/2015/05/Screen-Shot-2015-05-01-at-10.18.09-AM.png)The latest AAM report on newspaper circulation shows that The New York Times enjoyed a solid first quarter. The gains were mostly due to an ever-increasing

The Times' total circulation (print and digital) was 2,178,674 for Monday-Friday and 2,624,277 for Sunday. Those numbers represented a seven percent increase for the M-F editions and a three percent jump for the Sunday edition.

As the Times reported in its first quarter earnings report, its digital version is doing quite well. The AAM report supported that. The AAM found that digital circulation for M-F was 1,552,723 and 1,476,385 for Sunday, representing a 14 percent and 10 percent jump, respectively.

The picture for print is (understandably) not as rosy. Circulation was 625,951 for M-F and 1,147,892 for Sunday, representing declines of six percent five percent, respectively.

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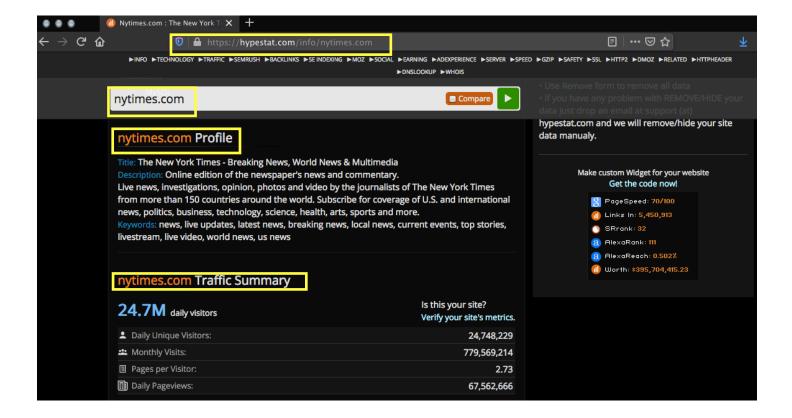
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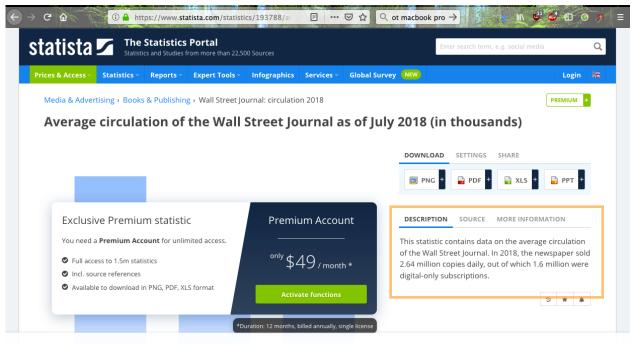
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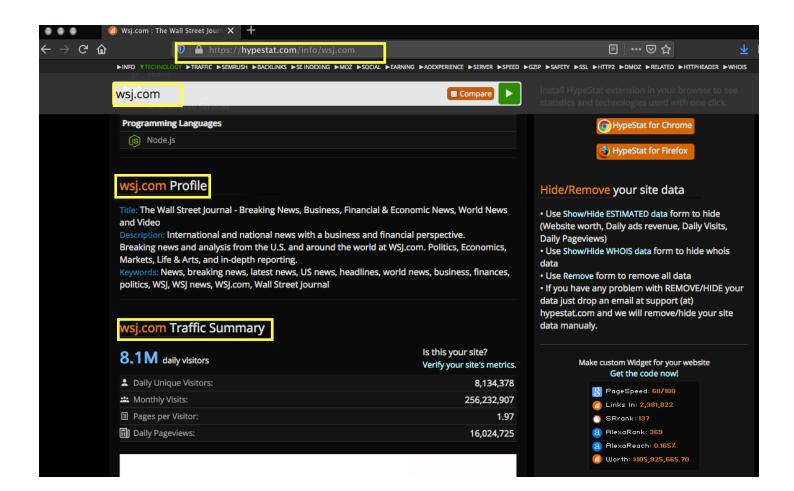
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< > U.S. | NEW YORK | CULTURE The Spirit of Vintage Jazz Is Alive and Well and Living in Brooklyn Vince Giordano fuels films from Woody Allen to Laurel & Hardy By Will Friedwald July 8, 2016 6:42 p.m. ET Most Popular Videos Fans who came to hear big-band music at Iguana New York on a recent Indonesian Tsunami: Why It's Different Monday night were treated to some unexpected pie in the face. This Time As Vince Giordano and the Nighthawks were winding down their twice-Easy Upgrades for Your Family's TV weekly gig upstairs at the Midtown Tex-Mex joint, the bandleader-also a bass player, arranger and passionate authority on 1920s and '30s jazz-took out a laptop and began playing film clips of the classic comedy team Laurel & Footage Shows Indonesia Tsunami Inundating Concert Hardy. He then led the band in synchronization with the silent slapstick high Why Mnuchin's



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Film Journal Article mentionning the Livescoring composed and arranged by beneficiary with Vince Giordano for "Sensation Seeker"

Museum of Modern Art salutes comedy pioneer Leo McCarey

By Daniel Eagan (Http://www.filmjournal.com/taxonomy/term/56) Jul 14, 2016

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ScreenerBlog



At the height of his career, Leo McCarey was one of the most admired figures in Hollywood. <u>Seriously</u> <u>Funny: The Films of Leo McCarey</u> (<u>https://www.moma.org/calendar</u> /<u>film/1657?locale=en</u>), running July 15-31 at New York's Museum of Modern Art, marks a longoverdue retrospective for the director, producer and writer.

Born in 1898, McCarey was a boxer, miner and

songwriter before landing a job as a third assistant director in 1918. Hired as a gag writer at the Hal Roach Studios in 1923, within six years he had worked his way up to head of production.

McCarey was part of a creative team that included director Charley Parrott, better known as the urbane comedian Charley Chase, and cinematographer George Stevens, later the director of *I Remember Mama* and *Shane*.

Over the course of 45 shorts with Chase, McCarey helped define a new form of American screen comedy, one that discarded the tramps, hoboes and inept cops of an earlier age for the husbands, wives, kids, neighbors, businessmen, secretaries and retailers still seen in sitcoms today. McCarey focused on normal, middle-class people who commuted to work and were regularly outwitted by offspring and newfangled gadgets.

Stevens singled out McCarey for helping turn Stan Laurel and Oliver Hardy into one of the screen's most famous comic teams. The MoMA series opens with a program celebrating the restoration of the 1927 Laurel & Hardy short *The Battle of the Century*, long thought incomplete, now with its epic pie fight intact. The screening, with musical accompaniment from Vince Giordano's Nighthawks Orchestra, also includes the first true teaming of the comic duo, *Putting Pants on Philip* (1927).

Other shorts shown in the series includes Charley Chase's Mighty Like a Moose (1926) and ethnic

12/25/18, 5:15 PM

comedian Max Davidson's Pass the Gravy (1928), both selected for the National Film Registry.

McCarey built his comedy around frustration and hostility. Everyday situations like traffic jams or annoying salesmen or even something as simple as the wrong size hat can escalate into all-out brawls.

The director wasn't afraid to rework material in movie after movie, tweaking it until he felt he got it right, or adapting it for different performers. A famous mirror sequence in *Duck Soup* (1933), most likely lifted from French comedian Max Linder, shows up in earlier movies like *Sittin' Pretty* (1924) and *Mum's the Word* (1926). Cary Grant's problems with a hat in *The Awful Truth* (1937) echo similar routines in several Laurel & Hardy shorts.

At the same time, the McCarey team discarded much of the filler—the bric-a-brac and fusty narrative tropes—that padded their rivals' efforts. McCarey's movies were all meat, no filler, nothing but "good parts" that were sometimes improvised on the spot.

McCarey carried this style into sound features, where he worked with most of the significant comic stars of the time: Eddie Cantor, Mae West, The Marx Brothers, W.C. Fields, Harold Lloyd, Burns and Allen. *Duck Soup* remains The Marx Brothers' best movie in part because McCarey stripped away their theatrical clutter and throwaway scenes to concentrate on what Groucho, Chico and Harpo did best.

The series includes several of McCarey's more dramatic efforts, including the Oscar-winning *Going My Way* with Bing Crosby and two versions of a star-struck romance: *Love Affair* (1937), with Irene Dunne and Charles Boyer, and *An Affair to Remember* (1957), with Cary Grant and Deborah Kerr. The devastating *Make Way for Tomorrow* (1937), an account of elderly parents betrayed by their children, could be the most heartbreaking film of its time.

That film's failure at the box office forced McCarey to return to his roots. Several years earlier he co-wrote and directed *Part Time Wife* (1930), a prototypical romance that laid the groundwork for screwball comedy. He returned to its themes for *The Awful Truth* (1937), in which Cary Grant and Irene Dunne battle themselves in and out of love.

McCarey stripped away most of the source play, focusing instead on personal moments that helped develop characters, expand and deepen their relationships, explain their motives and feelings to viewers. Not everyone was comfortable with his process. Grant, for one, tried to get himself removed from the movie, which seemed to be nothing more than a mismatched couple bickering with each other. Pride is what keeps the couple fighting, and few human failings are funnier.

Grant's frustration comes across in his performance, which perfectly suits a story that plays out like extended foreplay, McCarey concentrating on his leads' desire and heightened arousal with startling frankness. *The Awful Truth* won McCarey his first directing Oscar and encouraged him to improvise further.

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Journal Circulation Stats :

In *Love Affair*, McCarey devotes 15 minutes to a scene in which Irene Dunne and Charles Boyer visit Maria Ouspenskaya, cast as Boyer's ailing grandmother. On a narrative level, nothing much happens, but as Ouspenskaya plays the piano, and Boyer and Dunne lean towards each other, you can see them fall in love.

In *Going My Way* (1944), which won McCarey two Oscars, Bing Crosby is a parish priest who noodles on a piano while figuring out what to say to a young girl who could be throwing her life away. Viewers, critics and other filmmakers loved McCarey and his work, but later generations have balked at his unabashed sentimentality and strong religious streak.

That sentiment could curdle into a poisonous intolerance in something like 1952's anti-Communist screed, *My Son John*. Even *Good Sam* suffers from drawn-out vignettes and an air of condescension. (The self-deprecating Grant might have done much better than the stiff Gary Cooper in the lead role as a modern-day Good Samaritan.)

McCarey's influence in comedy has been pervasive, right down to the family-centered, observational humor of filmmakers like John Hughes and Judd Apatow. Writers for sitcoms like "Modern Family" may not even realize it, but they are drawing from the situations and formulas McCarey helped establish some 80 years ago. But few will ever match the director's deft touch and timing.

MoMA curator Dave Kehr has assembled several rarities for the series, notably *The Battle of the Century* and what may be a pre-release version of *Good Sam* with a significantly different ending and 20 minutes of extra material. Rob Stone and Mike Mashon of the Library of Congress will introduce some screenings, and Ben Model will provide piano accompaniment for several of the silent programs.

Movie Reviews, Box Office News, and More

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Film Journal Description



Visit the FJI website for the latest film reviews; news on new products and technologies, new cinemas, and legal issues; and our "Screener" blog for a look at interesting events and trends.

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Museum of Modern Art Screenings LiveScoring work®ofnthenbeneficiary with Mr Giordano

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Sensation Seekers, 1927, Written and directed by Lois Weber, from a story by Ernest Pascal

Tuesday, May 9, 2017, 7:00 p.m. The Museum of Modern Art



Sensation Seekers. 1927. USA. Written and directed by Lois Weber, from a story by Ernest Pascal. With Billie Dove, Raymond Bloomer, Huntley Gordon. 70 min.

Once again, MoMA is proud to host Vince Giordano and the Nighthawks Orchestra. This time they're performing a newly arranged jazz score for the world premiere of Universal's new digital restoration of *Sensation Seekers*, an important late film by the most celebrated female director of the silent era. Lois Weber, Filming her own original screenplay, Weber relates a classic Jazz Age tale of flaming youth, centered on the scandal-prone Long Island socialite "Egypt" Hagen (Billie Dove) and her redemptive relationship with a sympathetic Cergyman (Raymond Bloomer). Frenzied dancing in roadhouse speakeasies alternates with chastely passionate soul-searching, leading to a slam-bang finish aboard a storm-tossed yacht. DCP.

1. Tuesday, May 9, 2017, 7:00 p.m.

With piano accompaniment by Donald Sosin The Museum of Modern Art, Floor T1, Theater 1

2. Saturday, May 6, 2017, 7:30 p.m.

With live accompaniment by Vince Giordano and the Nighthawks Orch The Museum of Modern Art, Floor T1, Theater 1

This film accompanies <u>Son of</u> <u>Universal: More Rediscovered</u> <u>Gems from the Laemmle Years</u>. Licensing

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MoMa Description

Profile - The Museum of Modern Art - New York

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PROFILE - THE MUSEUM OF MODERN ART - NEW YORK

Founded in 1929 as an educational institution, The Museum of Modern Art is dedicated to being the foremost museum of modern art in the world. The rich and varied collection constitutes one of the most comprehensive and panoramic views into modern art. From an initial gift of eight prints and one drawing. The Museum of Modern Art's collection has grown to include over 150,000 paintings, sculptures, drawings, prints, photographs, architectural models and drawings, and design objects. MoMA also owns approximately 22,000 films and four million film shills, and MoMA's Library and Archives, the premier research facilities of their kind in the world, hold over 300,000 books, artist books, and periodicals, and extensive individual files on more than 70,000 artists. The Museum Archives contains primary source material related to the history of MoMA and modern and contemporary art.

Through the leadership of its trustees and staff, The Museum of Modern Art manifests this commitment by establishing, preserving, and documenting a permanent collection of the highest order that reflects the vitality, complexity, and unfolding patterns of modern and contemporary art; by presenting exhibitions and educational programs of unparalleled significance; by sustaining a library, archives, and conservation laboratory that are recognized as international centers of research; and by supporting scholarship and publications of oreeminent intellectual merit.

Central to The Museum of Modern Art's mission is the encouragement of an ever deeper understanding and enjoyment of modern and contemporary art by the diverse local, national, and international audiences that it serves.

To achieve its goals The Museum of Modern Art recognizes:

12/3 That modern and contemporary art originated in the exploration of the ideals and interests generated in the new artistic traditions that began in the late nineteenth century and continue today.

12/4 That modern and contemporary art transcend national boundaries and involve all forms of visual expression, including painting and sculpture, drawings, prints and illustrated books, photography, architecture and design, and film and video, as well as new forms yet to be developed or understood, that reflect and explore the artistic issues of the era. 12/4 That these forms of visual expression are an open-ended series of arguments and counter arguments that can be explored through exhibitions and installations and that are

reflected in the Museum's varied collection.

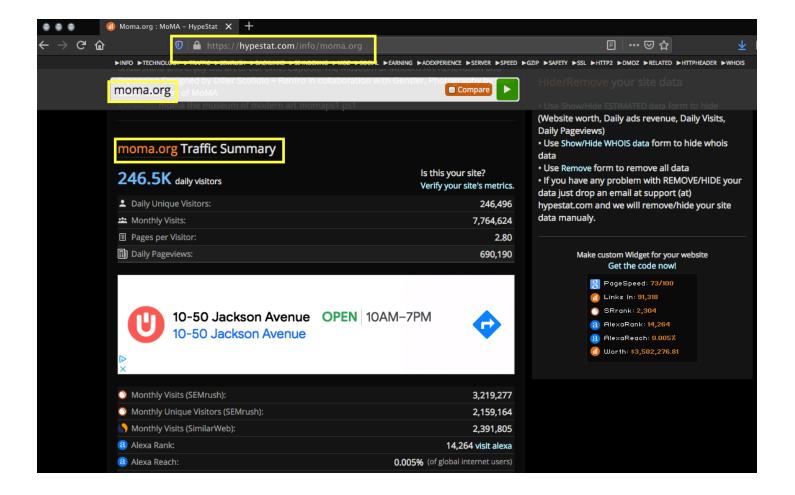
the present.

τέ 2 That this commitment to contemporary art enlivens and informs our evolving understanding of the traditions of modern art.

¹ξ/⁵ That to remain at the forefront of its field, the Museum must have an outstanding professional staff and must periodically reevaluate itself, responding to new ideas and initiatives with insight, imagination and intelligence. This process of reevaluation is mandated by the Museum's tradition, which encourages openness and a willingness to evolve and change.

In sum, The Museum of Modern Art seeks to create a dialogue between the established and the experimental, the past and the present, in an environment that is responsive to the issues of modern and contemporary art, while being accessible to a public that ranges from scholars to young children. The ultimate purpose of the Museum declared at its founding was to acquire the best modern works of art. While quality remains the primary ortherion, the Museum acknowledges and pursues a broader educational purpose: to build

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The TownHall program Screenings LiveScoring work of the beneficiary with Mr Giordano



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THE CAMERAMAN | VINCE GIORDANO & THE NIGHTHAW at appearance by Bill Irwin!

Saturday, March 18, 2017 • 3:00pm

One of Buster Keaton's richest and funniest pictures -- a brilliantly constructed succession of sight gags, action, suspense, thrills, and romance--is provided a live score of songs from the Twenties, as the acclaimed Vince Giordano and his Nighthawks return to Town Hall for this special family film in concert.

Vince Giordano and the Nighthawks are renowned on the New York scene for their commitment to preserving and authentically presenting 1920s and '30s jazz and popular music. Giordano's film credits include Public Enemies, The Aviator, and The Good Shepherd, and in 2012 Vince Giordano and the Nighthawks won a Grammy for their work on Boardwalk Empire.



In the delightful silent classic The Cameraman, Buster Keaton is a Manhattan photographer who becomes a daredevil newsreel cameraman to win his sweetheart's affections. The Cameraman bursts with ingenious sight gags as Buster plays an imaginary game of baseball in an empty Yankee Stadium, finds himself in a tight situation in a swimming pool dressing room, and gets mixed up with a monkey.

This performance will include a special guest appearance by slapstick genius Bill Irwin!

Irwin began as a vaudeville-style stage performer and has been noted for his contribution to the renaissance of American circus during the 1970s. He has also made a number of appearances on film and television, and he won a Tony Award for his role in Who's Afraid of Virginia Woolf on Broadway. He is also known as Mr. Noodle on Sesame Street's Eimo's World, and regularly appears as a therapist on Law and Order: SVU.



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Alon Yavnai Big Band, beneficiary part of it as part of Peridance Capezio Center pg 3 and 5

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srael Cultural Foundation's CELEBRATION OF THE ARTS OF ISRAEL at Lincoln Center

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Chat Boards Jobs Students Video Industry Shows Foundation's CELEBRATION OF THE ARTS **OF ISRAEL at Lincoln Center**

by BWW News Desk Nov. 9, 2017



The America-Israel Cultural Foundation (AICF) presents Israel's most talented artists at its 78th Anniversary Celebration at 4 PM on November 19, 2017 at Jazz at Lincoln Center's Frederick P. Rose Hall (Broadway at 60th Street, New York City).

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The afternoon's program will feature some of AICF's most established and most promising scholarship recipients. AICF, an organization that has nurtured more than 18,000 Israeli artists, has worked since 1939 to sustain Israel's soul and cultural heritage. More information is available at www.aicf.org or by calling (212) 557-1600.

A highlight of New York's fall performance season, AICF's event is a true celebration of the Israeli arts and

the growing community who believe culture is the best medium for cross-cultural understanding. Dozens of top artists will participate, ranging from cutting-edge visual artists to top contemporary and classical instrumentalists and singers, celebrating the diversity of Israel's contributions to global culture. Proceeds from the event will be used to sponsor the next generation of talented Israelis in their training and career development, as AICF continues its 78-year history of providing artists with the resources and encouragement that help budding ability to flourish into world-class talent.

Actress Mira Tzur will host. Born and raised in Herzilya, Tzur is a former member of the acclaimed Batsheva Dance Company. Ms. Tzur's television credits include her series regular role on Comedy Central's Viva Variety, directed by Mark Gentile, and gueststar/recurring appearances on FX's Rescue Me with Denise Leary, NBC's 30 Rock with Alec Baldwin, Fox's Fringe, HBO's How to Make it in America, and Oxygen's Bodies of Work. Film credits include The Stepford Wives, The Devil Wears Prada, Pink Panther, The Last Dance, My Father My Don, and Junk. As the founder and president of Multi Ethnix Entertainment Group and One Circle Productions, Ms. Tzur has directed & choreographed numerous cabaret productions, fashion shoots, shorts and fitness



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ne Salazar: Day 12- Julia ion Gets Creeped Out By Santa





Original Schuyler Sisters Reunite At The Kennedy Center Honors

Backstage Bite Katie I vnch: T Cindy Lou Wh in the Christma with Grinch-In Cake Pops!

https://www.broadwayworld.com/article/Mira-Tzur-to-Host-America-ls...tions-CELEBRATION-OF-THE-ARTS-OF-ISRAEL-at-Lincoln-Center-20171109Page 1 of 8

Mira Tzur to Host America-Israel Cultural Foundation's CELEBRATION OF THE ARTS OF ISRAEL at Lincoln Center

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infomercials. In addition, Ms. Tzur is proud to bring to the forefront projects like Women's Minyan (a play by Naomi Ragen, directed by Tovah Feldshuh), Love Lies (a musical by Hinton Battle, Listen by Bat Zvi Harel, Taking The Stand (feature with Priority Films), Hardly Waiting (comedy short), The Divine Goddesses (cabaret show with MTEAF), and Standard Time by Mark Stuart Dance Theater at the Duke Theater. Extensive modeling and national spokesperson positions supplement her various roles throughout the years. Her face and voice have been linked to many national TV



commercials and campaigns, from department stores to international banks, pharmaceutical, fashion, health /fitness and nutrition products.



AICF's Artist Experience will feature the Nadine Bommer Dance Company, clarinetist Moran Katz and the SHUFFLE Concert group, guitarist Yotam Silberstein, and visual artist Eli Barak. Video Artist Ofri Cnaani will show a work previously seen at the Metropolitan Museum of Art, and pianist Shai Zohar, soprano Shira Ben-David, and jazz band Kadawa will perform.

AICF's 78th Anniversary Celebration will take place on Sunday, November 19th at 4 PM in Rose Theater, Frederick P. Rose Hall, home of Jazz at Lincoln Center, on

Broadway at 60th Street, New York, NY. Sponsor-level tickets, including the pre-concert reception (from \$2,500), and Premium (\$400) and General (\$200) orchestra tickets, as well and \$90/\$50 mezzanine/balcony, are on sale now at www.aicf.org/event/78thanniversary-celebration, or by calling 212-557-1600 ext. 801.

FEATURED ARTISTS:

Ido Tadmor, Dancer and Choreographer

World-renowned Israeli dancer and choreographer Ido Tadmor was the 2011 winner of the highly respected Landau Prize in Israel for lifetime achievement. He has received a presidential professorship from Chapman University in California. Mr. Tadmor was the Artistic Director of the Israeli Ballet Company and had his own ensemble for 13 years. He is a lead dancer, choreographer, and judge in professional dance competitions and the artistic director of competitions and festivals. For more than three decades, he has represented the State of Israel around the world as an Ambassador of Dance. He has been awarded many prizes and received grants from numerous public bodies and foundations encouraging cultural activities in Israel. He has danced as a principal dancer with companies such as Bar Dor Dance Company, Bat Sheva Dance Company, Scapino Ballet, and Lar Lubovitch, and in many worldwide collaborations and projects. Mr. Tadmor has worked with respected choreographers such as Hans Van Mannen, Ohad Naharin, Itzik Galili, Lar Lubovitch, Alvin Ailey, Vladimir Vassiliev, Robert North, and many more. On January 15, 2018, he will be awarded the Masters of Dance Award at Chapman University. Reserve Now

SALL RESTAURANT

Around the Broadway World Dance: VIDEO: Go Behind the Scenes

a Little Light Fantastic'

Los Angeles: Tony Winner Ruben San Hudson Brings LACKAWANNA BLUES Mark Taper Forum This Spring

Atlanta: VIDEO: Sierra Boggess Sings I EVER AFTER

St. Petersburg: Review: 18 for 2018: The Local Shows & Performances of the Ye

Spain: Se convocan audiciones para el musical EL MEDICO

CD/Books/DVDs: Exclusive Photos: HAMILTON Cast Jingles All the Way to Christmas for Carols For A Cure!

CD/Books/DVDs: Exclusive Photos: ME GIRLS Cast Rocks Around the Christm for Carols For A Cure!

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Sarasota: Artist Series Concerts of Sara Presents IMAGES

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Peridance Contemporary Dance Company

Founded by Artistic Director Igal Perry, New York City's Peridance Contemporary Dance Company has been a powerhouse of energetic and evocative dance since 1984, Operating from its home at the renowned Peridance Capezio Center at Union Square, the Company presents an annual New York Season at the Salvatore Capezio Theater as well as guest performances in venues such as The Joyce Theater, BAM, and Lincoln Center. In addition to Perry's signature works, described by the New York Times as "blessedly inventive", the Company has commissioned and performed works by many choreographers including Ohad Naharin, Dwight Rhoden, Bryan Arias, Sidra Bell, Jae Man Joo, Robyn Mineko Williams, and Charlotta Ofverholm. In the past five years alone, the Company's domestic and international tours have brought contemporary dance to over 45,000 audience members around the globe in festivals and venues Jacob's Pillow, Big Arts Florida, Spring to Dance St. Louis, Florence Dance Festival, Tel Aviv Dance, Seoul International Dance Festival, Sofia Dance Festival, and many more. As part of its commitment to outreach the Company offers "Dance-Break," a program devoted to providing an array of creative dance classes and workshops for children and youth, often in underserved communities and schools in the tri-state area. Peridance Contemporary Dance Company has been generously supported by the New York State Council on the Arts, Capezio Ballet/Makers Dance Foundation, Harkness Foundation, Google, the Jewish Communal Fund, Red Bull, PNC Bank, and the Sequoia Foundation.



Israeli cellist Zvi Plesser has had a remarkably varied career, which has combined appearances as cello soloist, chamber musician, educator and music director. Based in Israel, Mr. Plesser has concertized worldwide and collaborated with some of our time's leading instrumentalists and conductors. He has performed as a soloist with orchestras around the globe on some of the world's most prestigious stages. An avid chamber musician, Mr. Plesser participates in chamber music festivals and serves as music director of "The Voice of Music in the Upper Galilee" festival in Israel. Mr. Plesser is a graduate of the Juilliard School, where he studied with Zara Nelsova. His principal teachers include Zvi Harel in Israel and David Soyer in the United States. Mr. Plesser is a Professor on the faculty of the Jerusalem Academy of Music and Dance, where he is

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Mira Tzur to Host America-Israel Cultural Foundation's CELEBRATION OF THE ARTS OF ISRAEL at Lincoln Center

head of the String Department and director of the Chamber Music Program. A graduate of the Jerusalem Music Center as part of the program for Outstanding Young Musicians headed by Maestro Isaac Stern, Mr. Plesser won the prestigious Francoise Shapira Competition, the 41st annual Washington International Competition and was the recipient of America-Israel Cultural Foundation grants.



Mira Yampolsky, Pianist

Israeli pianist Miri Yampolsky made her orchestral debut as a soloist with the Israel Philharmonic Orchestra and maestro Zubin Mehta at the age of 16, playing Prokofiev Piano Concerto No.1. Since then, she appeared with the Jerusalem Symphony, the Israel Chamber Orchestra, as well as the Mainz Symphony, Orquesta Sinfonica de Valencia, Chicago Chamber Orchestra, National Orchestra of Johannesburg, Cayuga Chamber Orchestra, the Peninsula Music Festival orchestra, Cornell Symphony and Chamber Orchestras, Ithaca College Symphony Orchestra, and Xalapa Symphony. A first-prize winner of the Jose Iturbi International Piano Competition in Valencia and the ARD International Music Competition in Munich, Ms. Yampolsky is an avid and active chamber musician, with appearances in festivals such as Tanglewood; Ravinia; Davos; Berlin Festwoche; Tucson Winter International Chamber Music Festival; Olympic Music Festival; Icicle Creek Chamber Music Festival; Hitzacker "Music Days"; Schwetzingen Festival; Sessa "Musica d'Insieme"; Citta di Castelo; Klassikfest Kaisrstuhl; Lucena International Piano Festival, Salzburg's "Mozarteum", Jerusalem International Chamber Music Festival, Upper Galilee Music Festival Kfar Bloom. Some of the distinguished ensembles and musicians Miri has collaborated with include the Prazak, Casals, Miami and Johanness String Quartets, the Concertante String Ensemble, pianist Gilbert Kalish, violinists Mikhail Kopelman, Maxim Vengerov, Rainer Honeck, Latica Honda-Rosenberg, Philippe Grafin, horn player Radek Baborak, and cellists Zvi Plesser and Steven Doane, among others in the US, Israel, Europe, South Africa, Japan and Mexico. Miri's teachers include Ms. Hannah Shalgi, Prof. Michael Boguslavsky and violinist Chaim Taub in Israel; Prof. Dmitri Bashkirov and Marta Gulyas at the Escuela Superior De Musica "Reina Sofia" in Madrid, and Leon Fleisher at the Peabody Conservatory of Music, Johns Hopkins University in Baltimore. Miri was a recipient of AICF grants between 1985-1996. Ms. Yampolsky is a Senior Lecturer of Piano and Chamber Music at Cornell University's music department, where she has been co-directing "Mayfest- Cornell International Chamber Music Festival" since 2008, presenting and collaborating with the world's leading chamber musicians, soloists and composers. Ms. Yampolsky's recordings can be found on Naxos, MDG and Open-G-Records labels. She has been living in Ithaca since 2001, and is the proud (and tired) mother of Misha, Anna and Maya.

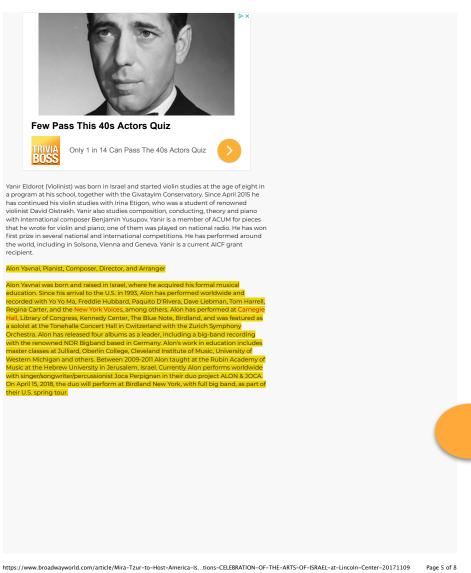
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Mira Tzur to Host America-Israel Cultural Foundation's CELEBRATION OF THE ARTS OF ISRAEL at Lincoln Center

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EXPERIENTAL ORCHESTRA

EXO to Host NUTCRACKER DANCE PARTY for Adults & Kids



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Broadway world announcing the beneficiary's performance as part of the Experiental Orchestra



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NUTCRACKER DANCE PARTY

Thursday, November 30 at 8pm At The DiMenna Center for Classical Music (450 West 37th Street)

\$40 for dancing or standing room \$75 for a seat inside the orchestra \$100 VIP ticket with champagne reception

Nutcracker Dance Party for Kids (5+ with their adult dancing companions) Saturday, December 2 at 2:30pm At The DiMenna Center for Classical Music (450 West 37th Street)

Adult tickets: \$40 for dancing-room or seats farther away, and \$75 for prime seating. Kid tickets: \$25 for one, \$45 for two, and \$60 for three. (All children must be accompanied by an adult dancing companion.)

Music Director James Blachly says "these days we crave full-body experiences, opportunities to get swept up in a magical world of sound and dance. If you grew up dancing, or if you've always wanted to combine the feeling of letting it go on the dance floor with your favorite holiday tradition, this is your chance!"

> Blachly adds, "we usually experience the Nutcracker as a beautiful, distant vision. For these two concerts, EXO invites you to lose yourself fully in the music, dancing to the Trepak and Sugarplum Fairies and more, letting yourself become a dancer in Tchaikovsky's most famous ballet."

The Experiential Orchestra was founded in 2009 by conductor James Blachly as a way to invite audiences more deeply into the sound and powerful experience of the symphony orchestra. EXO's signature event

is their singular Rite of Spring Dance Party, which invites the audience to dance to Stravinsky's Rite of Spring, and which has been called "the future of classical music" by enthusiastic audience and orchestra members.

Founder James Blachly says "my sense is that in this age of technology and speed, we crave experiences that sweep us up and where we are invited to hold nothing back. There is no bigger experience in sound than a live symphony orchestra, and I want to open that up for new audiences and have them fall in love with the music on their own terms and through their own joy and wonder and awe." The orchestra is drawn from top-level New York freelancers, with members of Decoda, Musicians from Marlboro, Canadian Brass and other elite ensembles in principal positions.



THE LION KING Will Be I Form of Filmmaking According to Disney

Final Weekend For The E

Cabaret Awards!

Recommended for You





Photo Flash: See the HAMILTON Cast and Mo Kennedy Center Honors



Page 2 of 4

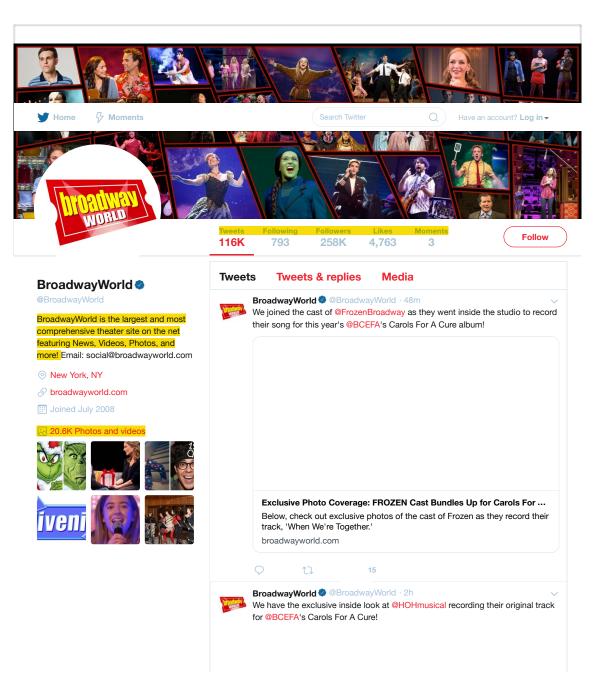


Sisters Reunite At The K Kennedy Center C Honors in

Original Schuvler

Backstage Bite Katie Lynch: Tv Cindy Lou Who in the Christma with Grinch-Ins Cake Pops!





https://twitter.com/broadwayworld

Experiential Orchestra Listening 101 * Ginger on the Go

Review of the show in Lincoln Center for the Young Patrons

GINGER ON THE GO

Travel. Food. Fashion. Lifestyle

HOME GINGERONTHEGO TRAVEL CULTURE

SOCIAL MEDIA

EXPERIENTIAL ORCHESTRA LISTENING 101

October 3, 2016 by nycgingeronthego@gmail.com

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It's only fair to share... 💟 🞯 🚹 😂 🚱 😂 🖨

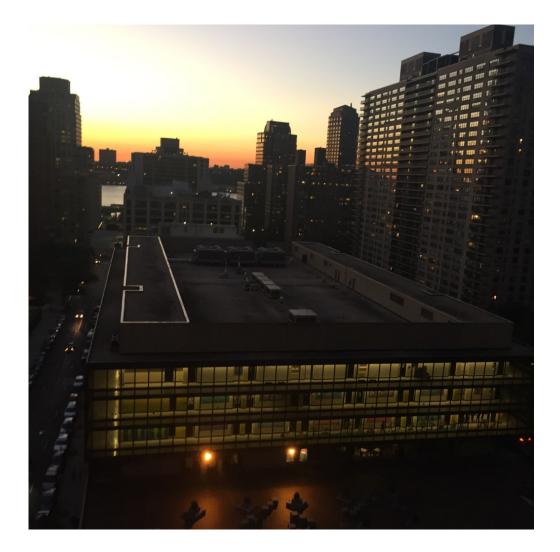
When I received the invitation, I wasn't quite sure what an experiential orchestra was. The description wasn't clear, but I decided it was something I would need to experience for myself. I immediately put my name on the list for the event and bought tickets as soon as they became available. The event sold out almost immediately.

YOUNG PATRONS OF LINCOLN CENTER

The Young Patrons of Lincoln Center hosted the event for its members. YPLC is a group of young professionals who come together to show support for Lincoln Center, enjoy performances, and raise funds for projects at Lincoln Center. I've been a member of this group for a year now, and I have attended several of their events. This one however, was by far the most interesting musical adventure I have ever experienced. Visit the YPLC <u>website</u> to learn more about the group and how to join.

https://www.gingeronthegonyc.com/experiential-orchestra-listening-101/

Page 1 of 17



Guests were greeted with wine and invited to step out onto the terrace to enjoy the sunset over the Hudson River. The musicians began appearing in the concert room as the sun went down. We quickly grabbed seats, not quite sure which would be optimal for an Experiential Orchestra.

The conductor, James Blachly, was a charismatic and passionate man, who also referred to

https://www.gingeronthegonyc.com/experiential-orchestra-listening-101/

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Mail - alix tucou - Outlook

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2	Inbox 10466	Re: For Hire: EXO with Young Patrons of Lincoln Center [April 12, 2018]					
0	Junk Email 56						
1	Drafts 167	$\begin{array}{c} \mbox{Pauline Kim} < \mbox{contracting@experientialorchestra.com} > \\ \mbox{Pk} & \mbox{Tue 2018-02-27, 20:3} \\ \mbox{You } > \end{array} \qquad \$					
>	Sent Items	Hi Alix!					
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T	Archive	Hope all is well. Writing to see if you have any recommendations of some of your favorite trombone mates that might be interested in joining this next EXO event? I got a list from Mark Brochinsky and Achilles should be getting back to me with some more names, but thought we'd ask you, too :)					
	Billets avions 1						
	Billets de trains BK	Thank you! Pauline					
	Canada	On Feb 20, 2018, at 10:38 AM, alix tucou < <u>atucou@hotmail.fr</u> > wrote:					
	Casa	Hi Pauline!					
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	Junk 2	Alix					
	LABEL	Alix Tucou-Bass Trombone +1 9293632927					
	Newsletter Tech a	www.alixtucou.com					
	o-1	From: Pauline Kim Sent: Tuesday, February 20, 2018 10:31 AM To: Alix Tucou					
	POP 8682	Subject: For Hire: EXO with Young Patrons of Lincoln Center [April 12, 2018]					
	Quik 2	Dear Alix,					
	workwithsounds New folder	Writing to invite you to play the next concert with EXO in collaboration with Young Patrons of Lincoln Center on Thursday, APRIL 12, 2018.					
		Please reply to this email to confirm your availability and participation ASAP.					
		Hope you can join!					
		Best,					
		Pauline Personnel Manager					
		Rehearsal: 2:30-6:30pm					
		Concert: 7:30PM (7pm doors) *Free drinks after the concert until 9pm					
₽	Upgrade to Office 365 with premium Outlook features	LOCATION of ALL Services: Stanley H. Kaplan Penthouse 70 Lincoln Center Plaza New York, NY 10023					
7	ت م ^م	Repertoire: Excerpts from all 9 Beethoven symphonies					
		Dress:					

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Mail - alix tucou - Outlook

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🖉 Drafts 167	PK Sat 2017-10-21, 22-32 You ⊗				
Sent Items	Great - thanks! Looking forward!				
 Deleted Items 100 Archive 	On Oct 21, 2017, at 4:00 PM, alix tucou < <u>atucou@hotmail.fr</u> > wrote:				
Billets avions 1	Hello Pauline,				
Billets de trains	I am available, and it will be my pleasure to come!				
ВК	I note that in my agenda,				
Canada	Looking forward working with you guys,				
Casa	Have a nice day,				
Conversation Hist	Alix				
govoyages	PS : thanks for referring my contact for the Wordless Orchestra for the John Cale concert!!!				
Housing	Alix Tucou-Bass Trombone / +1 9293632927 / <u>www.alixtucou.com</u> From: Pauline Kim				
Junk 2	Sent: Saturday, October 21, 2017 3:54 PM To: Alix Tucou				
LABEL	Subject: For Hire: NUTCRACKER with EXO [November 30 + December 2] PLEASE REPLY				
Newsletter Tech a	Dear Alix,				
o-1	Writing to invite you to play the Nutcracker with Experiential Orchestra conducted James Blachly on November 30 and Dec 2!				
POP 8682 Quik 2	CONCERT #1: Thursday, November 30, 2017 Rehearsal: 4-7pm				
workwithsounds	Concert: 8PM				
New folder	CONCERT #2: Saturday, December 2, 2017 Soundcheck: 1:30pm Concert: 2:30PM (Kid-friendly: ages 6-12)				
	Location of ALL services: DiMenna Center for Classical Music 450 West 37th Street New York, NY 10018				
	Fee: \$400				
	Dress: Concert Black (can be fashion-forward/less formal)				
	PLEASE CONFIRM by replying to this email and include your cell # AND your mailing address so that payment can be processed immediately following the performances. If we do not have a W9 on file for you, you will be asked to fill one out at the first rehearsal, as well as a contract stating that you are an independent contractor.				
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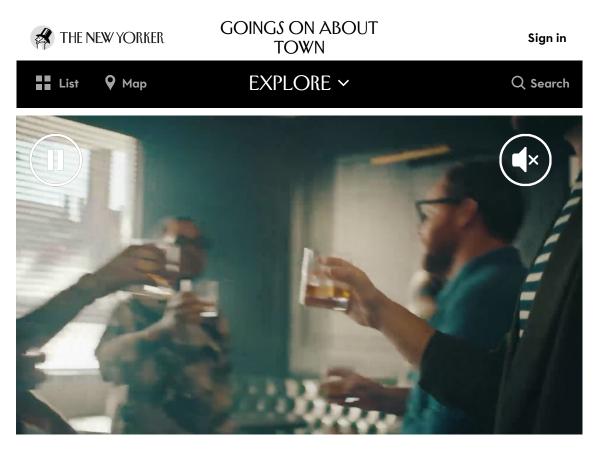
TECHNOLOGY AND BONES

The NewYorker announcing Festival where beneficiary headlined

Further Complications

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CLASSICAL MUSIC RECITALS Further Complications



Consonance and steady meter have seen a widespread resurgence during recent decades. Still, many artists, performers, and listeners find

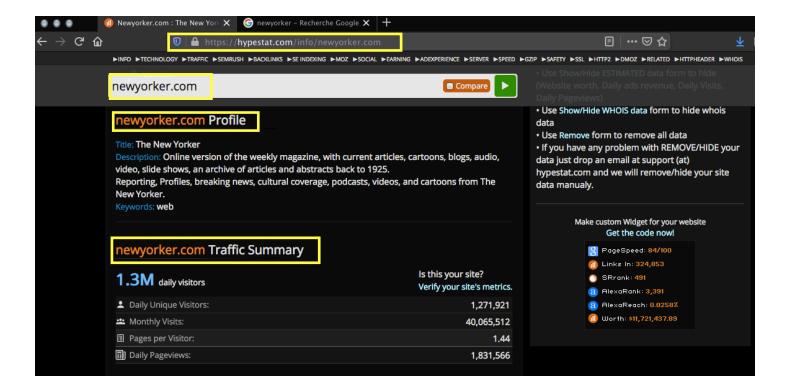
https://www.newyorker.com/goings-on-about-town/classical-music/further-complications

Further Complications

the fierce allure of technical complexity as potent as ever, as proved by this concise festival, which offers a broad range of modernist works from Europe and the Americas. Among the highlights are recitals by two exemplary pianists (José Menor and Taka Kigawa), and a program by Imri Talgam that features music for piano and analog synthesizer.

- Steve Smith





4 Classical Music Concerts to See in N.Y.C. This Weekend

By David Allen

Sept. 6, 2018

Our guide to the city's best classical music and opera happening this weekend and in the week ahead.

FURTHER COMPLICATIONS FESTIVAL at Spectrum (Sept. 8, 7 p.m.). There's a double bill of pianists at this weeklong contemporary-music festival on Saturday evening, with José Menor playing the music of Hèctor Parra at 7 p.m., including the composer's Piano Sonata and "Cinq Études d'Art," and Imri Talgam appearing at 8:30 p.m., with works by Conlon Nancarrow, Enno Poppe, Matthias Krüger and Yair Klartag.

spectrumnyc.com

THE LISTINGS

It's a big city and there's lots to do. See picks chosen by Times editors and critics for theater, pop & rock music, classical music, comedy, dance, movies, art and events for children.

https://www.nytimes.com/2018/09/06/arts/music/classical-music-in-nyc-this-week.html

Page 1 of 2

HERE AND NOW SERIES at Bargemusic (Sept. 7, 8 p.m.). Here's an early birthday party for the composer Ned Rorem, who turns 95 in October and has four works on this program. Jennifer Higdon, Daron Hagen and Troy Peters all contribute works in tribute; the clarinetist Thomas Piercy, the violinist Eiko Kano and the pianist Chen Yihan are the instrumentalists. 800-838-3006, *bargemusic.org*

NEW YORK PHILHARMONIC at David Geffen Hall (Sept. 12-13, 7:30 p.m.). The Philharmonic is declaring a new era in the coming weeks, with the arrival of the incoming music director Jaap van Zweden, although it remains to be seen just how new anything could be after the tenure of Alan Gilbert. But the orchestra's opening concerts play to type, reprising "The Art of the Score" evenings, in which the players accompany a film screening. First up, Paul Thomas Anderson's "There Will Be Blood," with a score by Jonny Greenwood. Hugh Brunt conducts. 212-875-5656, nyphil.org

RESONANT BODIES FESTIVAL at Roulette (Sept. 11-13, 7:30 p.m.). This indispensable series has become one of the city's most important explorations of the voice since it began in 2013. The founder Lucy Dhegrae asks artists to come up with 45-minute sets of cutting-edge music, and the results are predictably unpredictable. This year, Paul Pinto, Helga Davis and Ms. Dhegrae perform on Tuesday; Jen Shyu, Nathalie Joachim and Caroline Shaw sing on Wednesday; and Sarah Maria Sun, Gelsey Bell and Pamela Z conclude the proceedings on Thursday. *resonantbodiesfestival.org/nyc*

A version of this article appears in print on Sept. 7, 2018, on Page C19 of the New York edition with the headline: Classical

https://www.nytimes.com/2018/09/06/arts/music/classical-music-in-nyc-this-week.html

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E mail showing participation

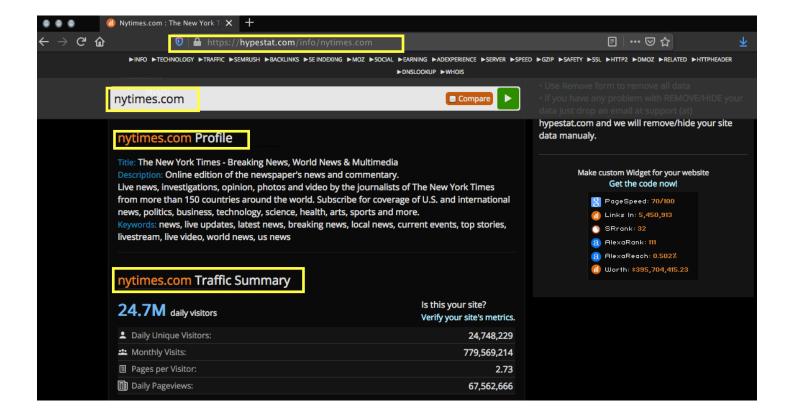
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3 All folders 😙 🔎 100 Outlook \leftarrow GC Glenn Cornett \times % Reply \checkmark $\hat{\blacksquare}$ Delete \boxdot Archive \bigcirc Junk \checkmark \bowtie Move to \checkmark \oslash Categorize \checkmark \cdots \uparrow \checkmark \times \equiv + New message 🛆 Inbox Re: Booking inquiry for Album Release Party of Technology and Bones ? 10466 S Junk Email 56 GC Glenn Cornett <synplexity@gmail.com> Wed 2018-08-08, 17:26 You & $~~ \backsim ~~ \backsim ~~ \cdots$ Ø Drafts 167 Sent Items This is all cool. Deleted Items 100 We will want publicity materials soon - short (1 - 2 paragraphs each) bio and program statements. 🗇 Archive Cheers, Glenn Billets avions 1 Billets de trains On Aug 8, 2018, at 11:02 AM, alix tucou atucou@hotmail.fr> wrote: BK Canada Of course, lemme know when you need any visuals or material for the advertising Casa (sorry for the flooding, I am doing millions things at the same time...) Conversation Hist... take care govoyages Housing Alix Tucou-Bass Trombone +1 9293632927 www.alixtucou.com Junk 2 From: Glenn Cornett Sent: Wednesday, August 8, 2018 10:41 AM To: alix tucou LABEL Newsletter Tech a... Io: aix tucou Cc: Gabriel Zucker; Mark Ballyk; Lester St Louis Subject: Re: Booking inquiry for Album Release Party of Technology and Bones ? o-1 POP 8682 Excellent! How about doing a concert for our "Further Complications Festival?" Quik 2 Preferred times would be workwithsounds 7 PM Friday 7 September. 8:30 PM Friday 7 September. 7 PM Sunday 9 September. New folder Could one of those work for you? I am enjoying your "Praktica Super TL" at the moment. Warm regards, Glenn Glenn Cornett, MD, PhD Managing Director Spectrum 70 Flushing Ave, Garage A, Brooklyn, NY 11205 synplexity@gmail.com Mobile +1 650 400 5100 Upgrade to Office 365 with premium Outlook features \oplus www.spectrumnyc.com Transport: 🖾 🖉 ··· York Street stop on the F Train 101 t looks like you're using an ad blocker. To maximize the space in your inbox, sign up for <u>Ad-Free Qu</u>

1 of 2

Mail - alix tucou - Outlook

12/27/18, 8:06 PM



Official Program of world renowned Contemporary Music venue in NYC showing beneficiary concert.

September at Spectrum: Further Complications Festival, new "Uptown Goes Brooklyn" series, Jose Menor, Scott Miller/Estonia Ensemble U

SPECTRUM

September at Spectrum: Further Complications Festival, new "Uptown Goes Brooklyn" series, Jose Menor, Scott Miller/Estonia Ensemble U

Dear Friends,

Spectrum Starts its September 2018 – May 2019 season with a month of excellent concerts, including our Further Complications Festival (6 – 12 September), which features modernist music from three continents. The festival in turn includes the launch of our new "Uptown Goes Brooklyn" series. We also have a number of notable pianists, including Katehrine Petersen, Clare Longendyke, Joseph Block and London-based Spanish pianist Jose Menor, whose Spectrum residence includes several concerts during September and October.

We will hope to see you at least once.

Spectrum is at

Spectrum is on Flushing Avenue, halfway between Carlton and Cumberland, directly across from the Brooklyn Navy Yard: 70 Flushing Ave, Garage A Brooklyn, NY 11205

Transport: York Street stop on the F Train DeKalb Avenue stop on the B, D and Q trains B57 and B69 Buses: Flushing Av/Cumberland St (westbound) Flushing Av/N Portland Av (eastbound) www.spectrumnyc.com

Wednesday 5 September 7:30 PM

The Chewing Surface Isabel Crespo (San Jose, Costa Rica / Texas), voice; Federico Viñas (Argentina), voice; and Michael Pettersen (Oslo, Norway), guitar. After meeting in the summer of 2017 at the International Jazz Workshop in Siena. Italy. the members of The Chewing Surface quickly discovered their common passion for innovative approaches to music. In the year following their first meeting, this shared passion brought them together from three corners of the globe (Argentina, the United States, and Norway) so that they could further develop their artistic bond.

Drawing on their individual backgrounds in various Western notated and improvised music traditions, The Chewing Surface work with material that explores sophisticated rhythmic structures, frames evocative texts, and utilizes the full expressive ranges of their instruments. The streamlined setting of voice, electric guitar, and drum kit allows for intimate and nuanced interaction between the members of The Chewing Surface as they navigate intricate compositions and collective improvisations, discovering fresh and inventive musical spaces along the way. Isabel Crespo (CRI/USA) - voice

Michael Pettersen (CAN/NOR) - electric guitar Federico Viñas (ARG) - drum kit, percussion

Program Insomnio Amid Routine The Eventual Mean|time Lamento Nacer Después de Matar

Thursday 6 September 7 PM

Further Complications Festival: U.H.H.M. trio with Nick Saia (guitar) Nick Saia - guitar and compositions Chris Frick - piano and french horn

Jack Naden - drums and compositions

UHHM was founded in early 2017 in Baltimore with the hopes of creating a sound that both embraced the traditions that its members built their own voices upon, while forging something new. Its members met in Baltimore and remain active there, reflecting the city's diverse and multifaceted sound world in their music. This is UHHM's first concert outside of Baltimore and will attempt to continue their mission of creating unique and challenging music without alienating people and drawing in listeners from all genres.

Friday September 7

7 PM

Introducing a new series: Uptown Goes Brooklyn. The series involves Students, faculty and alumni/ae from uptown institutions (e. g. Columbia, Juilliard) bringing their art to Spectrum.

Columbia New Music, Set I: John Melendez (piano), Conner Duke (bass), Annie Nikunen (flute) and David Newtown (cello). Pieces by John, Annie and Conner.

Friday September 7

Talgam was artist-in-residence at the Royaumont foundation.

After graduating from the Tel-Aviv University in the class of Emanuel Krasovsky, Talgam studied with Matti Raekallio at the Hochschule für Musik und Theater Hannover. His studies (M.Mus) concluded with Raekallio and Robert McDonald at the Juilliard School of music in 2012. During 2012/13, Talgam performed as pianist of the Ensemble Modern Academy in Frankfurt. Along with his musical activities, he has studied Philosophy in both the Tel-Aviv University and Columbia University. Talgam is pursuing a doctoral degree at the City University of New York under Ursula Oppens and Matti Raekallio alongside his international concert tours.

Sunday September 9

3 PM

José, Menor (London / Madrid) performs piano music of Europe, South America and North America.

Kenneth Glendon: Zugzwangesang (2018) (4 mins)

Gabrielle Rosse Owen: Balancing act (2018) (6 mins)

Marcos Stuardo: Talented Alien (2018) (5 mins)

Tomàs Peire Serrate: Will O' The Wisp (2 mins) and Toccata (2016) (5 mins)

Sam Hayden (b. 1968): *Becomings* (2016) *USA premiere of the complete cycle (I-V) (40 mins)

Sam Hayden's Becomings was commissioned by José with support from the Britten Pears Foundation, Hinrichsen Foundation and Laban Research, in the UK. The first piece of the cycle was premiered at Spectrum in 2016, other pieces have been premiered in Madrid and in London, where the complete cycle was performed at the Borough New Music series. This concert features the premiere of the complete cycle in the USA.

José Menor is an artist who defies labels. Recognised as "the great ambassador of Spanish music" (Melómano Magazine) and as a "revolutionary of his instrument" (Hèctor Parra), he is both an acclaimed interpreter of core piano repertoire, and a sought-after performer of new music.

Please see the 7 PM Saturday September 8 entry for Mr. Menor's biography.

Sunday September 9

7 PM

Alix Ticou: Technology and Bones, music for bass trombone and electronics. With interactions between a mixed track of endangered (or disappearing sounds from the industrial society) and Bass-Trombone improvisation this project asks questions about the evolution of humanity and its perception of the world through the frame of active listening. Does human will disappear with this fading technology and knowledge? Thanks to <u>www.workwithsounds.eu</u> who has been a big influence and made it possible. After spending 15 years based in France, playing and touring in almost 20 countries and 4 continents with his Bass Trombone in whatever styles he was asked to play (from Classical and Contemporary Music to Progressive Metal, Electronic Music and Street Art performances), **Alix Ticou** has moved to the North American continent. Most recently he spent one year in Montreal Canada where he developed his taste for Jazz Music and improvisation, and now finds himself in New York where he can fully embrace his improvisatory and experimental musical practices and versatile experiences



(http://www.spectrumnyc.com/site/)

Spectrum has no advance ticket sales; tickets are available at the door. All events are \$15 general / \$10 student/senior unless otherwise noted.

Further Complications Festival - Technology and Bc Alix Ticou, bass trombone + electronics.

calendar

2018 Sun Sep 9th 7:00pm - 8:30pm

Video form Alex' Spectrum performance in September 2017:

www.youtube.com/watch?v=EOdZwRG7-yk technologyandbones.bandcamp.com/

(http://www.facebook.com/spectrumNYC/) 😏 (http://www.twitter.com/spectrum_nyc/)

#SpectrumNYC join our mailing list (http://eepurl.com/Chco5)

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Earmilk (International Webzine) Review of Flyer Learning Album, mentioning beneficiary



G

Flyer Learning debut with a bang with their self-titled album

EARMILK

REACH

Like 150K S

11 months ago by Tayo Odutola



POPULAR THIS







VERITE is definitely no out" on the single's ne rendition

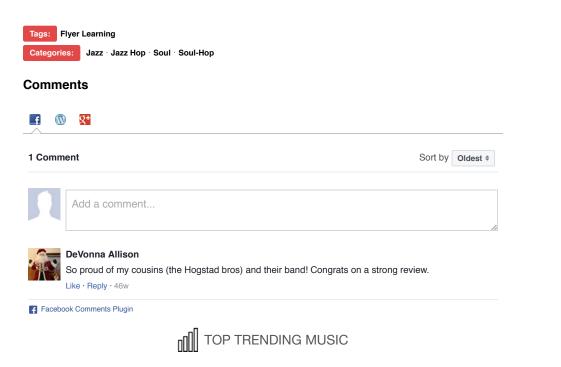


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InstituteOfFlyerLearning - ENTER			▶ 174
InstituteOfFlyerLearning - Friction			▶ 213
Cookie policy			▶ 266

We got hold of this new self titled project by the 5 man band known as **Flyer Learning**. The Brooklyn based band is helmed by vocalist **Chandanie**, **Alix Tucou** on the Bass Trombone, Guitarist **Brandon Hogstad**, **Jonathan Hogstad** who handles the bass and drummer **Adam Carlson**. Known for their high energy shows throughout the boroughs of NY and their style of blending ne0-soul hip-hop and electronic elements goes beyond any doubts once we hit the play button.

Flyer Learning's self titled debut album is a 10-track body of work that is made up of six songs and a four part poem fused within soundscape interludes and was co-produced by **Greg Teves** and Jonathan Hogstad. The groove-driven production that carries the album is something to note as the interlocking analog and digital synthesis takes the listening experience to a higher level. The commanding and alluring vocal tone of Chandanie is an overall highlight, but the song writing is also far from the run-of-the-mill. Throughout the project we are subjected to a myriad of sounds and vibes that run the gamut of musical periods from the 70s through to the present day. The aesthetic and overarching theme of the album is rooted in an understanding that the mainstream society offers empty promises in exchange for conformity to a sick, soulless system. Flyer Learning is the defiant act of finding one's own path within the decay – an audacious act of subversion to reclaim, rebuild, and re-mold one's soul in the machine.

Connect with Flyer Learning : Soundcloud | Facebook | Instagram



https://earmilk.com/2018/02/12/flyer-learning-debut-with-a-bang-with-their-self-titled-album/





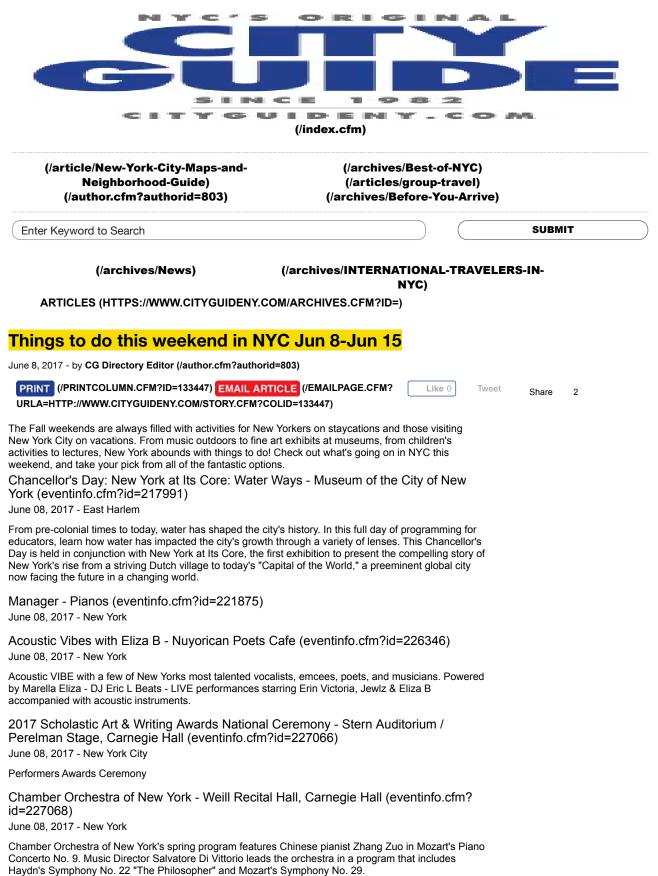
WEEKLY NEWSI



EARMILK THRC

ECO	EARMILK EARMILK
1	Sight Gaspar Narby, D.
2	Kouyou Fabian Luttenber
3	Fantasy Kwaku Asante
4	Incredible Phé
5	Mangalam Will Sparks, Mad
6	Come Alive Ohara

New York City Guide mentioning Beneficiary Concert as Things to do , page 2



featured vocalist from 2013-15 for his global tours. She has since sung with greats such as Aretha Franklin, George Clinton and the PFunk All-Stars, as well as for hip hop legends De La Soul backed by The Roots. With the hope of bringing old soul into the popular music of today, Madison has gone about curating her own individual sound while honoring the many influences that came before her. Using these elements, she independently released her debut EP, and first installment of her fully a cappella series entitled Finding Foundations December 2016.

Jules & the Jinks - Rockwood Music Hall (eventinfo.cfm?id=230608) June 09, 2017 - East Village

If Soul, Pop, and R&B had a threesome, their baby would sound like Jules and The Jinks. Jules and The Jinks is the brain child of first-generation native New Yorkers Julissa Lopez and Erik Rosenberg. Despite their different backgrounds (Dominican from The Bronx and Jewish from The Upper West Side) the two were united by their love of Otis Redding, Etta James, and Led Zeppelin. Though they flirt with various genres from Blues, to Funk, to Afro-Pop and Jazz, the music of Jules and The Jinks is best described as Soul. Jules and Erik use the characters, story lines, and melodies of their songs to evoke familiar yet powerful emotions. Jules and The Jinks released their self-titled debut EP on November 7th. AFROPUNK has described the record as "effortlessly chill" and declared the EP's lead single, No Compromise, "a song that deserves to be blaring from car speakers while driving through borough blocks." Band Members Julissa Lopez- Vocals Erik Rosenberg- Guitar Will Lannon- Drums Sami Buccella- Bass Patrick Petzel- Piano

Flyer Learning - Rockwood Music Hall (eventinfo.cfm?id=230609)

June 09, 2017 - East Village

The Institute of Flyer Learning is a five-member Brooklyn-based neo-soul collective. Their music is a unique groove-based synthesis of human, analog, and digital sounds that draw inspiration from artists such as Little Dragon, Erykah Badu, Daft Punk, and Funkadelic. The collective's aesthetic and overarching themes are rooted in an understanding that the mainstream society offers empty promises in exchange for conformity to a sick, soulless system. Flyer Learning is the defiant act of finding one's own path within the decay - an audacious act of subversion to reclaim, rebuild, and remold one's soul in the machine. Chandanie / Vocals Alix Tucou / Bass Trombone w/FX Brandon Hogstad / Electric Guitar + Vocoder Jonathan Hogstad / Bass + Ableton Jack Henson / Drums

Yazan - Rockwood Music Hall (eventinfo.cfm?id=230610)

June 09, 2017 - East Village

Yazan is a singer, guitarist, and songwriter from New York, playing a blend of rural country blues, folk, and psychedelia.

Dan Orlando - Rockwood Music Hall (eventinfo.cfm?id=230611)

June 09, 2017 - East Village

High-energy, emotionally-charged rock 'n' roll with brilliant melodies seeping out of every pore, Dan Orlando's music is immediately unforgettable; he is a pianist, pop craftsman, captivating performer and singer/songwriter for whom music is more than the universal language: It's the only language. Blessed with perfect pitch and a multi-octave vocal range, Dan has been a professional musician for nearly half of his 28 years. "Music," he says, "is the most honest form of expression for me. I get across my emotions much more clearly through music than I do through words or body language." As a youngster, Dan Orlando devoured the Elton John catalogue, as well as the albums of Billy Joel and other singer/songwriters who delivered the dynamics through piano, articulate lyrics and pure, soulful vocals. He also idolized Queen's front man Freddie Mercury, for his elastic voice and flare for the onstage dramatics. Today, along with his band, his unique blend of pop, rock, R&B and balladry is connecting with fans of every genre, from every generation. And that suits Dan Orlando just fine. Recently, Dan Orlando has stepped into the national spotlight performing at the "Power of Love" 20th Anniversary Gala, celebrating Tony Bennett's 90th birthday at the MGM Grand in Las Vegas. As part of an all-star lineup, Dan took the stage with American Idol Season Six winner Jordin Sparks to sing a medley of Bennett's hits. Additionally, he has the opportunity to support headliners like Andrea Bocelli, Kenny "Babyface" Edmonds, Robin Thicke, The Blues Brothers, and other notable industry performers. Whatever happens, music is what keeps Dan going. "I really don't have a choice," he confesses. "I'm a lifer. I'm a willing prisoner of this."

Zach Williams (of The Lone Bellow) - Rockwood Music Hall (eventinfo.cfm? id=230612)

June 09, 2017 - East Village

Then Came the Morning, the second album by the Southern-born, Brooklyn-based indie-folk trio the Lone Bellow, opens with a crest of churchly piano, a patter of drums, and a fanfare of voices harmonizing like a sunrise. It's a powerful introduction, enormous and overwhelming, as Zach Williams, Brian Elmquist, and Kanene Pipkin testify mightily to life's great struggles and joys, heralding the morning that dispels the dark night: "Then came the morning! It was bright, like the light that you kept from your smile!" Working with producer Aaron Dessner of the National, the Lone Bellow has created a sound that mixes folk sincerity, gospel fervor, even heavy metal thunder, but the heart of the band is





IN THE SPOTLIGHT

Jansen Jamz (US independent music Webzine) Review of Flyer Learning Album, mentioning beneficiary

Flyer Learning - "Taste It"

February 13, 2018February 14, 2018 · Leave a comment The Institute of Flyer Learning is a five-piece neo-soul collective from Brooklyn, consisting of Brandon and Jonathan Hogstad, Adam Carlson, Alix Tucou and singer Chandanie. Drawing inspiration from artists like Erykah Badu (https://en.wikipedia.org/wiki/Erykah Badu) Daft Punk and (https://en.wikipedia.org/wiki/Daft_Punk), they synthesized an unprecedented highenergy blend of neo-soul, neo-funk and hip-hop sounds using both analog and digital elements.





The latest goody from their self-titled debut album is brimming with pure disco delight. True to their fusion of styles, the 70s sounding groove effortlessly blends retro disco flair with modern electronic tones. The phenomenal vocals smoothly switch from hip-hop verses to a melodious funky chorus. It's a highly infectious dance-floor filler with a titillating taste of vintage glamour.

Twitter (https://twitter.com/flyerlearningbk) | Instagram

(https://www.instagram.com/flyerlearningbk) | Facebook

(https://www.facebook.com/flyerlearningbk) | <u>Website (http://www.flyerlearning.com)</u> | <u>iTunes</u> (https://itunes.apple.com/us/album/flyer-learning/1335418421)



(http://thefreshcommittee.com)





Flyer Learning Releases Visuals for "Taste It"

King Terry III (Http://Thefreshcommittee.Com/Author/Thisisterryj/) × February 27, 2018 × Indie Music Spotlights (Http://Thefreshcommittee.Com/Category/Indie-Music-Spotlights/)

The Fresh Committee (US music Webzine) **Review of Flyer Learning Album, mentioning** beneficiary

4.5k

f SHARE (https://www.facebook.com/sharer.php?u=http%3A%2F%2Fthefreshcom/ittee.com%2f2018%2f02%2ffLyer-learning-releases-visuals-TASTE%2F)

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Flyer Learning (also known as The Institute of Flyer Learning) is a five-member Brooklyn-based electro-funk-soul collective featuring Chandanie on Vocals, Alix Tucou on Bass Trombone, Brandon Hogstad on Guitar and Vocoder, Jonathan Hogstad on Bass and Production, and Adam Carlson on Drums. Their music is a unique groove-based synthesis of human, analog, and digital sounds that draw inspiration from diverse artists such as The Internet, Little Dragon, Erykah Badu, Daft Punk, and Funkadelic. They have been writing collectively for over four years and are known for their high energy performances at venues throughout NYC.

The band recently put out visuals for their funky single "Taste It". Check out the visuals below:

Taste It

NYC Argentinian Embassy Program of Michael Sarian BigBAnd mentioning Beneficiary

il address

The Consulate General of Argentina

presents

Michael Sarian & The Big Chabones.

Reeds: Jim Piela, Mike Bliss, Evan Francis, Danny Lipsitz, Larry Bustamante. Trumpets: John Lake, Joey Lamb, Marco Coco, Michael Sarian Trombones: Jesus Viramontes, Elad Cohen, Becca Patterson, Alix Tucou Rhythm Section: Noah MacNeil (p), Trevor Brown (b), Josh Bailey (d)

THURSDAY, JULY 13, 2017 | 6PM

Free Admission - Limited Seating Please RSVP: concert@cnyor.com

Consulate General of Argentina in New York | 12 West 56th Street | New York, NY 10019



Consulate General and Promotion Center of Argentine Republic

Schedule



Internationally acclaimed Jazz Club of NYC mentioning Beneficiary as part of Michael Sarian BigBand , part of residence.

▲ All Events (http://clubbonafide.com/schedule/)

This event has passed.



Michael Sarian & The Big Chabones

September 20 | Set Times: 7:30PM

Cover: \$\$10 | Doors: 6:00PM

Reeds: Jim Piela, Ethan Helm, Evan Francis, Ricky Alexander, Owen Broder Trumpets: Jon Challoner, Paul Tafoya, Andy Warren, Michael Sarian Trombones: Jesus Viramontes, Elad Cohen, David Banker, Alix Tucou Rhythm Section: Michael Verselli (p), Trevor Brown (b), Josh Bailey (d)

Born in Canada and raised in Argentina, Michael Sarian is a trumpeter and composer whose work has been heard throughout the United States, South America and Europe. In Buenos Aires, he studied with some of the best musicians in Argentina, including Juan "Pollo" Raffo, Richard Nant and Juan Cruz de Urquiza. Michael relocated to New York City in 2012 to pursue a master's degree in Jazz Studies at NYU, where he studied with great musicians such as Laurie Frink, Alan Ferber, Brad Shepik, Ralph Alessi and Mike Rodriguez.

In 2014, Michael released his debut album as a leader, Subtitles, and in 2015 followed with his second release, The Escape Suite. Michael dubbed the septet as "The Chabones" (Argentine slang for the dudes...or the schmucks) and in 2015 he established Michael Sarian & The Big Chabones, a 16 piece big band alternative, showcasing his own compositions and arrangements, as well as other originals written for the big band. Since its inception, The Big Chabones have performed at great venues in New York City such as DROM, ShapeShifter Lab, The Consulate General of Argentina in New York, The Garage, and are proud to add Club Bonafide to that list.

"Perhaps Sarian's disposition to innovate – an inherent pivot away from the stringent politics of aesthetic identity in New York jazz – reflects a deeper pivoting in identity, one unique to a composer who, like many endowed with the tensions of a transnational or diasporic identity, cannot fundamentally belong." – Raffi Wartanian, Jazz Times

"Sarian's trumpet literally speaks" - Karl Ackermann, All About Jazz

"Michael Sarian's music combines vibrant rhythms from his native Argentina with the complex language of modern jazz infused from his current New York City environment. The resulting mix compels you to listen closely while restraining (or not) the urge to dance your ass off." – Alan Ferber, Grammy nominated trombonist, composer and band leader.

http://www.michaelsarian.com (http://www.michaelsarian.com)





Benenficiary participation to Nevermind Orchestra.

Q Search for artists



The Nevermind Orchestra 🥏

444 Trackers

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No upcoming events

Track to know when The Nevermind Orchestra is playing near you.

Past Events

FEB 22 2017	New York, NY The Bitter End	
NOV 22	New York, NY The Bitter End	
2016 OCT		
11	Brooklyn, NY	
2016	Barbes	
sep 22	Brooklyn, NY	
2016	The Way Station	
AUG	Brooklyn, NY	
28 2016	The Way Station	
JUN	New York, NY	
29 2016	The Bitter End	

Show More Events

Genres: Alternative, Brass Band, Grunge

Band Members: Indofunk Satish - trumpet, Omar Little - trumpet, Thomas Hutchings - alto sax, Kath Byrnes - tenor sax, Kaori Nakajima - baritone sax, Robert Donnelly - trombone, Jesus Viramontes - trombone, Alix Tucou - bass trombone, Ben Vokits - tuba, Sunil Soman - snare drum & drumkit, Jon Peron - bass drum & percussion

Hometown: New York, NY

The Nevermind Orchestra is a phrenetic, psycho-jazz-grunge ensemble that reimagines the works of Nirvana through the lense of a modern brass band. Comprised of accomplish...

Read More

Official

O Instagram

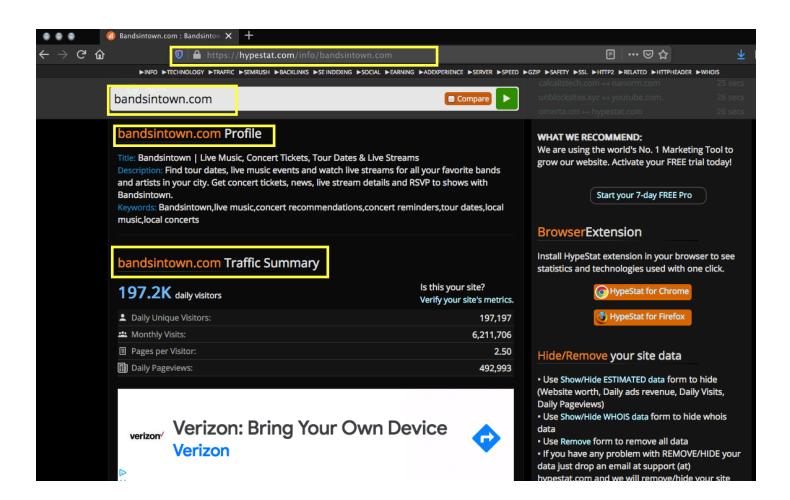
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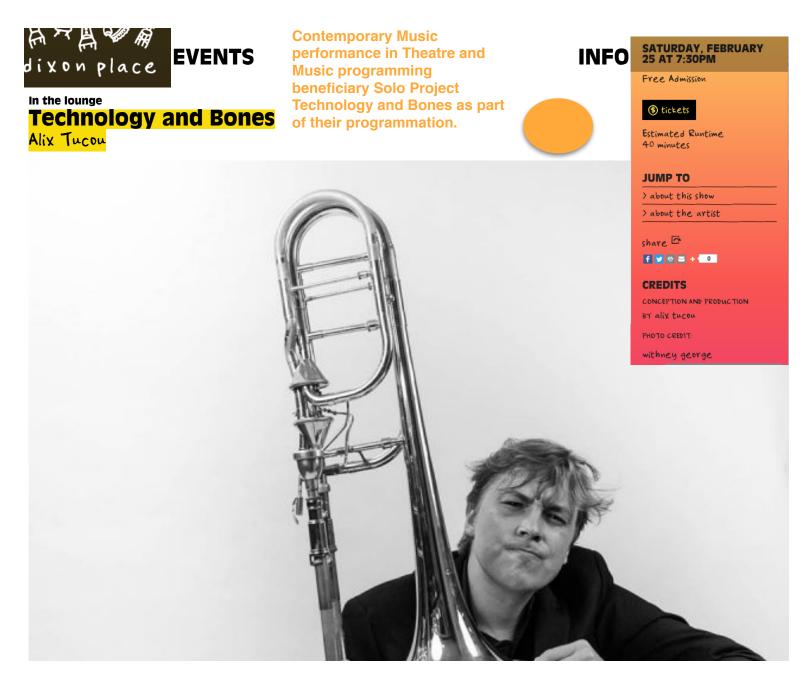
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Manager App

About





ABOUT THIS SHOW

With interactions between a mixed track of endangered (or disappearing sounds from the industrial society) and Bass-Trombone improvisation this project asks questions about the evolution of humanity and its perception of the world through the musical journey in a digital music environment.

ABOUT THE ARTIST

After spending 15 years based in France, playing and touring in almost 20 countries with his Bass Trombone in whatever styles he was asked to play (from Classical and Contemporary Music to Progressive Metal, Electronic Music and Street Art performances), **Alix** has moved to the North American continent.

Most recently he spent one year in Montreal Canada where he developped his taste for Jazz Music and improvisation, and now finds himself in New York where he can fully embrace his improvisatory and experimental musical practices and experiences as a performing freelancer.



LIVING ALTAR

DON/

Program of Kaimera Productions Living Altar, mentioning Beneficiary

$\left\langle \leftarrow \right\rangle$



Paris, NYC, Istanbul, Dubai - Upcoming (2020/2021)

Living Altar is a multi-disciplinary performance piece honoring the lives of individuals killed in conflict, whether military or civilian, and regardless of origin, gender, religion, status, or profession. Through a series of successive 30-minute performance pieces called "Living Altars", casualties are given a name, a face, a story, and equal value. Living Altars will be based on information gathered through surveys completed by those close to the deceased. *Living Altar* asks the difficult question: what is a life worth?

Living Altar Work-In-Progress Presentation

May 23 & May 24 - 5pm to 10pm* \$10 Suggested Donation The Little Theater at the LaGuardia Performing Arts Center 31-10 Thomson Ave Room E-24 Queens, NY

AUDIENCES CAN ARRIVE AT ANY POINT BETWEEN 5PM & 10PM, AND COME AND GO AS THEY PLEASE

RESERVE YOUR TICKETS

Living Altar is Kaimera Productions' most ambitious work to date. The round-the-clock project will simultaneously premiere in NYC, Paris, Istanbul and Dubai, bringing together over 200 international performing artists. The upcoming workshop at the LaGuardia Performing Arts Center will serve as the laboratory for Kaimera's curatorial team and their global partners to test the piece's format, structure, drafting process, design and presentation approach. The audience will have ample opportunity to provide invaluable feedback to the Living Altar team, which will shape the project in a crucial moment of its development. **Read more here**.

Living Altar is partially developed through LPAC's Lab Space Grant Program.

PROGRAM*

5:15pm - Untitled, by NEON CAVIAR

6:15pm - Untitled, by Psychopomp 6:45pm - Untitled, by Candace Williams, with Maja Cerar 7:15pm - Long Distance Calls, by The Regulars Performance Collective 7:45pm - If There is a Paradise, by Brian O'Mahoney 8:15pm - Untitled, by Alix Tucou and Nikki Holck, with Colin Heininger and Eriko Sugimura 8:45pm - Where You From? What You Be About?, by Eric Aviles, with Priscilla Flores and Mario Gonzales 9pm - Play Garden, by Artimprojects

*Start times are approximate and subject to change.

In its final form, Living Altar is a duration piece, performed around the clock without a set end date by dozens of artists from various disciplines, in a space that is visible and easily accessible to passersby, such as a storefront. Live performances will occur during the day, while at night, they will be played back in video projection form, for night owls to witness. The audience is invited to come and go as they please, and stay to attend as many of the "Living Altars" as they choose to. Down the line, the project will take place simultaneously in various cities, enabling us to play back, at night, segments that are happening live in other time zones.

Living Altar engages experts from a wide range of fields such as: psychologists, sociologists, conflict zone and development practitioners, journalists, military historians, and philosophers. Unique to this project is the real testimony and interviews from family members and loved ones.

Living Altar in Turkey and the UAE



With the support of TCG's *ON the* ROAD grant, Kaimera Productions sent Simón Adinia Hanukai to visit Istanbul, Turkey, and Dubai, United Arab Emirates to solidify organizational and artistic partners for the implementation of Living Altar. While there, Simón has also been teaching workshops to professional artists and young refugees.

For more information on *Living Altar*, download the documents below:









Living Altar_ENGLISH

Living Altar_TURKISH

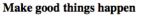
RFP for LPAC



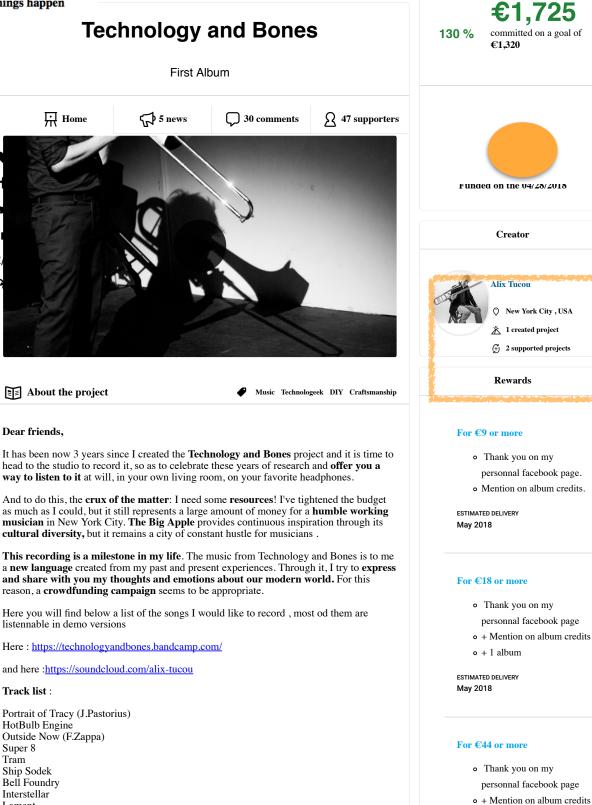
Crowdfunding campaign for the production of beneficiary contemporary music solo project.

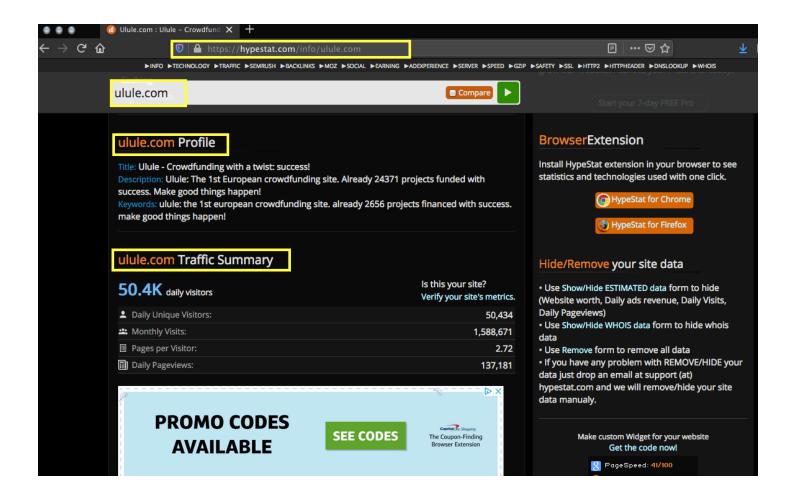
https://www.ulule.com/technology-and-bones/

• + 1 album



Lament





EUROPE

Beneficiary new Album "Portraits" concert announced Contemporary Art Museum, Trapani Italy.





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CULTURAL EVENTS

PORTRAITS by Alix Tocou

🗂 July 16, 2021 🛔 SANROCCO Trapani

Alix Tucou chooses Trapani and the San Rocco Museum to resume his concert activity stopped by the pandemic... But in the meantime **PORTRAITS** , his latest album, was born ... with many songs born in



Beneficiary new Album "Portraits" concert announced on Local TV, Italy.

5/2021

PORTRAITS - Technology And Bones by Alix Tucou - Contemporary Music Concert - Bass Trombone - Tvio Trapani







by <u>editorial staff</u> July 14, 2021

Via Eraclea,8 Trapani

Recent articles

:://www.tvio.it/14/07/2021/notizie-news/nortraits-technologv-and-bones-di-alix-tucou-concerto-di-musica-contemporanea-trombone-basso/

PORTRAITS - Technology And Bones by Alix Tucou - Contemporary Music Concert - Bass Trombone - Tv



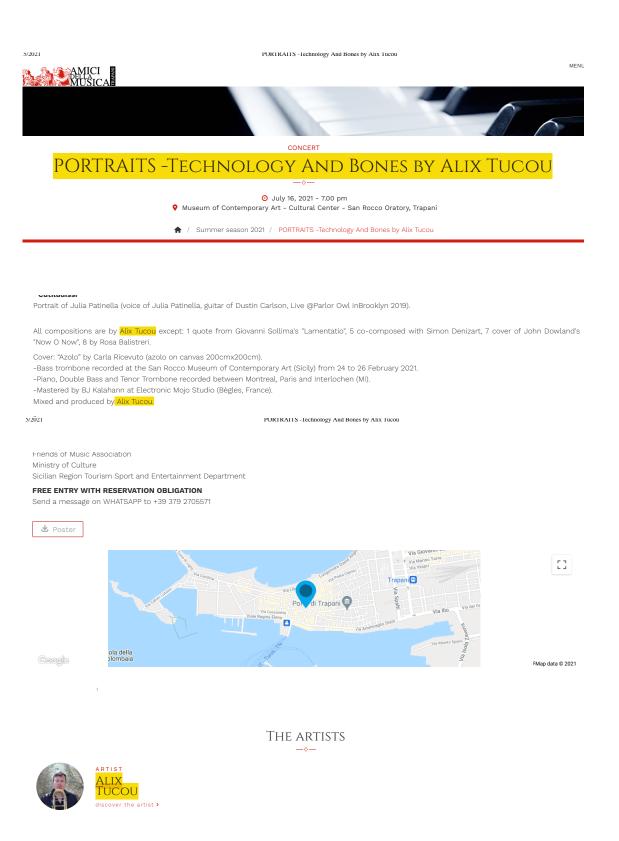
Friday 16 July, at 7.00 pm, in the spaces of the Museum of Contemporary Art - Cultural Center -Oratorio San Rocco, in Trapani, after the success of his first solo album, Alix Tucou, bass trombonist and French composer of international fame, returns to Trapani and does so with "Portraits" a new project signed by Technology and Bones. It is an original contemporary music concert.

s://www.tvio.it/14/07/2021/notizie-news/nortraits-technology-and-hones-di-alix-tucou-concerto-di-musica-contemporanea-trombone-basso/

5/2021



Beneficiary new Album "Portraits" concert announced Contemporary on the oldest Music concert s association of Sicily Italy.



PORTRAITS -Technology And Bones by Alix Tucou

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5/2021



Beneficiary new Album "Portraits" concert announced on "L'ORA" Oldest newspaper in Italy.



CONCERTS

PORTRAITS - Technology And Bones by Alix Tucou - Contemporary Music Concert - Bass Trombone

Published 4 weeks ago editorial board4 weeks ago 📕 • Bookmarks: 14

Friday 16 July, at 7.00 pm, in the spaces of the Museum of Contemporary Art -Cultural Center - Oratorio San Rocco, in Trapani, after the success of his first solo album, Alix Tucou, bass trombonist and French composer of international fame, returns to Trapani and does so with "Portraits" a new project signed by Technology and Bones. It is an original contemporary music concert.

THEThe new work does not lose the original essence: the link that exists between humanity and technology and how the latter can influence the perception of a human being about what surrounds him. Now, everything is amplified through a research aimed at weaving a solid relationship between music, a temple of abstract perceptions, and visual art, a place where thought actions are embodied. With a fusion of Sicilian, Arabic, ambient, jazz music and a focused focus on Deep Listenning -Bass Trombone Improvisation.

The album features prestigious guests he met during his professional career in Canada, France and the United States.

director Liborio Palmeri with the Friends of Music of Trapani.

For info and reservations: +39 379 2705571

Free admission with reservation required - Oratorio San Rocco Museum of Contemporary Art - Second Floor - Hall of the Embrace. Via Turretta 12 91100 Trapani.

Com. Stam.



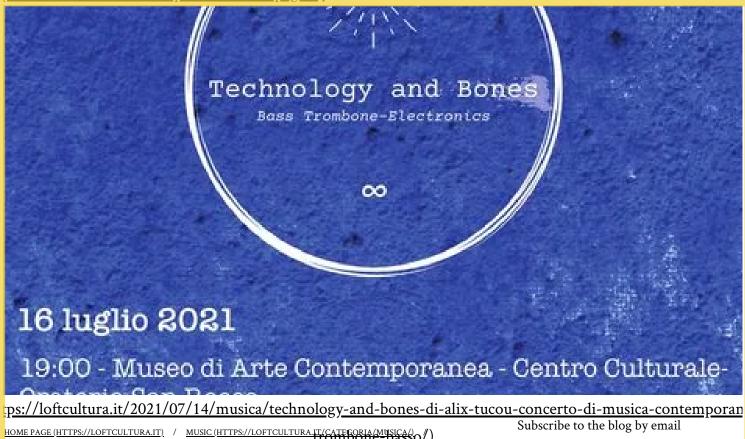


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HOME PAGE (HTTPS://LOFTCULTURA.IT) / MUSIC (HTTPS://LOFTCULTURA.IT/CATEGORIA/MUSICA/) TOTHIDONC-DASSO/) TECHNOLOGY AND BONES BY ALIX TUCOU - CONTEMPORARY MUSIC CONCERT - BASS I ROMBONE

MUSIC (HTTPS://LOFTCULTURA.IT/CATEGORIA/MUSICA/)

Technology And Bones by Alix Tucou - Contemporary Music Concert - Bass Trombone

) July 14, 2021 (https://loftcultura.it/2021/07/)

Friday 16 July, at 19.00, in the spaces of the Museum of Contemporary Art - Cultural Center - Oratorio San Rocco, in Trapani, after the success of his first solo album, Alix Tucou, bass trombonist and French composer of international fame, returns to Trapani and does so with 'Portraits" a new project signed by Technology and Bones. It is an original contemporary music concert.

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Andrea B, by Alessandro Ienzi wii the Hollywood golden age international festival in the Best family short category (https://loftcultura.it/2021/08/01 b-di-alessandro-ienzi-vincelhollywood-golden-agevisual art, a place where thought actions are embodied. With a fusion of Sicilian, Arabic, ambient, jazz music and a focused focus on Deep Listenning -Bass Trombone Improvisation.

The album features prestigious guests he met during his professional career in Canada, France and the United States.

"Portraits" is an all-round artistic container - a mental installation which, as in Technology and Bones, stimulates the listener to the inner "vision" of parallel images and scenarios. Speaking of "all round" we mean the possibility of admiring a work of art from multiple points of view - a 360 degree view - which also implies a shift in space and therefore in time.

In "Portraits" this physical action is transformed into mental action because, track after track, the listener will visualize a series of portraits of things, people, places and experiences aimed at forming an art exhibition set up through the senses.

The event was born thanks to the collaboration of the director Liborio Palmeri with the Friends of Music of Trapani.

international-festival-nellacategoria-best-family-short/)

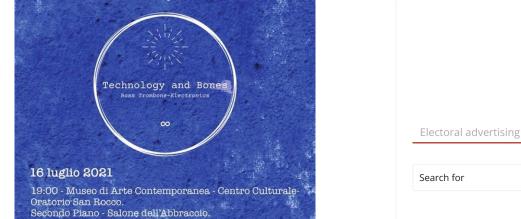
To the Apulian writer Daniela Baldassarra the special 'Palma Vita prize against gender violence (https://loftcultura.it/2021/08/01 scrittrice-pugliese-danielabaldassarra-il-premio-specialepalma-vitae-contro-la-violenza-di genere/)

Monday 2 August in Partanna "Ciuri ... e Letture": tribute concei to Morricone and the presentation of the book by Dory Hopps (https://loftcultura.it/2021/08/01 2-agosto-a-partanna-ciuri-eletture-concerto-tributo-amorricone-e-la-presentazione-del libro-di-dory-hopps/)

Marsala, "'a Scurata" Review:

Beneficiary new Album "Portraits" concert announced on La Sberla Local and National Italian Newspaper.

f DANZE LATINO AMERICANE DANZE STANDARD LISCIO E BALLO DA SALA TANGO ARGENTINO BALLI DI GRUPPO BABY DANCE - DUO LATIN Per info: 392 9245040 - 327 0159953 COREOGRAPHIC TEAM asdmagicdance.it@gmail.com ACTUALITY CULTURE TOURISM THE SBERLA AT THE NEWSSTAND HOME POLITICS SPORT CHRONICLE VIDEO EDITORIAL BOARD



Contemporary Music Concert - Bass Trombone, PORTRAITS -Technology And Bones by Alix Tucou

Via Turretta 12 - Trapani

Ingresso libero con obbligo di prenotazione

23 October 2021 Last: Badia Grande: orange balloons to say no to human trafficking

🗎 July 15, 2021 🛔 Administrator 🌘 0 Comments 👒 Alix Tucou , Friends of Music of Trapani , Contemporary Music Concert , PORTRAITS - Technology And Bones, Bass Trombone

FRIDAY 16 JULY 2021 7.00 pm Museum of Contemporary Art - Cultural Center - Oratorio San Rocco TRAPANI

Friday 16 July, at 19.00, in the spaces of the Museum of Contemporary Art - Cultural Center - Oratorio San Rocco, in Trapani, after the success of his first solo album, Alix Tucou, bass trombonist and French composer of international fame, returns to Trapani and does so with "Portraits" a new project signed by Technology and Bones. It is an original contemporary music concert.

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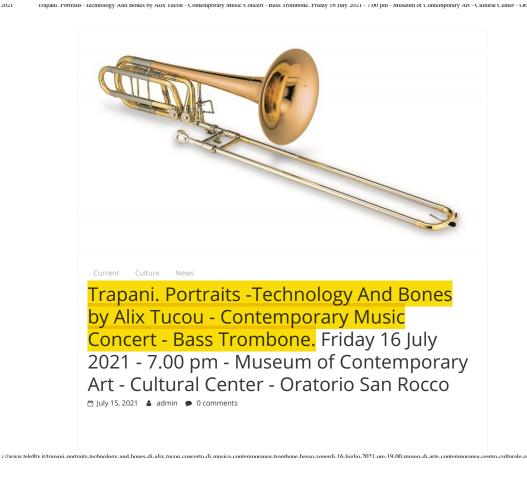
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Trapani. Portraits -Technology And Bones by Alix Tucou - Contemporary Music Concert - Bass Trombone. Friday 16 July 2021 - 7.00 pm - Museum of Contemporary Art - Cultural Center - Oratorio San F

Friday 16 July, at 19.00, in the spaces of the Museum of Contemporary Art - Cultural Center - Oratorio San Rocco, in Trapani, after the success of his first solo album, Alix Tucou, bass trombonist and French composer of international fame, returns to Trapani and does so with "Portraits" a new project signed by Technology and Bones. It is an original contemporary music concert.

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"Portraits" è un contenitore artistico a tutto tondo – un'installazione mentale – che, come in Technology and Bones, stimola l'ascoltatore alla "visione" interiore di immagini e scenari paralleli. Parlando di "tutto tondo" s'intende la possibilità di ammirare un'opera d'arte da più punti di vista – una visione a 360 gradi – la quale implica anche uno spostamento nello spazio e quindi nel tempo.

In "Portraits" quest'azione fisica si trasforma in azione mentale perché, traccia dopo traccia, l'ascoltatore visualizzerà una serie di ritratti di cose, persone, luoghi ed esperienze volte alla formazione di un'esposizione d'arte allestita attraverso i sensi.

L'evento nasce grazie alla collaborazione del direttore Liborio Palmeri con gli Amici della Musica di Trapani.

v tele8tv it/tranani-nortraits-technology-and-hones-di-alix-tucou-concerto-di-musica-contemporanea-trombone-hasso-venerdi-16-luglio-2021-ore-19-00-museo-di-arte-contemporanea-centro-culturale-o/

Beneficiary new Album "Portraits" concert announced on GeoNews, Italian News Website.



PORTRAITS - Technology And Bones by Alix Tucou
 Contemporary Music Concert - Bass Trombone
 (https://www.tvio.it) __July 14, 2021 © 13:01

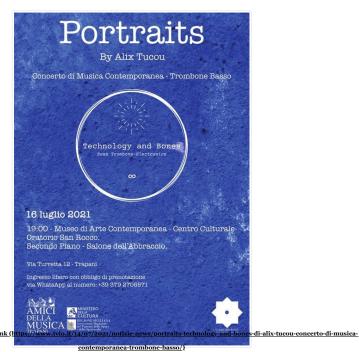
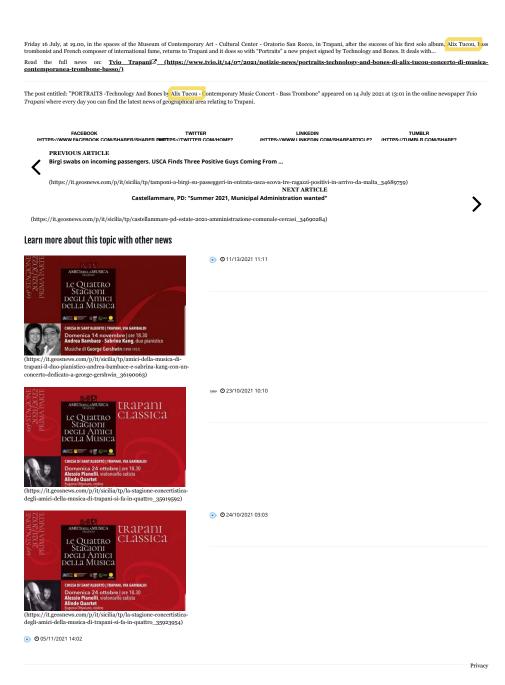


Image source: Tvio Trapani - <u>link (</u>





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Beneficiary new Album "Portraits" concert announced Euro Indie Music, European Independent Music Blog



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Beneficiary new Album "Portraits" on Amanita Muscaria Playlist.

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PLAYLIST ANALYSIS

Computed 1 week ago.

AMANITA MUSCARIA

For each track in the playlist, we looked at the *Discovered On* playlists on the artist profile. If we find the playlist in the *Discovered On* section, it means the artist receives a substantial amount of stream from the playlist.

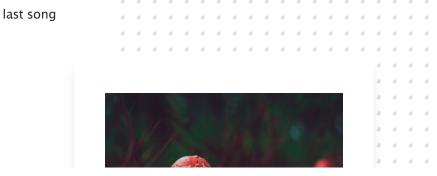
How to understand the result to notice a good playlist?

It should have many artists for which the playlist appears on the *Discovered On* section

Those artists should have a high amount of monthly listeners

The *Discovered On* position should be as small as possible, it's better if the playlist is *Discovered On* #1 than #5

A song that is at the top of the playlist usually get more streams than the



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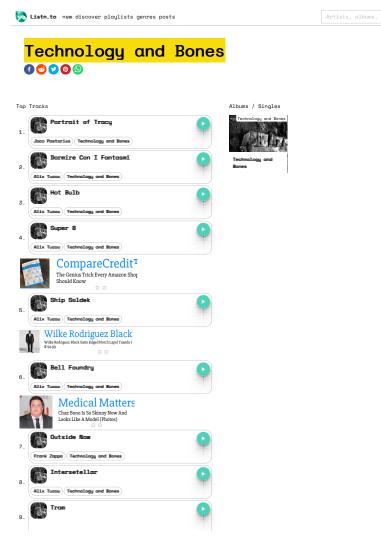
Artists with the playlist in Discovere

ARTIST	MONTHLY LISTENERS	POSITION IN PLAYLIST	DAYS I PLAYLI
Slow Draw	28	2 / 73	104
"Technology and Bones" by Alix Tucou	29	3 / 73	94
Devin Sarno	1,053	4 / 73	78
Phantom Astronaut	103	5 / 73	10

Alex Rex



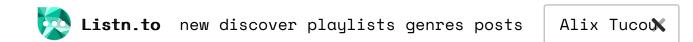
Beneficiary First Album, Listed in Listn, The largest collection of music in the world.



1 of 2

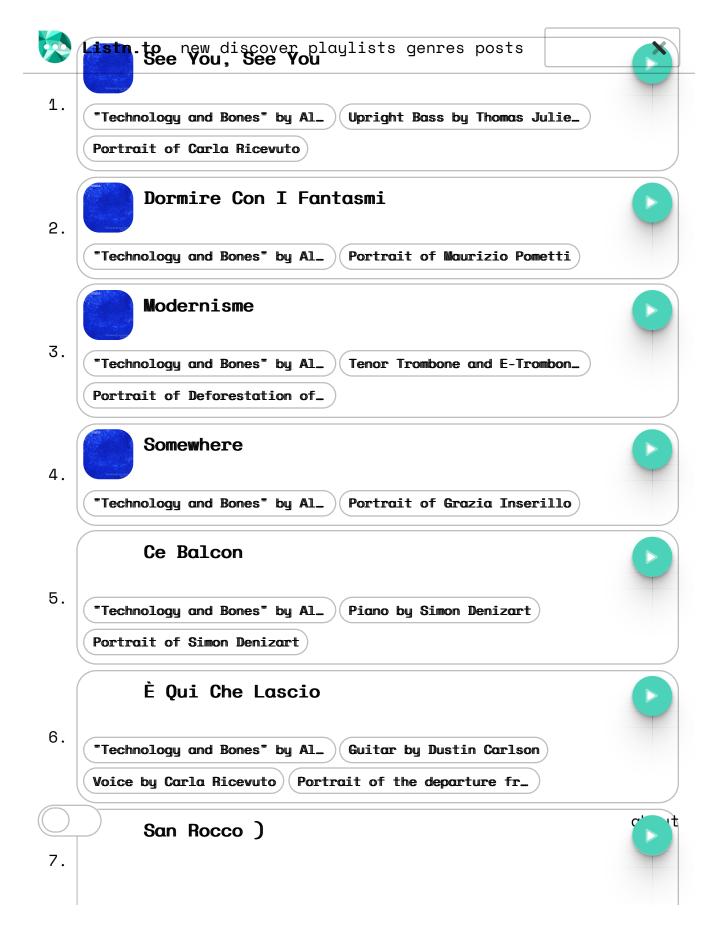
2021-10-24, 10:10

Beneficiary new Album LListed in Listn, The largest collection of independent music in the world.





Track List





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s://www.amicidellamusicatranani.it/dettaglio-evento.nhn?id=196

Beneficiary Second Release Concert announced by the oldest Music Association of Sicily.



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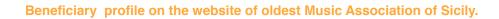
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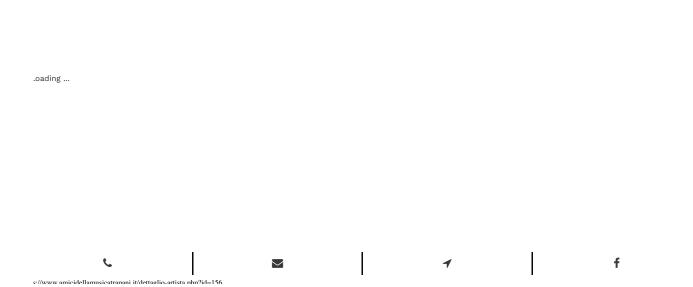


5/2021

KEPLICA - POKTKATIS - Iechnology And Bones by Alix Tucou







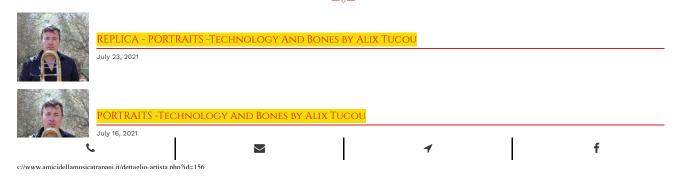
5/2021

Alix Tucou

Alix Tucou(Perigueux, 1981) - After graduating from the Bordeaux Conservatory he spends the next 15 years playing in more than twenty countries and four continents as a Bass Trombonist taking part in concerts with different musical styles (classical, contemporary, electronic, street art performance, metal, reggae, funk, world music, jazz and progressive music). In 2014 he moved to Montreal, Canada, where he obtained the Master in Classical Orchestra Performance with full marks under the direction of Professor David Russel Martin, Professor of Orchestra Repertoire. Here he developed his skills as an orchestral, improvisational and jazz musician. In 2015 he moves to New York where he will obtain the Post-Master as Solo Performance, under the direction of the famous trombonist Achilles Liarmakopoulos (Canadian Brass). In the Big Apple he has the opportunity to develop and deepen his personal project Technology and Bones, based on compositions of soundscapes that relate, through improvisation timing, to his bass-trombone. Technology and Bones is a project presented internationally. In parallel, he increases his career as a freelance musician by working with great names in music such as: Vince Giordano, Fred Thomas from the JB's, John Cale, Steve Hackman, Evan Ziporyn, Ursul- la Opens, Tyrone Cox, Daptone Records, EXO Orchestra, Wordless Orchestra, Terence Malik, Arturo O'Farrill, Bill Irwyn, Capezio Center Dance School and Pat Caterson. through improvisation timing, with his bass-trombone. Technology and Bones is a project presented internationally. In parallel, he increases his career as a freelance musician by working with great names in music such as: Vince Giordano, Fred Thomas from the JB's, John Cale, Steve Hackman, Evan Ziporyn, Ursul- la Opens, Tyrone Cox, Daptone Records, EXO Orchestra, Wordless Orchestra, Terence Malik, Arturo O'Farrill, Bill Irwyn, Capezio Center Dance School and Pat Caterson. through improvisation timing, with his basstrombone. Technology and Bones is a project presented internationally. In parallel, he increases his career as a freelance musician by working with great names in music such as: Vince Giordano, Fred Thomas from the JB's, John Cale, Steve Hackman, Evan Ziporyn, Ursul- la Opens, Tyrone Cox, Daptone Records, EXO Orchestra, Wordless Orchestra, Terence Malik, Arturo O'Farrill, Bill Irwyn, Capezio Center Dance School and Pat Caterson.

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Latest events in which he participated







Alix Tucou, the trombonist born of laughter! (video column IL QUARTINU)

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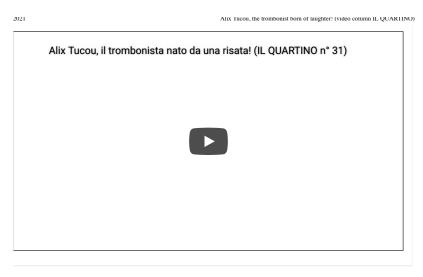
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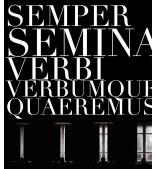
Alix Tucou, the trombonist born of laughter! (video column IL QUARTINO, n ° 31) Near

Q

🗎 November 18, 2020 🛔 Liborio 🗭 0 comments

s://www.liborionalmeri.it/alix_tucou_un_trombonista_nato_da_una_risata_videorubrica_il_ouartino_n31/





We will always seek the seeds of the WORD and the WORD !

QUARTINO 30 (video column). Architecture and images in churches (conclusions)

Interview with Carla Received! Video column IL QUARTINO n ° 32 \rightarrow

It might also interest you

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Beneficiary's Interview by the Director of San Rocco Contemporary Art Museum, Sicily in "Lockless Town" Video Blog.

(*) LocalPrayers (/)

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Liborio Palmeri



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(/IT/Bonate-di-Sopra/197870093619739/INNAMORATI-DI-GHIAIE-DI-BONATE) Beit Hallel Messianic Congregation, Perugia, Italy Via Benedetta, 33, Perugia

Confidentiality



15/03/2021

One snake against another! (Year B, 4th Sunday of Lent, Jn 3: 14-21)

From the magazine CREDERE: A SNAKE AGAINST ANOTHER (4th Sun. Lent. Year B)

One snake against another! (Year B, 4th Sunday of Lent, Jn 3,14-21) (https://l.facebook.com/l.php? u=https%3A%2F%2Fwww.liboriopalme ri.it%2Fun-serpente-contro-laltroanno-b-iv-dom-quaresima-gv-314-21%2F&h=AT0QqXDTL-

LockLess Town



11/03/2021

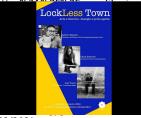


21/03/2021

"The TIME is coming!" (Year B, V Sunday Lent, Jn 12, 20-33)

Waiting for the NOW, upset and abandonment! From the magazine CREDERE, commentary on the 5th Sunday of Lent.

"The TIME has come!" (Year B, V Sun. Lent, Jn 12, 20-33) (https://l.facebook.com/l.php?



the construction of the co

T<mark>o meet Alix Tucou, jazz trombonist from France, to Montreal, to New York ... to Trapani!</mark>

Let's open the doors of Lockless Town to ... ALIX TUCOU!

(https://l.facebook.com/l.php? u=https%3A%2F%2Fwww.youtube.com %2Fwatch%3Fv%3DfbC_5hwaQNE&h= AT0GCUoEMaiMmoUldOjod_9_bHLNC wnxy16k7Zzl-

2Z8Ob5NjMQOCzffrs7Rr8wXOGL4tHdq



07/03/2021



Beneficiary's new Album announced on VivaMag.

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6m "See You, brano è un efficace, so un trombor emozionali	See You" è 'ottima prov pnorità class ne basso ch mai banali	/a di jazz si siche ad in he fa da gui . 👇	ngolo dell'a trumentale serti anticor ida per tutta dcamp.com	d'avanguar nvenzionali a la durata c	dia che mis . "See You,	cela, in mo See You" s	odo sapient si fa apprez	e ed zzare per

2021-07-06, 17:18



Beneficiary's new Album announced on Silicon Valley News, leading leading source of news and commentary about technology, startups, innovation and tech policy,CA.

■ TOP MENU

October 29, 2021

Siliconvalley Livenews

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■ MAIN MENU

Q

EN NEWS

New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021.

June 25, 2021 - by - Leave a Comment

French Bass Trombonist Alix Tucou releases his second album; with soundscapes and improvisation he makes us visit in an Imaginary Contemporary Art Exhibition.

NEW YORK CITY, NEW YORK, USA, June 25, 2021 / EINPresswire.com/ – After the success of his first solo album, Alix Tucou returns to the music scene with a new project by Technology and Bones. The new work does not lose its original essence: the link that exists between humanity and technology and how the latter can influence the perception of a human being about what surrounds him. Now, everything is amplified through research aimed at weaving a strong relationship between music, a temple of abstract perceptions, and visual art, a place where thought actions are embodied.

With a fusion of Sicilian and Arab Music, Ambient Music, Jazz and a strong emphasize on Deep Listenning and Bass Trombone Improvisation Alix composed "Portraits" and will be releasing it on all digital platform June 8th 2021.

2021-10-29, 16:50

1 of 5

The album features prestigious guests met during his life between Canada, France and USA who bring their unique musicianships at the service of Alix's production inputting their own sensibility and skills. Thomas Julienne on Upright Bass brings his groove and foundations to the harmonies on "See You, See You" and "Ce Balcon", Simon Denizart who co-wrote "Ce Balcon" grants us with his virtuosistic melodism on it, Kalun Leung makes roaring his trombone through electronic treatments on "Modernisme", Dustin Carlson on Guitar on "E Qui Che Lascio" plays on tensions and Pink Floyd-esque ambiences and finally Julia Patinella with her soulful and fascinating cover of Rosa Balistreri's classic "Cu Ti Lu Dissi".

"Portraits" is an all-round art container – a mental installation – which, as in Technology and Bones, dialogues and stimulates the listener to the inner "vision" of parallel images and scenarios.

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Alix Tucou deconstructs the literal meaning of portrait to insert it in an indeterminate but definitely pragmatic context. From an oxymoron, which is Technology and Bones, Portraits is born: concrete abstraction. By Carla Ricevuto.

Alix Tucou Technology And Bones email us here Visit us on social media:



Beneficiary's mentionner on YRB Magazine, legendary lifestyle publication that focuses on fashion, music, art, and related cultural subjects with more than 100 covers it connects readers with the latest developments that impact the dynamic culture we report on.



Event Recap: Art Now After Hours Episode 2 @artnowafterhours #artnownyc

L Posted by: YRB Editorial 🖿 in Art

On November 14, 2019 of Art Now After Hours, a new sophisticated art market experience celebrated Episode 2 at the George Billis Gallery in New York City.

The evening was sponsored by Oglivy RedLotus , Shinju Japanese Whisky, A King Production, Miolo Brazilian Rosé, Human Brands Inc. and Sol de Janiero

Hosted by Jonn Nubian of YRB Magazine and curated by Robin King with a special live art performance by Carla Ricevuto with music by Alix Tucou

RedLotus is a network of professionals, aimed at promoting and serving its members, increasing awareness of Asian Pacific cultures and providing value for Ogilvy's global growth.



Beneficiary's new Album announced on IBT, US and World Business News Journal.

International Business Times

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By: EIN Presswir	e					June 25, 20	021 at 11:0	01 AM EDT
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Alix Tucou

1 of 4



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New Technology And Bones Album "Portraits" (Bass Trombone and Electronics) out on all plateforms 8 July 2021.

By: EIN Presswire

June 25, 2021 at 11:01 AM EDT

French Bass Trombonist Alix Tucou releases his second album; with soundscapes and improvisation he makes us visit in an Imaginary Contemporary Art Exhibition.

NEW YORK CITY, NEW YORK, USA, June 25, 2021 /EINPresswire.com/ -- After the success of his first solo album, Alix Tucou returns to the music scene with a new project by Technology and Bones. The new work does not lose its original essence: the link that exists between humanity and technology and how the latter can influence the perception of a human being about what surrounds him. Now, everything is amplified through research aimed at weaving a strong relationship between music, a temple of abstract perceptions, and visual art, a place where thought actions are embodied.

With a fusion of Sicilian and Arab Music, Ambient Music, Jazz and a strong emphasize on Deep Listenning and Bass Trombone Improvisation Alix composed "Portraits" and will be releasing it on all digital platform June 8th 2021.

The album features prestigious guests met during his life between Canada, France and USA who bring their unique musicianships at the service of Alix's production inputting their own sensibility and skills. Thomas Julienne on Upright Bass brings his groove and foundations to the harmonies on "See You, See You" and "Ce Balcon", Simon Denizart who co-wrote "Ce Balcon" grants us with his virtuosistic melodism on it, Kalun Leung makes roaring his trombone through electronic treatments on "Modernisme", Dustin Carlson on Guitar on "E Qui Che Lascio" plays on tensions and Pink Floyd-esque ambiences and finally Julia Patinella with her soulful and fascinating cover of Rosa Balistreri's classic "Cu Ti Lu Dissi".

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Alix Tucou deconstructs the literal meaning of portrait to insert it in an indeterminate but definitely pragmatic context. From an oxymoron, which is Technology and Bones, Portraits is born: concrete abstraction. Sponsored Financial Content

Scopri le reali opportunità di investimento in Asia

Esplora tulle le possibilità dell'obbligazionario globale

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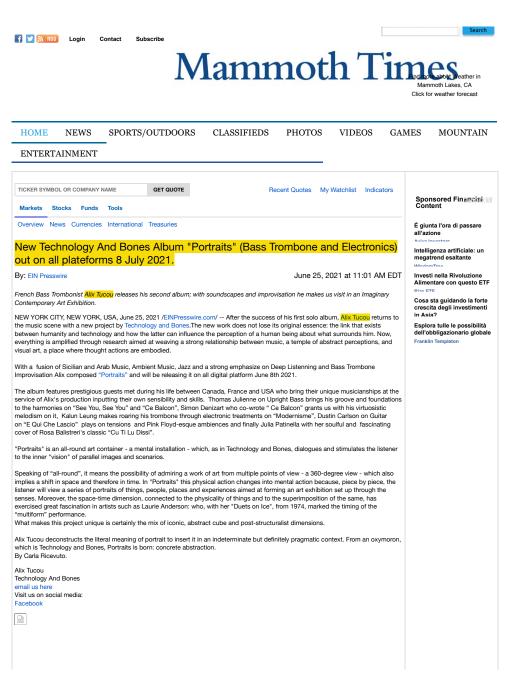
Autor

FM2

Webinar: e' l'innovazione a sostienere la crescita dei

Cattura l'opportunità d'investimento dell'Intelligenza artificiale WisdomTree

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Beneficiary's listed in Sound Table, Brooklyn NY Composers Collective.

2/2021	Sound Table - Podcast Addict
	Sound Table ≥ y sound Table Dec 08 2020 © 69 mins Welcome to Sound Table, a Podcast by the Brooklyn Composers' Collective.We hope to bring you interesting interviews with people who have a foot in the music and arts industries, whether it be composers, artists, writers, songwriters, or anyone in related fields. NESS feed
	Subscribe on Podcast Addict Episodes
^	Interview with Peiré Wilson - Understanding What A Musician Owns Dec 08 2020 © 74 mins This week we talk with Peiré Wilson about music publishing, copyright law, and working with independent creators. Bonus Tracks after the interview – "Dormire Con I Fantasmi" by Alix Tucou. 00:00 •
	Interview with Jason Eckardt - New Elements and Purposes of Music Mov 24 2020 O 63 mins This week we talk with composer Jason Eckardt about his career, process, and how to be a successful composer.Bonus Tracks after the interview – "Shape Parade" by Reliant Tom.
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Interview with Ryan Love - Present and Future of Dance Music

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🛗 Nov 10 2020 🥝 60 mins

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This week we talk with musician and actor Ryan Love about inspiration, influences, and marketing oneself. Stay with us and take a listen to Ryan's new work "Dance Till the End" feat, Paytra, Bonus Tracks after the interview – "Genuine Suspension" by Emily Weibel.

Beneficiary's new Art Exhibition announced on Balloon Project, Italian National contemporary Art Culture Webzine.

Steeping with Gnosts - Balloon Project

BALLOON Project

2021

2021

Sleeping with Ghosts - Balloon Project



Sleeping with ghosts Personal exhibition by Maurizio Pometti by Carla Ricevuto

s://www.balloonproiect.it/nometti_palermo/

If you missed the *Music and Live Painting* on April 2 at the <u>Giuseppe Veniero Project</u> Contemporary Art Gallery in Palermo, fear not, you will have a new chance to witness this magical moment. **On Tuesday 9th from 6.30 pm**, <u>Maurizio Pometti</u>, artist in residence at the Gallery, will paint accompanied by the improvised music of the French bass-trombonist <u>Alix Tucou</u>.

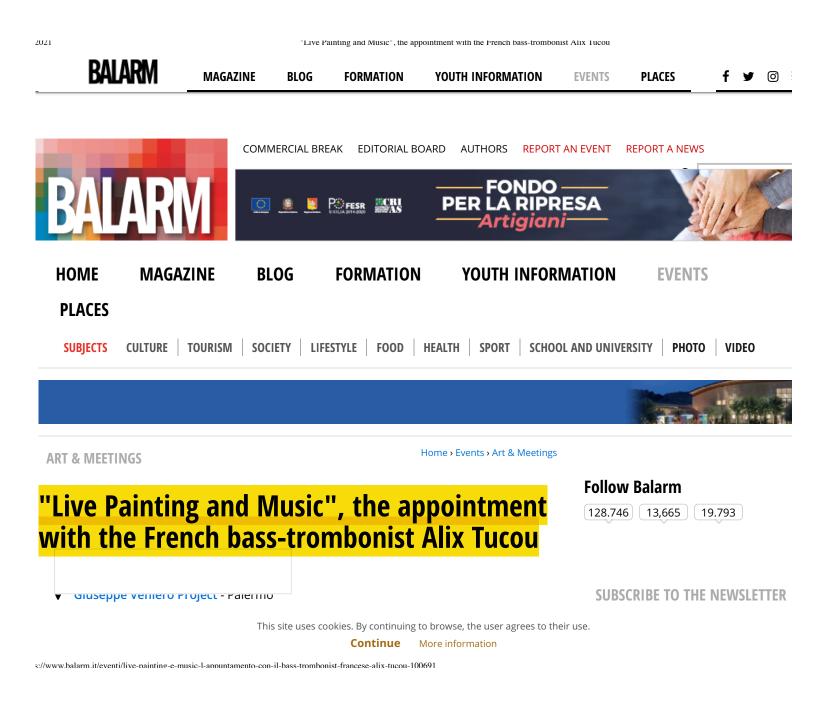
Why attend the performance? Because what comes from the union of the two is not just an artistic moment, but above all an intimate time of reflection and contemplation.

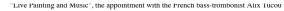
While waiting for the solo show of the young artist from Catania **on April 13 at the Galleria Veniero**, the performances are a preview of what Pometti produced during his residency in Palermo.

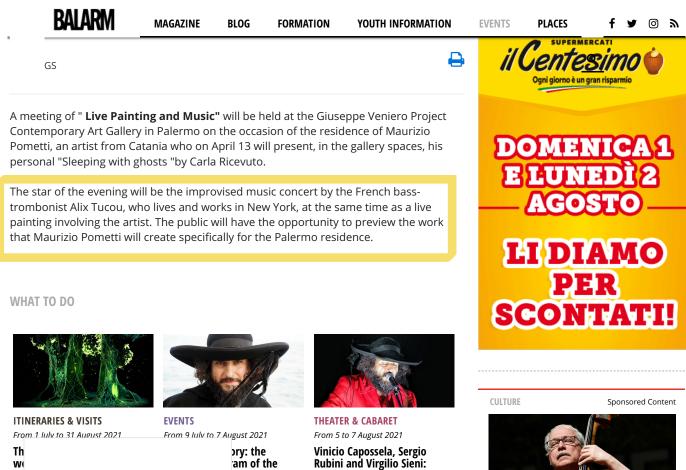
Certainly the performances already do not betray the expectations. Pometti on Tucou's improvised notes, with surgical and targeted gestures, inflicts color on the canvas, just like a swordsman during fencing. The young artist captivates the viewer with his elegant movements in front of the large canvas, the colors and subjects drawn, in turn, awaken in the viewer atavistic and childish memories. The suggestions in front of Pometti's works are perfectly expressed by the title of the solo exhibition which we will be able to attend shortly: *Sleeping with ghosts*. As the curator Carla Ricevuto explains, "Sleeping with ghosts, for Maurizio Pometti, is a slow, gestural dialogue - uncovered - with the fear of loss", and it is thanks to drawing and painting that Pometti retraces parts of the his own personal experience, in which scenarios of the life of his family as if it were a continuous present, bring before the viewer figures, moments and memories assembled as small fragments.

e://www.balloonproject.it/pometti_palermo/

Beneficiary's new Art Exhibition announced on Balarm, Italian National contemporary Art Culture Webzine.







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2021

Rubini and Virgilio Sieni: tributes to Dante for

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s://www.balarm.it/eventi/live-nainting-e-music-l-appuntamento-con-il-bass-trombonist-francese-alix-tucou-100691

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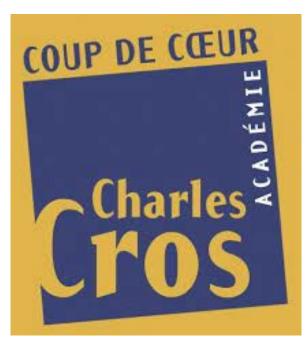


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Beneficiary's award for the work with Umlaut Big Band, France.



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2018 selection ~

Awards announced on December 14, 2018 during the program **Open Jazz** by Alex Dutilh on France Musique .

A selection proposed by the Jazz and Blues group: Xavier Prévost (coordinator), Reza Ackbaraly, Philippe Carles, Alex Dutilh, Stéphane Koechlin, Arnaud Merlin, Jacques Périn, Jean-Michel Proust, Daniel Yvinec

Blues & Jazz 2018 favorites from the Charles Cros Academy

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Jazz

Early in the Morning

Samuel blaser

OUT NOTE / OUTHERE

Touched to the heart by the expressiveness of the blues, Samuel is now bringing this heritage to fruition, in a contemporary conception of this repertoire. The young Swiss trombonist cooks with relish multiple ingredients to melt them in a white-heated cauldron. In his time, Béla Bartok started from his own collections of oral tradition to build at the same time a work that was all the more personal. Samuel Blaser also aims to celebrate the universality of the blues, this popular music that also collected, *in situ*, ethnomusicologist Alan Lomax, whose trombonist uses several recordings. It is undoubtedly no coincidence that one finds among the inspirers of Blaser some beautiful independent figures of composition in the twentieth century, such as Ligeti and Kurtag, whose adventures stem directly from the Bartokian epic.

Open Land Bruno Angelini

THE BOXWOOD / PIAS

A record of great beauty, signed by pianist Bruno Angelini. Singular beauty, sometimes disturbing, but also of great tranquility. It begins with a deep and collected tribute to pianist John Taylor, between requiem and lamento, a slow procession towards the inaccessible, a quest for the intangible, where each note is weighed, placed in its right place, each sound measured, each sound. ornate stamp. I have no doubt for a second that John Taylor would have welcomed this dedication as an offering. Then comes, with *Perfumes of quietness*, a simple melody under which the harmony bubbles with tension, but without a hint of ostentation: art is at this price. And the *piano chorus*escapes, before a dialogue is reborn between the protagonists: Régis Huby on violin, Claude Tchamitchian on double bass & Edward Perraiud on drums and percussions. The magic continues to operate, from beach to beach, between hieratic presentations and controlled profusion, obvious melodies and the emergence of unexpected intervals. The degree of involvement of each musician is perceptible, down to the tiniest shade, and we let ourselves be carried, from drift to surprise, with the greedy curiosity of a promise of musical happiness that does not too ostensibly confess its project, its springs and its horizon. And yet the horizon is a promise: the last three beaches in the shape of a suite, like a secret ceremony offered to adventure.

Xavier Prevost

Live at the Village Vanguard, Vol. 1 (The Embedded Sets)

Steve Coleman and Five Elements

PI RECORDINGS / ORKHÊSTRA

Steve Coleman has never ceased to give, and rightly so, the image of a man who seeks, who mixes up ideas and men in his wizarding brew.

Carried by the enthusiasm of the elders he admires, he has always known how to give his confidence and share his ideas with the younger generation.

Have passed at his place, in addition to Ravi Coltrane, Marvin Smitty Smith, Gary Thomas, David Gilmore, "young shoots "such as Ambrose Akinmusire, Jonathan Finlayson, Magic Malik, Thomas Morgan, Miles Okazaki, Matt Mitchell, Nelson Veras ...

With a good thirty of records to his credit, we almost forget that this Jazz Activist is young in his sixties.

With his new opus, they take us to the most beautiful club in the world, the Village Vanguard (where it could be heard between 1978 and 1980 with the orchestra of Thad Jones and Mel Lewis, the man made his classes there. ...)

Here then is a new and crazy ride of 150 minutes. Unbridled creativity, without concession,

fundamentally collective music, born from a series of residencies which have allowed a real group to develop a sound and game concepts that they master in a confusing way.

Our ears are dumbfounded at this game of a higher level where ideas circulate with the freedom that only a total mastery of the idiom allows.

Coleman's exceptional qualities as a designer, composer and leader should not make us forget that he remains, today more than ever, one of the absolute masters of the alto saxophone.

Daniel Yvinec

Moving people Riccardo Del Fra

CRISTAL RECORDS / SONY MUSIC

If the drummer and the guitarist are American, the trumpeter is Polish, the saxophonist German, the French pianist. They are all united here by the will of the most Francophile of Italian double bassists and composers, Riccardo Del Fra, former traveling companion of Chet Baker, Johnny Griffin and Toots Thielemans. Eternal traveler like many musicians, and therefore particularly aware of the cause of populations on the road to exile, Riccardo Del Fra imagines with enthusiasm and freshness a subtle geography of emotion, in a writing as moving as the playing of soloists that he likes to highlight. A lyrical improviser but also an inspired composer, whose pen draws on the best sources of today's creation, the double bass player with jubilation animates this exciting septet,

Arnaud Merlin

Universal beings

Makaya mccraven

INTERNATIONAL ANTHEM RECORDING CO.

What passion !

The young Chicagoans, raised in Paris and imbued with the heartbeat of his father - Archie Shepp's historic drummer Steve McCraven - returns with an album in the form of collage and unlikely encounters.

For four years, he summons the crème de la crème of improvisers from the world stage: London violist Nubya Garcia, Brooklyn harpist Brandee Younger, the essential Shabaka Hutchings, Californian arranger Miguel Artwood Ferguson and many others. again...

Live sound recording and hours of post-production in the collage style that shaped the unique sound of Miles' Bitches Brew album ; Makaya delivers us a rhythmic UFO between electronic sounds and acoustic treatment ! well done !

Reza Ackbaraly

The Window Cecile McLOrin Salvant

MACK AVENUE / PIAS

A new, dazzling testimony to the Great Art of this Franco-American singer, of Haitian origin through her father. A prodigiously rich and extended voice, remarkable timbre, confusing mastery (but without an ounce of ostentation), extreme musicality drawn from all sources (African-American music, baroque singing, French song), and a formidable sense of interpretation: voice virtuoso and inhabited, as the history of jazz has produced relatively little. Since 2010, where she won the prestigious Thelonious Monk Prize, she has not stopped venturing into repertoires, and here persists and signs, mixing Broadway with Rhythm'nBlues and Stevie Wonder, not to mention jazz standards (*The Peacocks*, by Jimmy Rowles) and a stainless of the French song, *I have the cockroach*, immortalized by Fréhel and Damia. Between studio tracks and concert recordings this disc, concocted with the absolute connivance of pianist (and organist) Sullivan Fortner, is exceptional in every way.

Xavier Prevost

Fanfare XP Magic malik

ELEVEN HOUR ELEVEN / ABSILONE

Magic Malik amazes and enchants with the fruitful originality of his universe. With this group resulting from his meeting, at the Royaumont Foundation within the framework of a residency, with the trumpeter Olivier Laisney and the saxophonist Pascal Mabit, the flautist-composer-improviser develops a work which, in his own words " is a gathering. of musicians around a musical expression with a strong formal and educational identity". It offers its partners a charter, which serves as a framework for a work that combines composition and improvisation: 14 musicians in this group, leader included, and all at a high level of excellence. On rhythmic pulsations whose combination generates a support of rich complexity, established arrangements and improvisations outline a development of striking freedom. The compositions are signed by several members of the Fanfare, in accordance with the charter. The music travels by successive or simultaneous movements, imbued with a great naturalness, like breathing. The sonorous sensuality and the pleasure of the game exude in a framework which could have been corseting if it had tilted in the formalist rigidity. And this is the great strength of Magic Malik, in all his work over the years, to have always reconciled the formal requirement and the deeply alive character of the music which he practices. And far from carving out the lion's share as a soloist, he leaves his partners a real space of expression, which confirms the eminently collective side of this beautiful project.

Xavier Prevost

Spaces Edward Perraud

BLUE LABEL / OTHER DISTRIBUTION

These three, Paul Lay, Bruno Chevillon and Edward Perraud - piano, double bass, drums -, advance like a triangle of weightless explorers in search of virgin spaces. In this case, the spaces are called intervals, in the musical sense of the term. " *In the middle of a night*," says the drummer-composer, " *I wake up with a light and sound flash, I have just dreamed of music theory* :" Each musical interval reaches its peak at different times in the history of tonal language. western. " Dream whose concretization seems luminous to him:" To *write an entire opus to celebrate the intervals, in which each composition is an offering at one of the 12 intervals of the tonal language included within an octave*

. »The semitone, the tone, the minor third, the major third, the fourth, the augmented fourth, the fifth, the minor sixth, the major sixth, the minor seventh, the major seventh and the octave ... proud of appearances. On arrival, a miracle, the concept becomes sensual and abstraction gives way to mischievous games, creamy pianissimos, sparkling sparkles. The music breathes, waves, zigzags, creating suspense in each of the fourteen pieces. A sort of sky blue.

Alex Dutilh

The King of the Bungle Bar Umlaut Big Band (Plays Don Redman)

UMLAUT RECORDS / SOCADISC

Always a pleasure to find this extraordinary orchestra, in which 14 young musicians, very involved in the jazz of today (even of tomorrow !), and in improvised music, get involved in an adventure led by the saxophonist-conductor Pierre-Antoine Badaroux. This jazz history enthusiast, with remarkable talents as an instrumentalist-improviser, but also in the field of recording and transcription of sound documents from the past, this time drew on the compositions of the formidable arranger that was Don Redman. The choice spans 3 decades, from 1927 to 1957, and scores written by Redman for Fletcher Henderson, McKinney's Cotton Pickers, Cab Calloway, Count Basie, and for his own orchestra. Without forgetting 7 unpublished works on the disc, which the musician-researcher went to find (with the help of Alix Tucou, French trombonist based in New York), in the form of handwritten scores, in the Don Redman fonds of a US library. Great opportunity for the enthusiast to dive back into the versions*princeps* (about twenty out of 28 tracks, 7 not having been recorded), and to gauge the value of the restitution: no problem, the spirit and the letter are there, the articulation, the desire to make sound, the excitement, and pleasure too. Unreserved adherence to this exhumation which smacks of curiosity, the joy of playing, and the desire to dive into the culture of a music whose past nourishes our present.

Xavier Prevost

iternational Italian Art lagazine, nentionning Beneficiary's erformance of ROUTES **iolo project**



INTERVIEW ART MANIFEST

STAFF

Music - Technology and Bones - Alix Tucou

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Music - Punk Freud December 28, 2018

Art - Fugit Amor -Anselm Kiefer anuary 8, 2019





History of Art -Louise Bourgeois "Femme couteau" November 29, 2018



Cinema - The Sanchinez November 28, 2018



Music - Francesco Mascio

November 2, 2018



Field





MILZAMAN - THE FILM

and Bones - Alix Tucou



Photography -Giuseppe Lo Schiavo - Connections



Art - Morgana Vede -Festival of the strait September 8, 2018





Art - Mysticism August 12, 2018

Places - Ars Ventis



Technology and Bones

On the occasion of the Further Complications Festival at the SPECTRUM experimental space located in Brooklyn (NYC), Alix Tucou, bass trombonist and composer of French origin, presented his solo album realized thanks to a Crowdfunding campaign started in Brooklyn last April . Work born from an interesting artistic collaboration with the sound engineer Rebekah Wineman who took care of the whole part related to the final mix of the songs.

The performance, which took place on the 9th of September, involved on the one hand an audience of specialists in the sector and on the other young fans of contemporary experimental music. After all, the space has hosted many renowned names from Europe, North America and South America. The concept of all the work of Tucou is based on a reflection linked to the relationship that exists between technology and humanity and how the latter can influence the perception of a human being regarding the environment that surrounds it. That's why all the traces presented by the artist have a continuous relationship with sounds and technologies coming from different environments that dialogue, according to improvisational timing, with an analogical instrument (in this specific case the bass-trombone) that, unlike the sounds mechanical and technological, creates a melody through human breath. From here, in fact, the title Technology and Bones.

The pieces are real paintings of the subjective aesthetic imagery, surreal sounds and mixes that transport the viewer to places that include magrittian reminiscences. Travel in times that do not exist; spaces and corridors that do not have an end, boxes, cubes, chessboards, escherian labyrinths, gears that move synergically, rhythmically, obsessively but that do not build any useful machine; doors that open onto waterfalls where you can not see the end; empty rooms but full of people who do not recognize themselves; air pockets under the ground; cinema halls no longer existing that continue to broadcast films in black and white; trains that arrive every day in ever-changing destinations with passengers from triangular suitcases and stations where they meet with people who have left us long ago.

Melodies that leave room for the most unconscious sensations, sounds that pull out that part that we often leave dormant: that part we left on the pillow of our childhood, forgetting how exciting it was to cancel the ceiling of our house to be able to see a universe not exclusively made of stars and planets.

Technology and Bones is a hymn to the imagination, even for those who have never found a medium of expression, because for Alix Tucou the mind can become our best artistic container.

of Carla Received

To listen to the tracks of the album here is the link: https://technologyandbones.bandcamp.com/album/technology-and-bones







Music - Primitive

Places - MacS







Music - Technology

























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TECHNOLOGY AND BONES BY ALIX TUCOU

• National Exhibition of Contemporary Painting - Marsala , Piazza Carmine N.1 - Marsala - Sicily

International Italian Art Magazine, mentionning Beneficiary's performance of Solo project at National Contemporary Art Museum



DETAILS

On October 5th, at 9.00 pm, at the fascinating space of the National Exhibition of Contemporary Painting of the City of Marsala, Alix Tucou Bass - Trombonist and internationally renowned composer will present his solo album "Technology and Bones ".

Work already presented, for the first time, at the Further Complications Festival, at the SPECTRUM experimental space located in Brooklyn (NYC): a space that has hosted many renowned names from Europe, North America and South America.

The *concept* of all the work of Tucou is based on a reflection linked to the relationship that exists between technology and humanity and how the latter can influence the perception of a human being regarding the environment that surrounds it. That's why all the traces presented by the artist have a continuous relationship with sounds and technologies coming from different environments that dialogue, according to improvisational timing, with an analogical instrument (in this specific case the bass-trombone) that, unlike the sounds mechanical and technological, it creates a melody through human breath. From here, in fact, the title Technology and Bones.

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Technology and Bones is a hymn to the imagination, even for those who have never found a medium of expression, because for Alix Tucou the mind can become our best artistic container.

O SCHEDULE

starting at 21:00

AT YOUR PLACE

Q PLACE

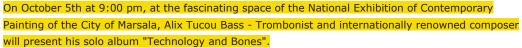
DICIII CI Oggi Notizie



The musician Alix Tucou presents his latest album at the Ente Mostra di Pittura

Of **Director** - October 3, 2018





Work already presented, for the first time, at the Further Complications Festival, at the SPECTRUM experimental space located in Brooklyn (NYC): a space that has hosted many renowned names from Europe, North America and South America.

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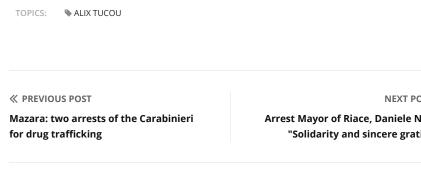


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KLEOS - Tuesday, 2 October 10:16

Technology and Bones by Alix Tucou at the Convent of Carmine in Marsala



MARSALA - On October 5th at 9:00 pm, at the fascinating space of the National Exhibition of Contemporary Painting of the City of Marsala, Alix Tucou Bass-Trombonist and internationally renowned composer will present his solo album "Technology and Bones". Work already presented, for the first time, on the occasion of the Further Complications Festival at [...]



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by Editorial Staff October 1, 2018 Music , Shows read 495 times



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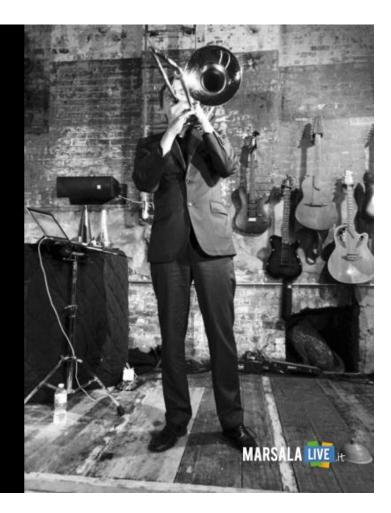
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Technology and Bones

Performance di Alix Tucou



05 ottobre 2018 21:00 alle 22.00

Ente Nazionale di Pittura Contemporanea della città di Marsala Piazza Carmine n.1 91025 Marsala TP www.pinacotecamarsala.it

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Marsala, Technology and Bones by Alix Tucou. Songs like paintings of the aesthetic imaginary





POSTED BY: EDITORIAL 3 OCTOBER 2018

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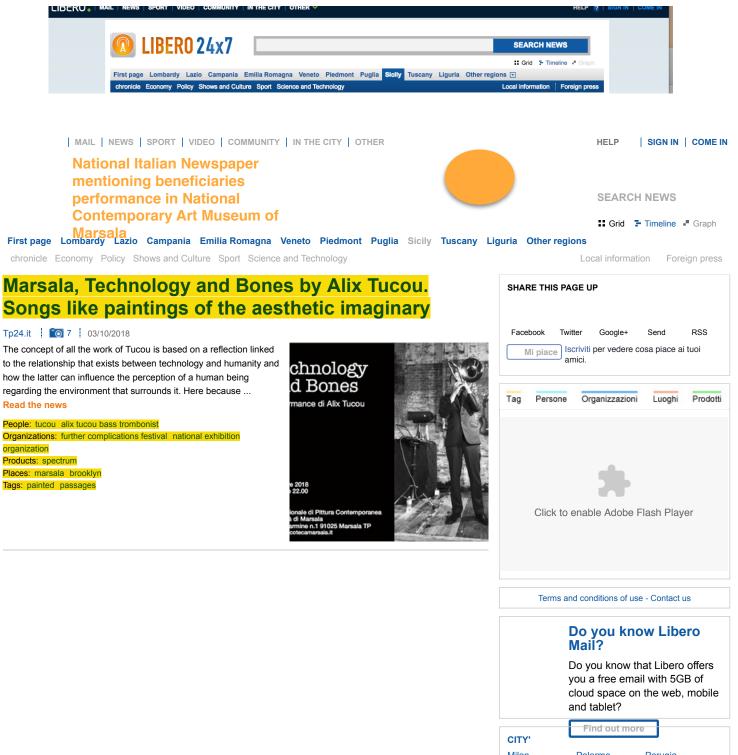
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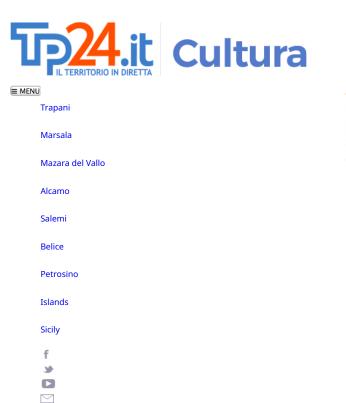


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03/10/2018 18:50:00

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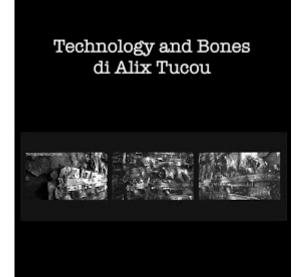
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"Technology and Bones by Alix Tucou" in Marsala on October 5th

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Technology and Bones by Alix Tucou at the Convent of the Carmine of Marsala

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Technology and Bones (Solo Project, Album Released in September 2018) - Publications in Italy

National and nternational Italian Art Magazine showing beneficiary performances "Technology and Bones": Alix Tucou presenta il suo ultimo lavoro a Marsala 12/27/18, 7:40 PM AUTORI SEGNALA UN EVENTO **Q** cerca su BALARM PUBBLICITÀ REDAZIONE Santa Claus Village arioTe loppa HOME MAGAZINE BLOG FORMAZIONE **INFORMAGIOVANI** EVENTI LUOGHI SCELTI PER VOI CULTURA | TURISMO | TERRITORIO | LIFESTYLE | FOOD | STUDENTI | SALUTE | SPORT | FOTO | VIDEO La Natività nella 04 /05 /06 Gennaio 2019 Grotta Mangiapane 37° Edizione Home > Eventi > Musica & Danza MUSICA & DANZA COSA C'È DA FARE "Technology and Bones": Alix Tucou presenta **TUTTI GLI EVENTI** il suo ultimo lavoro a Marsala EVENTI CONSIGLIATI MOSTRE • Ente Mostra nazionale di pittura, piazza del Carmine - Marsala (Tp) 🛗 5 ottobre 2018 **2** 21.00 € Ingresso gratuito 80 Letture ₽ Il musicista Alix Tucou presenta il suo album da solista "Technology and Bones", venerdì 5 ottobre alle 21 presso l'Ente mostra nazionale di pittura contemporanea di Marsala. Il concept di tutto il lavoro di **Tucou** è basato su una riflessione legata al rapporto che esiste tra la tecnologia e l'umanità e come quest'ultima possa influenzare la percezione di un essere umano riguardo l'ambiente che lo circonda. MOSTRE Scelto da Balarm Marsala Ente Mostra nazionale di pittura Vedi mappa EVENTI CONSIGLIATI Dal 9 dicembre al 6 gennaio Il bianco e nero di Antonio Raimondi: ad Alcamo gli scatti realizzati con l'app per smartphone Retrica Qubbì - Alcamo (Tp)

https://www.balarm.it/eventi/technology-and-bones-alix-tucou-presenta-il-suo-ultimo-lavoro-a-marsala-92077



It's going jazzer

Blues, swing & cool

Liberation (world Famous French newspaper) mentioning the beneficiaries researches at Schomburg Black Culture Center in Harlem for the internationally acclaimed Album of Umlaut Big Band , page 6



Fletcher Henderson: an avatar flies to La Villette

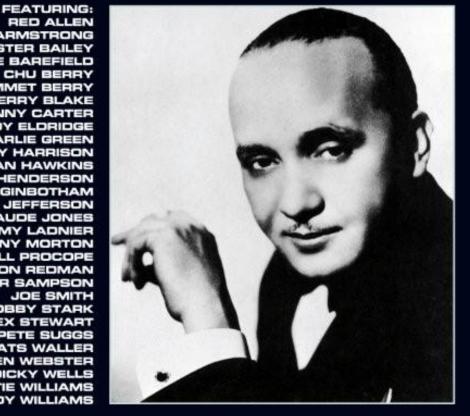
Bruno Pfeiffer September 20, 2018 (update : October 6, 2018)



Sunday, September 2, 2018. I end up at the top of the stairs that leads into the small room of the Philharmonic in Paris, called the Studio. The bus dragged: I'm late. For 5 minutes, the *Umlaut Big Band* pays tribute to Don Redman (arranger of the Fletcher Henderson Orchestra). At 14 I remember buying Fletcher's vinyl box set, the one that posterity dubbed *The* Crownless *King*, as the forgotten inventor of the big band in the 1920s (*The Fletcher Henderson Story, A Study in Frustration*). The label Poll Winners, O Bliss, has just re-edited the four 33 rounds, (as many incunabula) of the pioneer of the great formations (first edition by CBS, in 1961). At the time, I had savored the 74 pieces; exhausted the eight faces. Going down the stairs, I identify *Sugar Foot Stomp*, Fletcher. My heart

HEND

THESAURUS OF CLASSIC JAZZ IN FRUSTRATION



LOUIS ARMSTRONG BUSTER BAILEY EDDIE BAREFIELD CHU BERRY EMMET BERRY JERRY BLAKE BENNY CARTER ROY ELDRIDGE CHARLIE GREEN JIMMY HARRISON COLEMAN HAWKINS IORACE HENDERSON J.C. HIGGINBOTHAM HILTON JEFFERSON CLAUDE JONES TOMMY LADNIER BENNY MORTON RUSSELL PROCOPE DON REDMAN EDGAR SAMPSON JOE SMITH BOBBY STARK REX STEWART PETE SUGGS FATS WALLER BEN WEBSTER DICKY WELLS COOTIE WILLIAMS SANDY WILLIAMS

Interview Pierre-Antoine Badaroux

Why do we call Fletcher Henderson's big band for best orchestra in the first half of the Twenties?

It's difficult for me to talk about "best orchestra": our knowledge of the history of jazz is always parceled by default. There are many orchestras we can not hear today. On the other hand, it seems to me that a too subjective judgment would not allow me to understand the world of jazz of the 1920s. We know a lot of very good orchestras of this and Jean Goldkette).

I would say that the Fletcher Henderson band is one of the largest in the 1920s for three reasons. First, by the size of the audience he meets. This is explained by the diversity of the repertoire he interprets: the orchestra touches both the highly written forms evoking Paul Whiteman's "symphonic jazz" and more improvised forms inspired by rural blues. At a time when the music industry operates on a highly segregated system that helps shape the tastes of different American communities, the Fletcher Henderson Orchestra is thus heard by a mixed audience, in a variety of contexts: it touches diverse layers of American society. The orchestra is based in New York, Henderson will start organizing national tours for his band from 1926-1927, and thus contribute to the diffusion of New York jazz at a time when jazz is not a unified practice throughout the American territory. It is partly thanks to the popularity and visibility of this orchestra that the big band model, which is predominant in the jazz of the 1930s, will prevail.

Then this ensemble is important to me because it brings together musicians who all belong to a young generation of African-American musicians who are both formidable readers and intrepid improvisers. These "educated" musicians are rare in the African-American community: the Fletcher Henderson Orchestra is becoming a model for many black musicians.

Finally, I believe that the quality and originality of Don Redman's arrangements for Henderson's orchestra also contribute greatly to the band's success.



In fact, he is credited with the arrangements of Fletcher Henderson's big band during his big time: who is Don Redman?

difficult to know precisely for which pieces Redman officiates at this position (arrangers are at the time very rarely mentioned), it seems that he is responsible for the arrangements on almost all the recordings that have arrived from the orchestra (which over this period exceeds 8 hours of music!).

Redman was born in 1900, in a rural environment of West Virginia. He is a young prodigy who plays several instruments. He is studying theory at Storers College. Saxophonist and clarinetist, he entered New York in 1923 in the Fletcher Henderson orchestra and became principal arranger. There he meets great soloists and improvisers such as saxophonist Coleman Hawkins, trumpet players Louis Armstrong, Rex Stewart or Tommy Ladnier, drummer Kaiser Marshall, trombonists Charlie Green, Benny Morton or Jimmy Harrison and clarinetist Buster Bailey. At this time, he meets the pianist Fats Waller with whom he establishes a special relationship. In my research I discovered that Redman, Henderson and Waller have worked closely together,

In 1927 he was hired as music director of McKinney's Cotton Pickers, a small provincial orchestra. Redman is an arranger, saxophonist and singer, but also plays a role of "trainer" for his musicians: he teaches them to be better readers, to develop their improvisations and foundations of musical theory. It is also at this time that he begins to compose, mainly songs. Tired of his relentless tours and unrewarding working conditions, Redman founded his own orchestra in 1931, taking with him a few musicians from McKinney's Cotton Pickers. The orchestra will exist for ten years and allow him to continue his *songwriter* work as well as continuing to develop his arranger work with a larger orchestration (he is the first to use three trombones).

Like many other conductors, facing economic difficulties, he dissolves his orchestra in 1940 and focuses on his instrumental compositions which he sells to various orchestras (among others Count Basie, Jimmy Dorsey and Cab Calloway).

In 1946 he moved up an orchestra which is invited to come to turn several months in Europe. It is the first major American jazz band that performs there after the war. Redman has recruited young musicians who rub shoulders with bebop (including Don Byas and Billy Taylor) and takes these innovations into account in his writing.

On his return to the United States, Redman disappears record production: it is difficult to know his activities. He seems to have continued working as an independent arranger and composer. He has certainly encountered difficulties in finding clients as prestigious as before.

From 1951 until his death in 1964, he was mainly musical director of singer and actress Pearl Bailey and collaborated with various labels, publishers and musicians (including drummer Louie Bellson). He also published studies for saxophone and recorded in 1957 a series of records under his name for SESAC, which show his curiosity for rich orchestrations, using the electric guitar, the Hammond organ or various percussion instruments.

How to qualify the originality of Don Redman? His paw?

For the work with Fletcher Henderson, Don Redman helped set up writing principles for large jazz ensemble that became the norm in the 1930s: contrast between instrumental sections, orchestration variations within parts of the same part and generalization of homorythmia. He was also the first to understand that the arranger is the one who will give an identifiable sound to an orchestra and that this one will be distinguishable from its competitor. It is usually for these innovations that it is (briefly) mentioned in jazz stories.

But beyond these broad lines, it is also a very original and imaginative spirit that is at work. Many of his arrangements in the 1920s include surprising ruptures, a taste for collage and juxtaposition of elements from various aesthetics and contexts, sophisticated rhythmic forms, incessant variations in rhythm section accompaniments and especially the incorporation, in many different forms, of improvisation within arrangements.

Later, following the general aesthetic movement of jazz, he will privilege continuity to breaks but continue to juxtapose different elements of character. The oppositions between instrumental sections and orchestrations changes are even more vivid and in his own compositions, the material is very condensed and clear.



Tell us about the particularities of *Sugarfoot Stomp* ?

Fletcher Henderson's orchestra recorded *Sugar Foot Stomp* in May 1925. A very interesting piece in which he tells of the importance of Louis Armstrong's passage in the orchestra. Arrived in October 1924, the young trumpet player from New Orleans brings with him a rhythmic force and a completely new language for the musicians of the group. Redman grabs these elements. He will try to integrate them in the arrangements, highlighting the trumpet player, but also by integrating some innovations of his game in writing.

Following this approach, Redman arranged this *Sugar Foot Stomp*, then known as *Dippermouth Blues*, which appeared in the repertoire of King Oliver's Orchestra, master of Louis Armstrong and then principal representative of New Orleans jazz. These two worlds are confronted in this piece: on the one hand the improvised polyphony of jazz New Orleans, on the other the precise and homorythmic writing of the New York style of Don Redman. It is a fascinating piece: it is in a way a synthesis of two opposite poles of jazz practices of the 1920s.

Redman also allowed Armstrong to pay tribute to his master, giving him the opportunity to play King Oliver's original solo, truly shaped by ingenious orchestration.

What work did you do with the Umlaut Big Band on Don Redman's found compositions?

For this record, we worked in two different ways. First of all, from transcriptions that I made, that is to say that I transform an existing recording into a score that is played by our orchestra. This is our usual approach.

Then, I tried to recreate Redman's works that have never been recorded and we are thus inaccessible by this first way of working. It's a way for me not to forget that the history of jazz is written too often only from recordings that have survived, but that other documents - especially the scores - are not integrated. in the research process.



At the New York Public Library's Schomburg Center for Research in Black Culture, there is a Don Redman collection consisting mainly of manuscripts. These scores often date from the second half of his career (after his return from Europe) and have for some never recorded. I was able to go to this fund and consult it. Living in Paris, I did not have enough time to copy all the manuscripts that interested me. Alix Tucou, French trombonist who lives in New York, assisted me. He has patiently copied hundreds of handwritten pages. My job was to make a selection of pieces available in this fund that would not have been recorded, then edit them, readapt them for our training. The *Frantic Atlantic* track, originally written for symphony orchestra has been completely reorchestrated for big band by me.

However, giving life back to these forgotten works is a collective work, which is done in a rehearsal. For example, when it comes to finding collectively what tempo such a piece should be played, or simply making the necessary small adjustments.

Why did you choose to produce an entire album on him?

Redman is often cited as a pioneer. No one, however, has really looked at his work and his evolution in a more specific way. For several years now, our orchestra has been trying to highlight the work of the often overlooked arrangers, who are in fact the designers of the music that is played by the great jazz orchestras. In this continuity, after several albums dedicated to themes that were crossed various arrangers, we wanted to make a kind of "monograph" on a single arranger, to narrow it more precisely. This album is a bit of Francois Truffaut's "politics of authors" applied to jazz arrangers.

We find current jazz figures to play Don Redman in the Umlaut Big Band . How did you recruit them?

As with all other projects in which I am invested, I like working with musicians that I know well, musically and humanly. The musicians of Umlaut Big Band are longtime friends, people I studied with; with whom I had many musical adventures. This is also one of the specificities of our orchestra: non-specialists to play this music. All improvisers, composers, working in experimental environments, I believe that we meet this almost century-old music with the problems that arise for us in more "contemporary" groups: positioning of the listening, particular care of the sound, or continuity between writing and improvisation.

Why do you explain that the performances of the Umlaut Big Band are so exciting at every concert?

I believe there are many things that contribute to public interest. First of all, we want to play this music as much as possible in a ball setting: the boundaries between musician and audience are shifting and this music from the past is no longer represented as a museum piece can be. Then, I believe that the public, the dancers appreciate a certain proximity with the orchestra which plays very often without sound system and systematically without amplification. It is a relationship with the very sensory sound that is privileged and I think it is in this context that the formation of the big band takes all its strength.

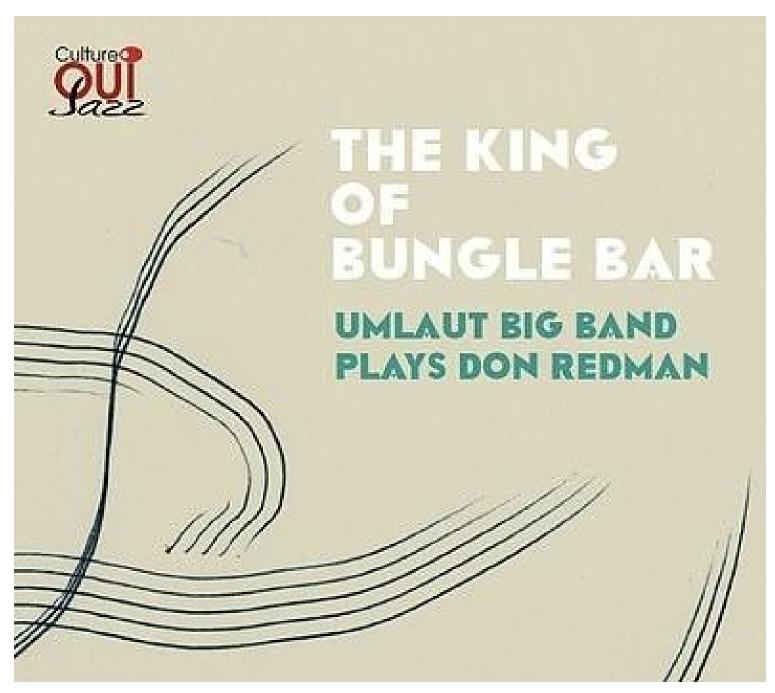
Can you trace your course?

I was born in 1986, I started studying saxophone at age 7, a bit by chance, in a small school in the suburbs of Grenoble with Yves Gerbelot, a teacher who aroused my musical curiosity. My learning path is in the institutions (including the National Conservatories of Paris and Lyon - 2003-2010) but obviously also by the musical and human encounters that are woven outside these walls.

I am an active member of the label and collective Umlaut Records, which works in the field of contemporary, experimental or improvised music between Paris, Berlin and Stockholm; I work with various groups including ONCEIM, Horns, Peeping Tom, Jupiter Terminus; I co-manage the netlabel Remote Resonator with Bertrand Denzler and Antonin Gerbal; I am an active member of the Jazz Series organization, a series of concerts in the heart of the Goutte d'Or district around various programs from the history of jazz; I teach jazz at the Conservatoire de

CD's

Umlaut Big Band plays Don Redman - The King of Bungle bar, Live at Parisian Modern Wash (1CD, UMLAUT Records / ADAMI)

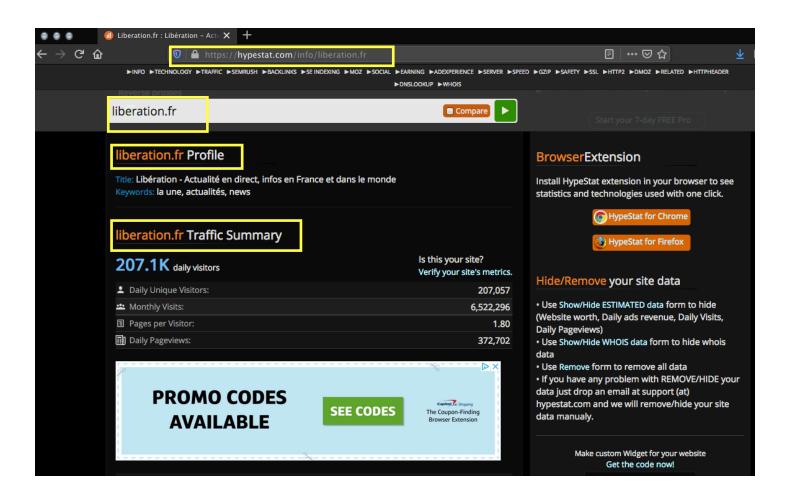


Fletcher Henderson, *A Study in Frustration*, 4CD's - 74 pieces + 10 unreleased (Poll Winners / Distribution PIAS) Fletcher Henderson, *The Quintessence 1924 - 1936*, (2 CD's, Fremeaux and Associates)

CONCERTS Umlaut Big Band

Tuesday 02.10.18: Compiègne Theater , Espace Jean Legendre Tuesday 09.10.18: Hot Vienna , Limoges

Thursday 11.10.18: The Ramp, Grenoble





Credits of the Umlaut BigBand Album mention of the beneficiary

THE KING OF BUNGLE BAR UMLAUT BIG BAND PLAYS DON REDMAN



GROUPE : Umlaut Big Band TITRE : The King of Bungle Bar - Umlaut Big Band plays Don Redman SOUS-TITRE : Live at Lavoir Moderne Parisien LABEL : Umlaut Records DISTRIBUTION : Socadisc DATE DE SORTIE : 14.09.18

MUSICIENS

ARRANGEMENTS : Don Redman TRANSCRIPTIONS : Pierre-Antoine Badaroux, sauf 18 par Benjamin Dousteyssier RECHERCHE : Pierre-Antoine Badaroux assisté d'Alix Tucou

RECHERCHE : Pierre-Antoine Badaroux assiste d'Alix Tucc INTERPRETES :

Pierre-Antoine Badaroux : direction artistique, sax alto Antonin-Tri Hoang : saxophone alto, clarinette Geoffroy Gesser, Pierre Borel : sax ténor, clarinette Benjamin Dousteyssier : saxophones alto, baryton, basse Brice Pichard, Louis Laurain, Emil Strandberg : trompette Fidel Fourneyron, Michaël Ballue : trombone Romain Vuillemin : guitare, banjo Bruno Ruder : piano Sebastien Beliah : contrebasse Antonin Gerbal : batterie

LISTE ET DUREE DES MORCEAUX

1. Have it Ready – 1st fragment (Fletcher Henderson) 00:37 2. Feeling the Way I Do (Bud De Sylva, Walter Donaldson) 02:54 **3.** Sugar Foot Stomp (King Oliver, Louis Armstrong) 02:42 4. Have it Ready (2nd fragment) 00:33 5. T.N.T.(Elmer Schoebel) 03:05 6. Hot Mustard (Fletcher Henderson) 02:32 7. Have it Ready (3rd fragment) 00:45 **8.** Rocky Mountain Blues (Fletcher Henderson, Patty Carroll, Ken Macomber) 02:42 9. Whiteman Stomp (Fats Waller, Jo Trent) 02:38 **10.** Have it Ready (4th fragment) 00:29 **11.** Shim-Me-Sha-Wabble (Spencer Williams) 02:20 12. Chant of the Weed (Don Redman) 04:21 13. Redman Rhythm (Don Redman) 02:22 14. Sophisticated Lady (Duke Ellington) 03:18 15. Auld Lang Syne (Trad.) 02:29 16. Milenberg Joys (Jelly Roll Morton, Leon Roppolo, Paul Mares) 03:15 17. Cupid's Nightmare (Don Redman) 05:51 18. Flight of the Jitterbug (Don Redman) 02:43 19. Just an Old Manuscript (Don Redman) 03:04 20. Frantic Atlantic (Don Redman) 05:12 21. Mickey Finn (Don Redman) 02:37 22. More Dirt (Don Redman) 03:18 23. Kashmiri Song (Amy Woodforde-Finden) 02:24 **24.** Dance of the Taxicabs - from "Etudes-Caprices" (Don Redm01:02 25. Washington, D.C. - from "Etudes-Caprices" (Don Redman) 01:23 26. A Young Man's Fancy - from "Etudes-Caprices" (Don Redman) 01:23 27. Penthouse Alley (Don Redman) 02:37 28. What's the Trouble? (Jackie Davis) 06:18

Enregistré en public au Lavoir Moderne Parisien 19-21.4.18 Enregistrement, mixage et mastering : Augustin Müller Textes : Pierre-Antoine Badaroux Illustration : Sven-Åke Johansson Graphisme : Dominique Hamot Co-production : Umlaut Records et Umlaut Big Band Coordination : Nawel Benziane Avec le soutien de l'ADAMI



PRESENTATION

Entre patrimoine, création et fête, l'album *live* du Umlaut Big Band est une biographie musicale, vivante et subjective de Don Redman, multi-instrumentiste américain et grand maître de l'orchestration pour big bands des années 20... aux années 60 !

Ce répertoire unique est le fruit d'un travail approfondi de transcriptions et réarrangements à partir d'enregistrements d'époque et de partitions, pour certaines inédites dénichées à New York. Sous la direction de Pierre-Antoine Badaroux, les quatorze musiciens, issus de la nouvelle garde du jazz français, poursuivent leur travail de mise en lumière de figures encore trop oubliées de l'histoire du jazz, avec une générosité et un enthousiasme communicatifs.

Des sous-sols de la *Public Library* d'Harlem aux planches du Lavoir Moderne Parisien de la Goutte d'Or, une invitation unique à savourer ensemble au présent une musique sans âge.

ALBUM INTÉGRAL EN EXCLUSIVITÉ

Lien privé https://soundcloud.com/umlaut-big-band/sets/theking-of-bungle-bar-exclusive-tracks

PROCHAINS CONCERTS

28.07.18 Vague de Jazz, Sables d'Olonne
02-04.08.18 Hagenfesten, Suède
07.08.18 Jazz In Marciac, Grand Chapiteau
02.09.18 Jazz à la Villette, Philharmonie de Paris
02.10.18 : Espace Jean Legendre, Théâtre de Compiègne
09.10.18 : Hot Vienne, CC John Lennon, Limoges
11.10.18 : La Rampe, Grenoble
15.11.18 : Théâtre 71, Scène Nationale Malakoff
18.01.19 : La Coloc de La Culture, Cournon d'Auvergne
24-25.01.19 : La Halle aux Grains, Scène Nationale de Blois
07.03.19 : Tandem Hippodrome de Douai, Scène Nationale

ALBUMS PRÉCÉDENTS tous 3 parus chez Umlaut Records : Nelson's Jacket (2013) / Euro Swing (2015) / Euro Swing, vol.2 (2016) : Prix Coup de Cœur Jazz 2016 de l'Académie Charles Cros

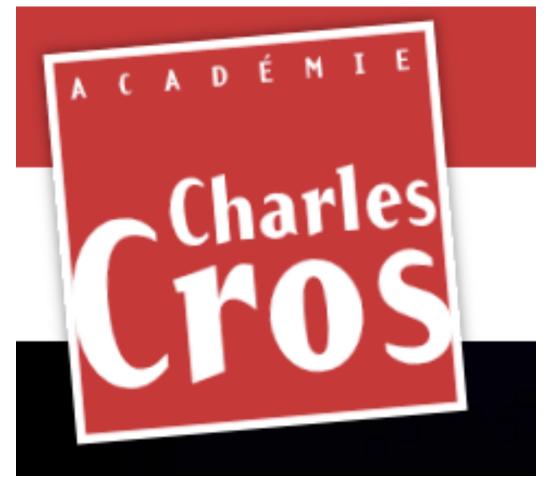
CONTACT Nawel Benziane

mailto:umlautbb@gmail.com 07 51 29 37 64

https://www.umlaut-bigband.com/videos



Academie Charles Cros , retrieving its prestigious Price to the Umlaut BigBand for its work of researches on the Don Redman Music, mentioning Beneficiary.



The King of the Bungle Bar

Always a pleasure to find this extraordinary orchestra, in which 14 young musicians, very involved in the jazz of today (even of tomorrow !), and in improvised music, get involved in an adventure led by saxophonist-conductor Pierre-Antoine Badaroux. This jazz history enthusiast, with his remarkable talents as an improvisational instrumentalist, but also in the field of recording and transcribing sound documents from the past, drew on the compositions of the formidable arranger Don Redman. The selection spans 3 decades, from 1927 to 1957, and scores by Redman for Fletcher Henderson, McKinney's Cotton Pickers, Cab Calloway, Count Basie, and for his own orchestra. Not to mention 7 unpublished works on record, which the musician-researcher went to discover (with the complicity of

Alix Tucou, French trombonist established in New York), in the form of handwritten scores, in the Don Redman fonds of an American library. Great opportunity for the amateur to dive back into the versions*princeps* (twenty out of 28 beaches, 7 not recorded), and gauge the value of restitution: no problem, the spirit and the letter are there, the articulation, the desire to ring, the effervescence, and pleasure too. Unreserved adherence to this exhumation that smells of curiosity, the joy of playing, and the desire to plunge into the culture of a music whose past feeds our present.

Read also...

Before you (there was not anything) - Little stories of yesteryear

Lullabies and Berber rhymes



Le Monde (world Famous French newspaper) mentioning the beneficiaries researches at Schomburg Black Culture Center in Harlem for the internationally acclaimed Album of Umlaut.

Page 1

The Umlaut Big Band makes dancing on the origins of jazz

https: //abonnes.lemonde.fr/musiques/article/2018/09/26/l-umlaut -...

The Umlaut Big Band makes you dance to the jazz of origins

The formation created in 2011 is an album dedicated to Don Redman, great conductor of the swing.

THE WORLD | 26.09.2018 at 09h22 | By Sylvain Siclier (/journalist/sylva



The Umlaut Big Band at the Jazz in Marciac festival, August 7, 2018. NICOLAS ROGER

This should only happen once. To replay, the time of a concert, in November 2011, in great formation, "*this jazz of the 1920s and 1930s, the dance music of the time, as later rock'n'roll, disco,* " says Pierre-Antoine Badaroux, saxophonist, composer, arranger and artistic director of the Umlaut Big Band. Seven years later, with more or less same musicians as originally, the training is always active.

His fourth album has just been released, *The King of Bungle Bar*, dedicated to Don's music Redman. The concert schedule - "*between fifteen and twenty per year*" - of the 2018-2019 season is already busy. With, whenever possible, according to the rooms, the desires of the organizers, the proposition that the concert, as for this first time, is also a ball. For find the steps of the Charleston, Fox-trot, Lindy Hop, Jive ... or try it.

"A very sophisticated music"

Within the Umlaut Big Band are musicians who were not really familiar with jazz origins but which are found mainly in experimental music ensembles, improvised, contemporary. "*This is not an orchestra of specialists of this style*, emphasizes Pierre-Antoine Badaroux, *but, by practice, we have become more knowledgeable seasoned. With a repertoire that will rather look for compositions at the margin, which are heard elements that resonate with contemporary things, music from the past that is not in contradiction with the desire of a music of creation. As soon as we study it closely, we go think it's a very sophisticated music.* "

Page 2 The Umlaut Big Band makes dancing on the origins of jazz

https://abonnes.lemonde.fr/musiques/article/2018/09/26/l-umlaut -...



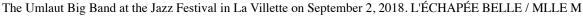
The Umlaut Big Band at the Jazz Festival in La Villette on September 2, 2018. L'ÉCHAPÉE BELLE / MLLE M

For his first three albums, published as this newcomer, by the label Umlaut Records one of the structures of a collective based in Stockholm, Paris and Berlin, which has twenty Umlaut Big Band was interested in various composers and arrangers. The *Euro* album *Swing*, in 2015, was a great document on the swing of Russia, Belgium, from Spain ... The next, *Euro Swing vol.* 2, exhibited rarities designed by musicians Americans (Benny Carter, Duke Ellington, Sam Wooding, Fud Livingston ...) Brussels, London, Berlin or Paris.

AS FOR THE PREVIOUS ALBUMS, ONE IMPORTANT WORK OF DOCUMENTATION for example, a volume dedicated to Mary Lou Williams. " UPSTREAM HAS BEEN NECESSARY

Page 3 The Umlaut Big Band makes dancing on the origins of jazz

https://abonnes.lemonde.fr/musiques/article/2018/09/26/l-umlaut -...



As with previous albums, a lot of documentation work upstream has been necessary. Listening and transcription of available recordings, search for scores when there is in, articles with memories of musicians of the time ... "Sometimes there is no indication of tempo or phrasing. There are strikethroughs, annotations written in fly paws. The records are not all in good condition. We are in a reconstruction. This is also what is exciting, the reasons why there is a note there, this rhythmic form there. "

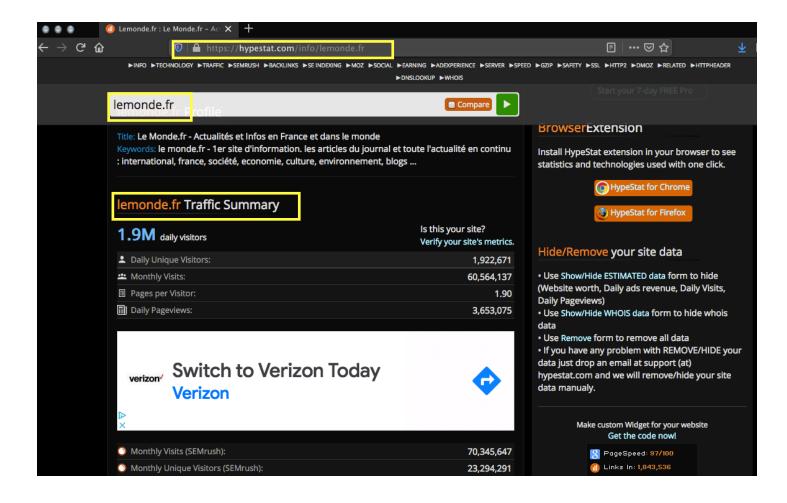
Collection of discoveries

About thirty hours of music, Pierre-Antoine Badaroux made a first selection, tried during rehearsals, to arrive at the twenty-eight themes of the disc, recorded during a series Concerts at the modern Lavoir in Paris in April. If *Sugar Foot Stomp* or *Sophisticated Lady* are known classics, *The King of Bungle Bar album* is mostly a collection of discoveries, which highlights the specificities of Don Redman. "At home, the ends of pieces are always surprising, abrupt, we often have the impression that something is missing. Introductions also were very innovative. In the course, there are plenty of rhythmic breaks, effects of punctuation, he keeps musicians, dancers and listeners on alert, on the alert."

With fourteen musicians, the Umlaut Big Band is not quite a classic big band. We found the usual desks of five saxophonists, but only three trumpeters instead of four, and two trombonists instead of four. Beyond the founding exploration of the swing of 1920s and 1930s, the ensemble also responds to orders for today's compositions written specifically for its format. And can also become the imposing Umlywood Orchestra, whose the next concert will take place on February 2 at the Théâtre de Saint-Quentin-en-Yvelines. With some strings, more wind, percussion, singing, for imaginative and creative arrangements of music from Hollywood musicals. With pleasure "to be in a sound of magnitude, almost a small symphony orchestra".

The King of Bungle Bar - Umlaut Big Band Plays Don Redman, Umlaut Big Band. 1 CD Umlaut Records (http://www.umlautrecords.com/groups/umlaut-big-band/) / Socadisc.







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Alerte email

To be informed of upcoming dates for "Concert swing: umlaut big band plays don redman" <u>Register for free at</u> <u>Email Alert.</u>

Swing concert: Umlaut Big Band plays Don Redman Box Office Ticket Webzine announcing

<mark>live recording</mark> Parisian Modern Wash, Paris

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»All the events Lavoir Moderne Parisien





Umlaut BigBAnd performance and

of Black Culture in Harlem

mentioning beneficiary researches in Center

Behind the scenes of the soul



Brewer Poet

Room

where this event took place: Lavoir Moderne Parisien, 75018 Paris

Event sheet

Eugene and

Jostephine

EUGÈNE &

Participate in the new Umlaut Big Band swing album that will be recorded at the Lavoir Moderne Parisien.

They will be recorded and will be the subject of a CD "live at the Lavoir Moderne Parisien" devoted to the swing of Don Redman and the magic of being together! To listen sitting or standing to dance, there will be something for everyone.

After inflaming the New Morning in February, the 14 musicians will present at the Lavoir, 3 nights in a row, their new festive repertoire, obviously, and always historic: a unique opportunity to (re) discover Don Redman, master of swing orchestration for big bands and idol of Duke Ellington, and that's it.

In the program of unpublished hand-picked at the Schomburg Center for Research in Black Culture in New York by Alix Tucou, and rearranged by Pierre-Antoine Badaroux for the Umlaut Big Band: songs never recorded, and perhaps never played ... for the moment.

Ajouter à ma liste

For All Public Jazz Language: French Duration: 180 minutes ie 03h00

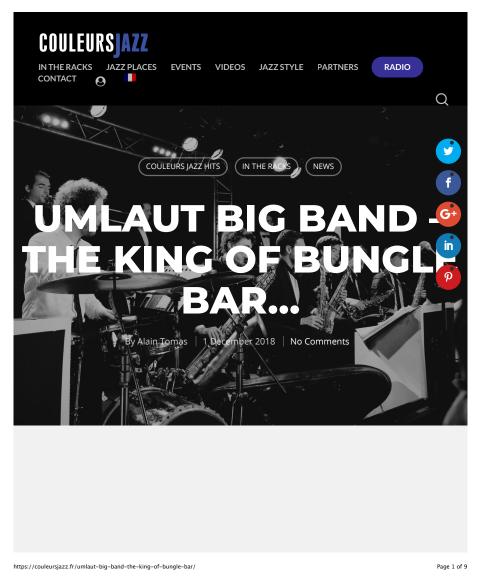
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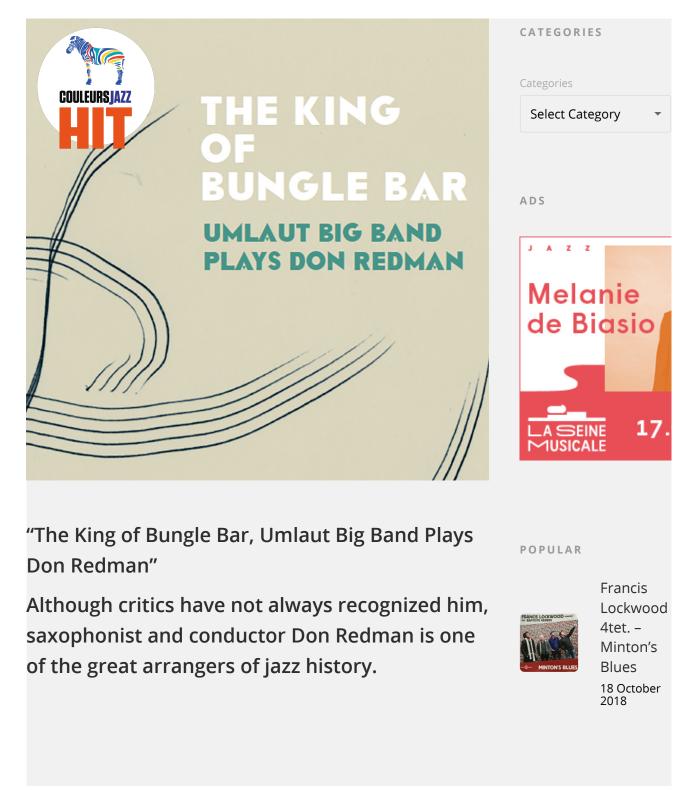


Couleurs Jazz mentionning beneficiarys work as transcriber of the music pg 14

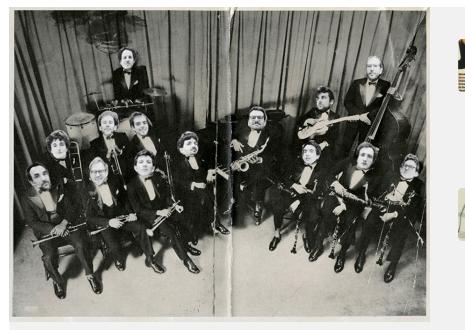
Umlaut Big Band - The King of Bungle Bar... | Couleurs JAZZ



12/28/18, 4:48 PM



Umlaut Big Band - The King of Bungle Bar... | Couleurs JAZZ



It is enough, to be persuaded, to read the section that has dedicated to him **Philippe Baudouin** in *Le Nouveau Dictionnaire du Jazz*, edited by **Robert Laffont**. There is the long list of innovations brought by the "*Little Giant of Jazz*" in the field of arrangement to the delight of the **Fletcher Henderson**, **Paul Whiteman**, **Cab Calloway**, **Jimmy Dorsey** and **Count Basie** big bands, without forgetting his own orchestra.

Pierre-Antoine Badaroux's initiative, the leader of the **Umlaut Big Band**, to give life to the music of **Don Redman** drawing twenty-eight titles in his repertoire is therefore to salute.

Some selected pieces are classics (*Sugar Foot Stom*p), <mark>others unpublished from</mark> the archives of the *New York Public Library* (*Frantic Atlantic*). 12/28/18, 4:48 PM









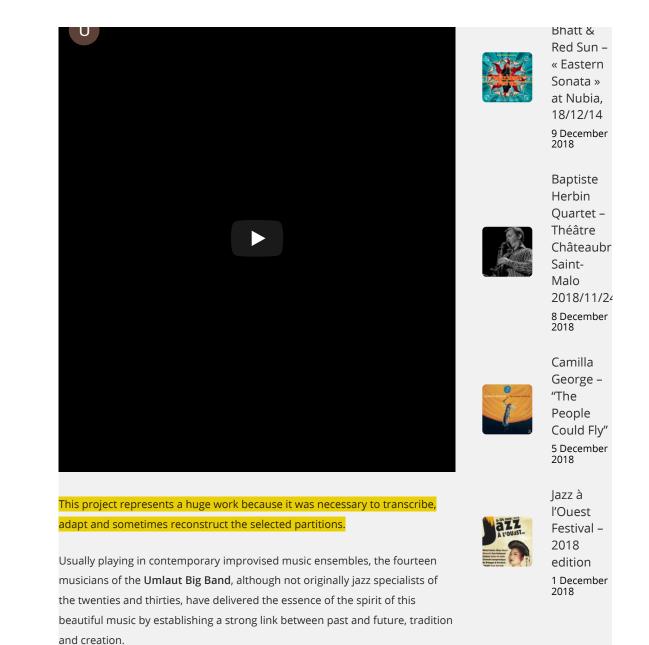
Baiju Bhatt & Red Sun – « Eastern Sonata » at Nubia, 18/12/14 9 December 2018

RECENT



Alba Neiva – Hogar ! 17 December 2018





https://couleursjazz.fr/umlaut-big-band-the-king-of-bungle-bar/

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Number 1 National Music Radio of France mentioning beneficiary work as part of the Open Jazz Radio Broadcast





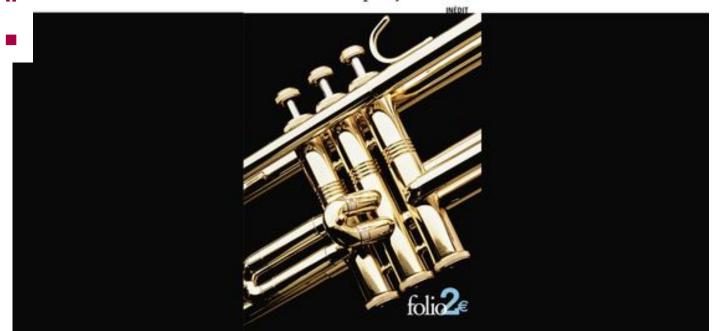


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The new album of the Umlaut Big Band "The King of Bungle Bar" recorded in public last spring at the Lavoir Moderne Parisien at La Goutte d'Or.

Didier Pourquery



ARTICLE 08/10/2018 Jazz Culture: Small praise of jazz - Didier Pourquery

"The King of Bungle Bar"

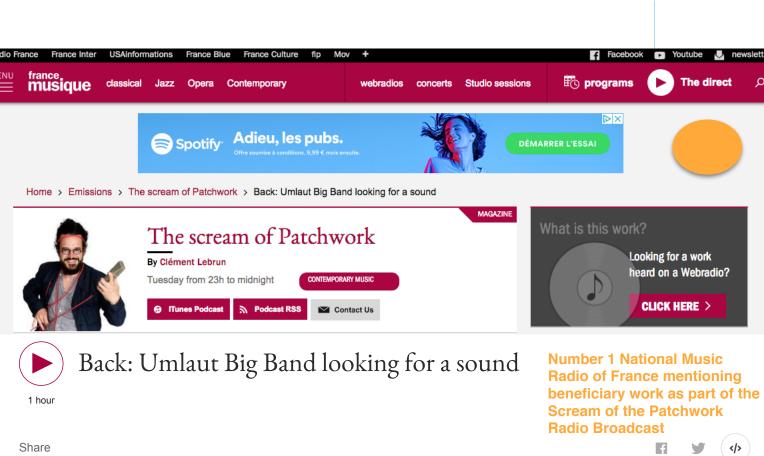
Between heritage, creation and celebration, the live album **"The King of Bungle Bar"** of <u>Umlaut Big Band</u> is a musical biography, alive and subjective **Don Redman**, American multi-instrumentalist and great master of orchestration for big band years 20 ... in the 60s!

This unique book is the result of extensive work t **ranscriptions and rearrangements** from vintage recordings and scores for some **unpublished** unearthed in New York. Under the direction of **Pierre-Antoine Badaroux**, the fourteen musicians from the new French jazz guard, continue their work of highlighting still too forgotten figures of the history of jazz, with a generosity and a communicative enthusiasm.

From the basement of the Harlem Public Library to the planks of the modern Parisian Lavoir of La Goutte d'Or, a unique invitation to savor contemporary music together.

Pierre-Antoine Badaroux (art direction, alto sax) Antonin-Tri Hoang (alto saxophone, clarinet) Geoffroy Gesser, Pierre Borel (tenor sax, clarinet) Benjamin Dousteyssier (alto saxophones, baritone, bass) Brice Pichard, Louis Laurain, Emil Strandberg (trumpet) Fidel Fourneyron, Michael Ballue (trombone) Romain Vuillemin (guitar, banjo) Bruno Ruder (piano) Sebastien Beliah (double bass) Antonin Gerbal (drums)

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Pierre-Antoine Badaroux, saxophonist, improviser and artistic director of the Umlaut Big Band, a group of hyper-talented musicians who set themselves the goal of finding the sound of 20-30's big band swing.





October 2, 2018

UMLATT BIG BAND THE KING Bungle Bar, Umlaut BB Plays Don Redman"



Pierre-Antoine Badaroux (direction, alto sax), Antonin-Tri Hoang (alto saxophone, clarinet, bass clarinet), Geoffroy Gesser (tenor & soprano saxophones, clarinet), Pierre Borel (tenor saxophone, clarinet), Benjamin Dousteyssier (alto saxophones), baritone & bass), Brice Pichard, Louis Laurain, Emil Strandberg (trumpets), Fidel Fourneyron, Michael Ballue (trombones), Romain Vuillemin (guitar, banjo), Bruno Ruder (piano), Sebastien Beliah (double bass), Antonin Gerbal (drums) Paris, Modern Parisian Laundry, 19-21 April 2018

Umlaut Records UMFR-CD29 / Socadisc, https://www.umlaut-bigband.com/

Always a pleasure to find this extraordinary orchestra, in which young musicians very involved in the jazz of today (or tomorrow!), And in the improvised music, invest themselves as much in this adventure piloted by the saxophonist Chief of Orchestra Pierre-Antoine Badaroux. He is passionate about jazz history, with remarkable talents as an instrumentalist-improviser, but also in the field of recording and transcribing sound documents from the past (remember the arrangements of the *big bands*Europeans of the 1930s exhumed in 2015), this time drawn from the compositions of the formidable arranger that was Don Redman. The selection spans 3 decades, from 1927 to 1957, and scores by Redman for Fletcher Henderson, McKinney's Cotton Pickers, Cab Calloway, Count Basie, and for his own orchestra. Not to mention 7 unpublished works on record, which the musician-researcher went to discover (with the complicity of Alix Tucou, French trombonist established in New York), in the form of handwritten scores, in the Don Redman collection of a US library. uniennes. Opportunity for the amateur that I am a long time (and remains) to immerse myself in versions *originator*(twenty out of 28 beaches, 7 not recorded), and gauge the value of restitution: for me, no problem, the spirit and the letter are there, the articulation, the desire to ring , excitement, and pleasure too. I unreservedly support this exhumation that smells of curiosity, the joy of playing, and the desire to plunge into the culture of a music whose past feeds our present. I am eagerly waiting for the debates that are sure to animate the next assembly of the Jazz Academy, when it comes to establishing the list of CDs released this year: I suppose there will be some atmosphere, but I did not have the bad taste to tickle the depositories of the tradition to know their feeling. We'll talk again, and

Xavier Prévost A preview on Youtube

https://www.youtube.com/watch?v=c4EylrCuigg

The orchestra will play on October 2 in Compiegne, 9 in Limoges, 10 in Grenoble and November 15 in Malakoff.

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Le GriGri, french Jazz Webzine reviewing Umlaut **BigBAnd** album mentioning the hard work researching the lost arrangement of Famous American Black Composer Don reedman



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NOVEMBER 26, 2018

UMLAUT BIG BAND

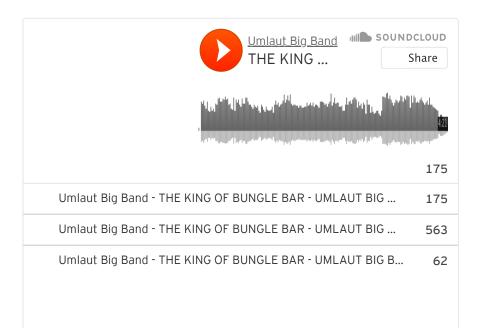




Gypsy Woman THE PERSUASIONS

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Sound, spint and class of big bands of the roaning twenties. It could be old-fashioned, nostalgic, reactive or formalized, but it's not. It is devilishly exciting, highly cinematic (like an extraordinary machine to go back in time, much more efficient than the Midnight in Paris by Woody Allen), downright trippy. Already, because there is an Indiana Jones side in *The King of Bungle Barsince* they went to search for the sweat of their forehead forgotten and / or unknown arrangements of Don Redman, American legend of the language swing. And then because it sweats to every piece a joy to play as contagious as an autumn cold - with the same side effects: heat, sweat, tears. When the swing is presented, it becomes what it has always been: a timeless machine to dance.





Le Grigri

b

Gypsy Woman THE PERSUASIONS к у К у

Jazz Webzine from Paris mentioning beneficiaries work on Umlaut BigBand Album

G+ Plus



November 25, 2018

ISSN 2273-4996

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The Orphicube at the Hermitage

Spaces at the Hermitage

September 2018 (13)

Discovering Julien Daian Another north at the Finnish

On the

Good vibrations to Malakoff and Sceaux ...

In 2017, Gemini in Sceaux and Théâtre 71 in Malakoff joined forces to create the Jazz Vibrations festival. From 6 November to 17 November, six formations follow one another on the stages of the two theaters: Julien Lourau & The Groove Retrievers, Xavier Desandre Navarre, Fred Pallem & The Rite of the Tympanum, Nox.3 & Linda Oláh, the Umlaut Big Band and Michel Barbaud Septet.

Julien Lourau & The Groove Retrievers Gemini - Tuesday 6th November

A nod to his memorable Groove Gang of the eighties, Lourau formed The Groove Retrievers in 2016. The orchestra has ten musicians from all backgrounds: **Antoine Berjeaut** (Surnatural Orchestra, Society of Surveyors, Wasteland ...) on the trumpet, **Céline Bonacina** (Megapulse Orchestra, Didier Levallet, Nguyen Lê, Dominique Fillon ...) on Baryton saxophone, **Jasser Haj Youssef** (Didier Lockwood, Khalil Chahine, Geoffroy De Masure, Youssou N'Dour ...) on violin, **Mathilda Haynes** (O'Magreena, Kiala and the Afroblaster, Winston McAnuff & Fixi ...) on guitar, **Robert Mitchell** (Tomorrow's Warriors, Courtney Pine, Panacea, Stéphane Payen ...) on piano, **Felipe Cabrera**(Gonzalo Rubalcaba, Roberto Fonseca, Harold Lopez-Nussa, Cuban Descargas ...) on bass, **Sebastian Quezada** (Rumbabierta, Maxim Forestier, Salif Keita, Patrice Caratini,) and **Javier Campos Martinez** (Rumbabierta, Minino Garay, Sangoma Everett, La Llave,) percussion, and **Jon Scott** (Kairos 4Tet, Crowley George, Mulatu Astatke, Dice Factory ...) on drums. The Groove Retrievers also invites the Haitian singer **Mélissa Laveaux** on some titles.



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management of the tension neat ("Italian Suite") and descriptive expressiveness ("The intruder"). The string quartet accentuates these characteristics (the very Each piece is constructed as an overall movement that develops gradually ("François de Roubaix" under the influence of repetitive music), with an obvious dramatic meaning ("Taxi Driver", "Haemophilus"), a management of the tension neat ("Italian Suite") and descriptive expressiveness ("The intruder"). The string quartet accentuates these characteristics (the very Each piece is constructed as an overall movement that develops gradually ("François de Roubaix" under the influence of repetitive music), with an obvious dramatic meaning ("Taxi Driver", "Haemophilus"), a management of the tension neat ("Italian Suite") and descriptive expressiveness ("The influence of repetitive music), with an obvious dramatic meaning ("Taxi Driver", "Haemophilus Aphrophilus"), a management of the tension neat ("Italian Suite") and descriptive expressiveness ("The intruder"). The string quartet accentuates these characteristics (the very Each piece is constructed as an overall movement that develops gradually ("François de Roubaix" under the influence of repetitive music), with an obvious dramatic meaning ("Taxi Driver", "Haemophilus Aphrophilus"), a management of the tension neat ("Italian Suite") and descriptive expressiveness ("The intruder"). The string quartet accentuates these characteristics (the very*Morriconiennes* "Scélérates") and strengthens a little more the cinematic side of the music of the Rite of the Tympanum ("Taxi Driver", "The intruder" ...).

Funk, rock, psychedelic, contemporary ... the music of Pallem overflows with vitality and has this far-fetched side that makes it singular.



Umlaut Big Band Theater 71 - Thursday, November 15

The collective Umlaut was born in Stockholm in 2004. Today settled in Berlin and Paris, it brings together a dozen musicians around twenty projects, a festival and a label of about fifty titles ...

On the initiative of the collective, **Pierre-Antoine Badaroux** is organizing the Umlaut Big Band in 2011 with thirteen musicians most of whom met on the benches of the Conservatoire National Supérieur de Paris or in joint projects. From the beginning, the goal of the orchestra is to re-read the repertoire of "Old Jazz", based on transcriptions and rearrangements of recorded works from the 1920s to the 1940s. In 2013, the Umlaut Big Band records *Nelson's Jacket*, a tribute to **Gene Gifford**, **John Nesbitt**, **Will Hudson, Mary Lou Williams** and **Bennie Carter**, five key arrangers of the swing era. Badaroux continues his work as a historian with Euro Swing, released in 2015 and dedicated to European jazz musicians between 1926 and 1940. This opus is followed, the year after, by a second volume centered on works written in Europe by 1925 to 1940, by American musicians.

The King of Bungle Bar, published in September 2018, revisits the work of **Don Redman**. The record, recorded live at Lavoir Moderne Parisien, revolves around twenty-six tracks, mostly signed by Redman. Conductor, composer, multi-instrumentalist, singer ... Redman (1900 - 1964), "the little giant of jazz" (for his small size, but his immense talent), gave his letters of nobility to the arrangement in Jazz. In the report of the Redman concert in the Salle Pleyel on December 25, 1946, **Boris Vian** writes: "Don Redman is a bit of a diviner, even a meteorologist, and his generous heart dictated his conduct: they came to warm us up. They did not miss it [...]". From **Fletcher Henderson** to**Count Basie**, including **Louis Armstrong**, **Cab Calloway**, **Paul Whiteman** and **Jimmie Lunceford** ... Redman has worked with the jazz elite of the swing era.

Jazz Magazine which is Internationally Acclaimed authority in Jazz mentioning historical work of Umlaut BigBand as researches of the origins of Modern Jazz BigBand



Fletcher Henderson, the inventor of the big band (Episode 4: The Golden Age with Don Redman)

21 Sep 2018 #Bonus





Number 1 jazz music magazi in France mentioning beneficiary work as part of th release of Umlaut Big Band Album

>>

INTERVIEWS CHRONIC RECORDS SCENES PORTRAITS GRANDSTANDS PHOTO FEATURES VID JA727DOR LASALSALSONL

JAZZ HAS ITS PLATFORM.

Edition of January 27, 2019 // Citizenjazz.com / ISSN 2102-5487

CHRONIC



THE KING OF BUNGLE BAR

UMLAUT BIG BAND DON REDMAN PLAYS

Live at Lavoir Modern Parisian

Label / Distribution: Umlaut / Socadisc



G+

Read also about Pierre-Antoine Badaroux

Die Hochstapler // The Braxtornette Project totally crazy music. when it's not completely improvised off the plate.

I do not know what the followers of religiously so-called "traditional" jazz say, and basically, it does not matter. Under the direction of **Pierre-Antoine Badaroux** (as), **Antonin Tri-Hoang** (as, cl, b-cl), **Geoffroy Gesser** (ts, ss, cl), **Pierre Boret** (ts, cl), **Benjamin Dousteyssier** (as, bs, bass sax),**Brice Pichard**, **Louis Laurain, Emil Strandberg** (tp), **Fidel Fourneyron** (tb), **Michael Ballue** (tb), **Romain Vuillemin** (bjo), **Bruno Ruder** (p), **Sebastien Beliah** (b) and **Antonin Gerbal** (dm) work so to restore today something lively coming from a very distant past, even forgotten. In this case, the arrangements of a certain Don Redman, who was the mastermind of a lot of companies of madness that were (for example) the orchestras of Fletcher Henderson, Jimmie Lunceford or McKinney's Cotton Pickers. With PA Badaroux, we discover that he was still more, and that his career lasted until the 50s.

I have always appreciated these companies (for example when they were made by saxophonist Paul Chéron), and vibrated with the delightfully "old style" accents of the Original Prague Syncopated Orchestra, where, under the direction of Pavel Klikar (tp), Paul Whiteman's music found, on period instruments, again the path of bodies and hearts. With singer and megaphone incorporated. We suspect that there, I enjoy, and from beginning to end! Especially since PA is the type to search everywhere, to discover scores never played, in short to do also the job of the musicologist.

So dance in your legs, chuckle young men and women, and tell yourself that it takes a lot of work to really swing. For even under Lunceford or Basie, the miracle was not always accomplished. So think ... Or rather do not think, move, jump, look around, get up at last, the desired storms have arrived.

by Philippe Méziat // Posted on January 13, 2019

FIELLE-ALLUILLE DAUALUUX

Umlaut Big Band // Euroswing

Pierre-Antoine Badaroux // Composition N ° 6

The King Of Bungle Bar // Umlaut Big Band Don Redman Plays

Also read about Umlaut

Umlaut // Vol. 2

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LIVE UPCOMING PAST COLLECTIVE

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THE KING OF BUNGLE BAR #UMFR-CD29

04 SEP 2018

Umlaut Big Band plays Don Redman

The Download version of this album is available from subradar.no.



There is history, creation and celebration in the live album of the Umlaut Big Band: a lively, subjective musical biography of Don Redman, the American multi-instrumentalist and grand master of orchestration for big bands from the 20s ... to the 60s!

This unique repertoire is the result of a thorough work of transcriptions and rearrangements from recordings and scores, including some unpublished material found in New York. Under the direction of Pierre-Antoine Badaroux, the fourteen musicians from the French jazz new avantgarde, pursue their work of highlighting forgotten figures of the jazz history, with a generous and communicative enthusiasm. From the Harlem Public Library basement to the wooden floor of the Lavoir Moderne Parisie theatre, it is a special invitation to enjoy together here and now the sound of an ageless music.

ARRANGEMENTS : Don Redman

TRANSCRIPTIONS : Pierre-Antoine Badaroux, except 18 by Benjamin Dousteyssier

RESEARCH : Pierre-Antoine Badaroux assisted by Alix Tucou

Recorded live at Lavoir Moderne Parisien on April 19-21, 2018, in Paris, France Recorded, mixed and mastered by Augustin Müller Texts by Pierre-Antoine Badaroux Artwork by Sven-Åke Johansson Design by Dominique Hamot

MUSICIANS : Pierre-Antoine Badaroux : direction, sax alto Antonin-Tri Hoang : alto saxophone, clarinet Cooffron Conner Diarro Barol : tonar any alaripat



_SEARCH SHOP ABOUT CONTACT

COLLECTIVE

ANTONIN GERBAL PIERRE-ANTOINE BADAROUX SEBASTIEN BELIAH UMLAUT BIG BAND

Warning: count(): Parameter must be an array or an object that implements Countable in /customers/0/d/7/umlautrecords.com/httpd.www/wpincludes/class-wp-comment-query.php on line 405

UMLAUT BIG BAND PLAYS DON REDMAN

Ø€ 15.00 BUY

Press Kit of the band founded by the beneficiary as Band Leader in France





METAL BRASSBAND



Management / booking : Edouard : (+33) 6 07 23 11 57 booking@pastorsofmuppets.com

Click on icons to surf on websites and listen to the band !

Vou

THE LEGENDE ...

This Metal Brass Band was formed in 2007 and is now composed of the greatest hard-rock, heavy and metal legends of the late 20th century. The musicians of this dream team have abandoned the instruments that made them famous so as to commit their creative power to wind instruments, as those are closer to the energy conveyed by metal music (and much more ecological). In tribute to one of the major metal bands, they have united under the name Pastors of Muppets in order to spread their love for rock 'n' roll and reinterpret their most famous pieces, supported as they are by a lively drummer who never rests.

Pioneers in brass metal, the Pastors of Muppets have made a name for themselves in the world of brass bands and in that of metal music thanks to their infectious energy and enthusiasm. Although their self-mockery and parody of the world of hard rock are blindingly obvious, even to novices (gestures, dressing-up clothes, etc.), the richness and quality of their arrangements prove to metal connoisseurs the Muppets have for this type of music.

THE BAND ...

THE PASTORS CLASS ...

Many of the band's musicians are holders of state-certified diplomas (DE in jazz, classical or modern music) and regularly offer to share their expertise during master classes, also called "Pastors' Classes." Their goal: to pass on their love of music to inexperienced musicians by teaching them how to merge hard rock with wind instruments.

THEY HAVE PLAYED HERE ...

HELLFEST(Clisson, 44) 2008, 2009, 2010 / EHZ Festibala (Hélette, 64) / REGGAE SUN SKA (Cissac, 33) HALLOWEEN INVASION (Bordeaux, Théâtre Barbey, 33) / KRAKATOA (+ Young Gods, Mérignac, 33) Tropicana Beach Contest (SUISSE) / La Boîte à Musique (Metz) / Azkena Rock Festival (Vitoria-Gasteiz, ESPAGNE) / Le Forum (Vauréal, 95) / La ruée au jazz (Bayonne, 64) / Festival La Musique des Cuivres (Le Monastier-sur-Gazeille, 43) / Festival des arts de la rue de Châtillon (92) / Cuivro'Foliz (Fleurance du Gers, 32) / Festival des fanfares de Montpellier (34) / Poulpaphone (Boulogne-sur-mer, 62) / Garonna show (Port Ste -Marie, 47) / Les Océaniques (Tarnos, 40) / La cave à musique (Mâcon, 71) / Férias de Dax (40) / Place du Capitole, Toulouse (31) / Festival Le Pressoir (Targon, 33) / Le Sans-Réserve (Périgueux, 24), Firbeix (24)....

THE MUSICIANS and their instruments

Photo credit :

MARX



Tyko, drums



Ax| Rose, alto saxophone



Slash, lenor saxophone



Angus, baryton saxophone



Joey Ramone, trombone



Eddie, brombone



Kurt, bass trombone









Click on the images below to watch the teaser trailer for the release of our album and the video of our live concert.

PRESENTATION



TEASER TRAILER



You will find many videos of our concerts on stage, with a PA system, acoustic or on the street, by clicking on the images below or typing "Pastors of Muppets" on Youtube.

-AMPLIFIED SHOWS



SYMPHONY OF DESTRUCTION

ACOUSTIC SHOWS



TOXICITY



ONE.

MASTER CLASS



OUT OF EXILE. Played by our students (St-Sever, 40)

ALBUMS & MERCHANDISING

<u>First Album</u>

The Pastors of Muppets' eponymous album was released early 2012. Self-produced and created in collaboration with the graphic designers of WDN Studio, its illustrations represent the musicians and refer to the 11 original tracks rearranged by the brass band and recorded to disc.

Listen to it on Bandcamp!

www.pastorsofmuppets1.bandcamp.com









Two T-shirt models have been designed from the band's visual identity. (Access the online shop by clicking on the T-shirts).



Produced Album as Artistic Director of the Pastors of Muppets Album

« Headbrassbangers ! »

Produced by Pleins Poumons Productions, made by Alix Tucou, recorded by Cyrille Gachet and remastered in New York, this second album includes 5 new tracks. The visuals were designed by Freak City and the Pastors. It has been released on CD (1000 copies) and vinyl (250 copies). The album was financed thanks to crowdfunding and was released in August 2014.

Listen to it on Bandcamp !

www.pastorsofmuppets1.bandcamp.com





This production comes with new merchandising :





Different Mentions of the beneficiary's band in various European Metal Music Magazines About the Pastors of Muppets' live concert...

Watain

(AC/DC), « Fear Of The Dark » (Iron Maiden), « Toxicity » (System Of A Down) et autres « Symphony Of Destruction » (Megadeth) se voient réarrangés à grands renforts de tubas, trombones, trompettes et autres saxophones pour un résultat fort apprécié... Et puis, c'est le drame. Sur la dernière note de « Thunderstruck », le saxophoniste Angus s'écroule subitement et, après quelques minutes passées au sol, est évacué par le Samu sous les « Angus ! Angus ! » nourris de ses camarades. Verdict : jambe fracturée. Espérons que cela ne retarde pas trop la sortie du nouvel album d'AC/DC... A l'autre bout du site, a 23h00, la Discoverstage s transforme en véritable free party au

rythme du set des Toulousains de l If. Filler NUL I 16-

> inistry rapidem son der Après Houses « Waiti parmi I guitarist et Sin C mais a Campo l'honner

5

il

cla

qu Jo

gu fac

(ex) batt mon aussi Evoluc... devant de gross citrouilles gonflables et en jetant d petites à leurs fans, les huit musici se risquent à des versions débrid de « Future World » et « I Want Out Ironie du sort lorsqu'on sait que, vi

réi

dernier titre, Hansen expliqua, à l'époque et à demi mot, qu'il voulait quitter Helloween... Ce soir, pourtant, les deux groupes ont l'air heureux et semblent

s'éclater. Reste qu'on aurait aimé, six mois après les dates parisiennes, que nos amis tapent le bœuf sur d'autres titres, histoire de donner à leur passage au Hellfest un côté événementiel bienvenu. Il n'empêche, un excellent moment ! (pl)

Après s'être produite à différents endroits du site toute la journée, la fanfare metal bordelaise Pastors Of Muppets envahit l'espace presse pour un récital donné dans une ambiance survoltée. « Back In Black »

ROCK HARD HORS-SERIE, ETE 2009

fichtrement bien la danse, secondé par des musiciens plus en retrait, mais rudement efficace folie furieuse ! (ilm Ses grilles de meta stry, dès 23h50 scène, M de guerre industrielle pour la de d'un festival français. Et pour l'o bande à Al Jourgensen fait litt_{rup} Second Stage. Aidé par un sontante vidéo de bon aloi (attaques) autres détournements d'ima filtres vidéo en tout genre),

TERVIEWS !

our montrer sa langue

pur moment de

sous toutes les coutures, mène



Helloween

arch Of Time Long As I Fall gle Fly Free Fale That Wasn't Could Fly

HALLOWEEN INVASION LE 31 OCTOBRE 2009 A BORDEAUX (THEATRE BARBEY)

x a pris la bonne habitude oser des soirées présentant elle vague » des combos iciant dans la ville. Ainsi, ins eu droit, en 1998, au , à Une Nuit En Enfer Nihil, Asgard, Viridiana, ie Eaters et Oversoul), en 2002, au Théâtre Barbey, oirée Fers De Lance (avec , Zombie Eaters, Viridiana, oul et Nihil). La nouvelle a mis plus de temps à rer, mais elle est enfin rrivée à maturité et prend vie en cette nuit appropriée d'Halloween 2009, ainsi que once une affiche fort à propos, e d'Ed Repka (illustrateur de d'Ed Repka (illustrate reuses pochettes d'alb deth, Death, Atheist ist. Evil sed, Nuclear Assault...). ée Halloween Invasion et sée au public au prix ô en symbolique de 6,66 € laignons les responsables et !), cette nouvelle soirée fait le plein, attirant plus 630 personnes. Présentés c humour par Guillaume irdeath, l'instigateur de cette e d'horreur gavée de décibels, cinq combos du soir (seul Of No Light, dont l'un des res est tombé ant la date fatidique, a dû l'éponge) font tous bonne ession et bénéficient d'un s de jeu de trente minutes in (à l'exception de Pastors fuppets qui clôt le show).



Nous ne rentrerons pas dans les détails. Sachez simplement que Tormenta et son metal instrumental et expérimental, Juggenaut et son death/metal-core brutal. Warattaĥ (avec l'ancien chanteur/guitariste d'Oversoul, Khris) et son power-metal três technique (la claque de la soirée, il faut bien l'avouer !) et la fanfare metal Pastors Of Muppets, que les habitués du Hellfest connaissent bien et qui a profité de la soirée pour filmer un clip, ont vraiment assuré. Tous les groupes, ravis de jouer devant une salle pleine et enthousiaste, ont donne le meilleur d'eux-mêmes. Et prouvé, ce faisant, que la scôre bordelaise







(n'oublions pas les Jenx, Otargos, Let The Churches Burn, Imply In All, ou encore Side Winder) avait encore de beaux jours devant elle. Alors, rendez-vous l'année prochaine ! BENJI

Photos : Benji

IARD Nº94, DEC. 2009

Fanfare de rock metal à Vauréal

De Datisten Nerverse Participation Participation

 des du hard rock, ses musiciens rendent hommage au genre et comptent de nombreux fans. Les Pastor of Muppets sont ainsi l'un des seuls grotpes à avoir été programmés trois années de suite au fameux festival Hellfest, plus grand festival de Metal en France. A découvrir en concert grauti, dans le cadre de la présentation du Pass concert à Vauréal.

tion du Pass concert à Vauréal. Samedi à 20 h 30, au forum. Entrée libre. Renseignements au 01.34.24.71.7



CLUMPTERING DECEMBER

Halloween Metal Le 31 oct., 20h. Rock School Barbey, 18, cours Barbey, Bordeaux, 05-56-33-66-00. (6,66 €).

L'affiche nous promet *"une nuit de metal et d'apocalypse"*, rien que ça ! Ne serait-ce que pour rester bouche bée devant la fanfare bordelaise Pastors Of Muppets, délirante machine à reprises de bons vieux tubes d'AC/DC ou de Metallica, il faut y aller !



uppets.com

Tyle? is advice more ate I meals of TATabless !

Machine Head (US World Famous Metal Band,

equivalent to Metallica) paying Hommage to the beneficiary's Band Cover of their Songs



Machine Head a partagé un lien. 23 novembre · Modifié @

A 12 piece brass band called Pastors of Muppets has done a (frankly AWESOME) cover of Machine Head's "Halo". Check it out!!

Halo, by Pastors of Muppets http://pastorsofmuppets1.bandcamp.com/



« Bordeaux, France's Pastors of Muppets schtick will probably get old eventually, but for now, at least, I am ready to endorse their self-titled full-lenght and the EP « Headbrassbangers ! », the dual releases they are now offering on Bandcamp. In case the name of the EP, the cover art, and my headline don't don't somehow give it away, said schtick is this : they record brass band covers of metal songs. Could be really dumb, but in this case, they're really good -they don't quite sound likeBig band material, but they definitely have some swing to 'em. They even make songs by normally-horrible bands like Korn and Disturbed and sound okay.

BONUS : if you're looking for a Thanksgiving dinner soundtrack that is palatable to both you and your relatives, you may have very well just found it ! »

Metalsucks.net

Robert Flynn (Machine Head) poleca coverband Pastors of Muppets

Pastors of Muppets to 12-osobowy francuski coverband opierający się głównie na sekcji dętej. Zespół zainteresował dowódcę Machine Head swoją wersją utworu "Halo' z płyty "The Blackening" wydanej w 2007 roku nakładem Roadrunner Records. Wśród numerów można znaleźć także cover "Symphony of Destruction' Megadeth i "Fear of the Dark' Iron Maiden. Warto podkreślić wygląd i ekspresję muzyków w czasie koncertów, nawiązujących do znanych ikon rocka, m. in. Slasha, Kurta Cobaina, Angusa Younga i innych. Do tej pory zespół wypuścił dwa albumy: "Pastors of Muppets" i "HeadBrassBangers!". Więcej o zespole znajdziecie na ich stronie internetowej i Facebooku.

Heavyrock.eu

Judging from the live pics I can find for them, they also have a great stage act. Band members pick wellrecognised figures from the metal world to dress as and ham it up, keeping the fun factor will in place while belting out brassy versions of classic rock and metal anthems.

www.moshville.co.uk

Für alle Headbrassbanger, Blasspaßkenner und Aufgrasabhänger hüllen die Pastors Of Muppets aus Bordeaux (<u>Bordöö</u>?) altbekannte Kracher von Metallica, AC/DC oder Megadeth in ein neues Brass Gewand. Wohl bekomm`s.

diebesteadresseiminter.net

« It's an energetic concert, surprising yet fascinating. [...] Their concert is to be received as the most precious gift. [...] This gang of big-hearted brass pirates create a world of both fantasy and realism, radiant and mysterious, a hell of a tornado that's made of an insane amount of power and grace, between tenderness and violence. You'll be introduced to artists fully devoted to their music, with a gift to charm as well as excite, impress, upset, and share their emotions. »

Quotes from Various Magazines and Webzines

« Technically speaking, it is remarkable. [...] To be listened to by those who like to lose it both in and outside metal. This brass band is excellent. »





« The excellent Pastors of Muppets have just put their first music video online »

« It's amazing to realize that, even when you change the instruments, the pieces are still riveting. [...] The quality of these musicians surely helps. Their project is really nice to our ears.. »



« Believe me, it rocks ! »





« You can only fully enjoy the Pastors of Muppets live, because of the joyous atmosphere that they bring about ! »

« It effervesces, it rocks, it's dynamic. Impressive adaptations . »

Thrashocore.com

« Every year at the Hellfest, the Pastors of Muppets give us a flamboyant performance. »



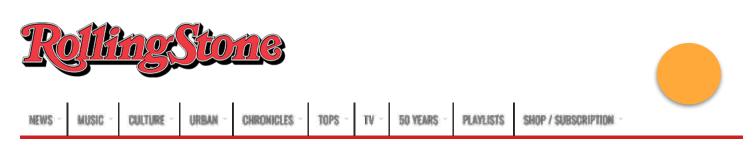


« If you want to have a nice time, don't hesitate and give it a bit of listening. »

<u>www.pastorsofmuppets.com</u> 2015 Pleins Poumons Productions ©



<u>www.pastorsofmuppets.com</u> 2015 Pleins Poumons Productions © I VIGUOU OI AIO AINMIII I I GAAGGA NY BOIIGINIAI Y newsletter 🔊 🖇 f 🕑 🛅 t 🖸



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POINTS OF SALE



CURRENT FLOW



"BlacKkKlansman" and "Bohemian Rhapsody" great favorites C 22/01/2010 10.55



Copyright: Max Dubois

1

Pastors of Muppets: a brassband in the land of metal

👤 Author: Writing 🖿 in MSN Music , News Music , Special Metal 🕓 25/09/2017 14:00 🔍 0 📀 9,176 Views

Pastors of Muppets releases a new clip, to discover exclusively on RollingStone.fr

Pastors of Muppets - LOCUST (Machine Head) [Official Music Video]



Their name certainly tells you something. Formed in 2007, Pastors of Muppets was inspired by the greatest legends of hard-rock, heavy and metal. Their stage name appropriates - while parodying with respect the legend - the famous Masters of Puppets by Metallica (1986).

Today, after a visit to Hellfest where the band has charmed festival-goers, Pastors of Muppets releases a clip from their new album. In the logical sequence of the previous clip, that of "Legend", the brassband metal tells a handover: the one between their former and the new drummer.

Nicknamed the names of the greatest masters of punk and rock: Slash, Lemmy , Joey Ramone or Dave Mustaine to name a few, musicians can surprise. If the neophytes immediately perceive the parody in the . . . c





Rechercher



SINGLE LIVE SESSION



Rock Rock Hard Rock Sessi Lawrence & The Hearts 3 26/12/2018 23:13



Rolling Stone Session | Jon 3 21/12/2018 18:46



Rolling Stone Discovery Act Session | William Z Villain O 01/12/2018 16:30

THE PLAYLIST OF THE MONTH



↓ 50TRACKS

TO DISCOVER



Belfast and furious () 22/01/2019 12:10

Foals puts us upside down with "Exits", new excerpt





Charles X dynamite le hiphop

3 21/01/2019 20:20

Prix Henri Langlois : et les nommés pour la

meilleure musique de film sont...

③ 21/01/2019 19:42



Zeppelin () 21/01/2019 18:43



Detective » renaît de ses cendres pour

sa troisième saison () 21/01/2019

17:37



natif-américain face aux étudiants pro-

Trump, héros pacifique () 21/01/2019 14:02



bande-annonce pour « Lords of Chaos », le film sur le groupe culte Mayhem

Steven Van

Zandt part en auerre contre

Première

() 21/01/2019 12:12



le plastique O 20/01/2019 20:00



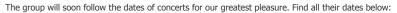
Lindsey Buckingham, rupture non conventionnelle O 19/01/2019 16:02



le ring () 19/01/2019 16:00



La Playlist de la rédaction #25



JOEY RAMONE

kentu LEMMY KILMISTER METALLICA

> Next: \gg

Noel Gallagher flies to a new album

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HELLFEST

Saturday, Sept 23: Clermont-Ferrand (Salon tattoo)

SLASH

Politics, technology and kebab: Benoît

Saturday, Nov 18: Mont-de-Marsan (Café Music + Dagoba)

Friday, Oct 27: Toulouse (Le Taquin)

TAGGED WITH : DAVE MUSTAINE

Hamon's interview

Metallica releases a country

version of "The Four

Horsemen"

() 08/01/2019 18:27

Louise-Camille Bouttier

PASTORS OF PUPPETS

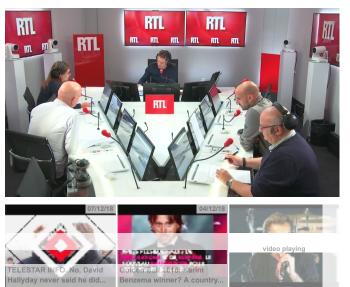
Previous:



Chuck Berry, Jimi Hendrix Kiss, Tool, Slayer, Slash and a and Elvis Presley guitars on display in New York () 21/11/2018 12:37

Les actualités de 18h - Johnny Hallyday : "Mon pays c'est l'amour" dé

3 27/11/2018 12:44



Smart Player Video invented by Digiteka

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CHRONIC MUSIC



Foals puts us upside down new excerpt () 01/22/2019 01:21



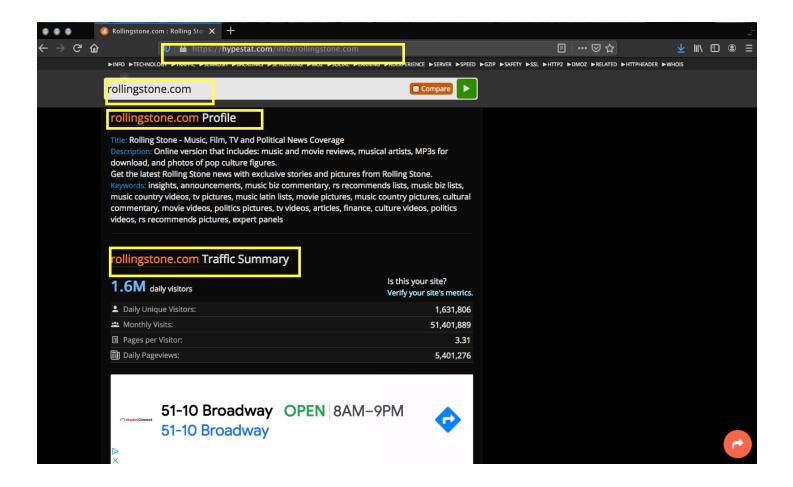
The Writing List # 25 () 19/01/2019 09:25



With "Fool", Joe Jackson de anything O 18/01/2019 17:3



Sharon Van Etten, a feveris graceful version of her sing "Seventeen" at Kimmel () 18/01/2019 12:27



Album produced by Beneficiary Pastors Of Muppets / Heavy birthday



1/23/2019



Last articles

Left To Wither > Left to wither



A recording not quite clean which makes it one of the few points on which they can progress (if there is a sequel!) And it's a

shame because this kind of post hardcore is all the more powerful than it is precise, when the shadows are highlighted by clear passages and vice versa. > Read the article

Black Foxxes > Relðl



mélodie qui va bien. mélancolique mais pas ennuyeuse, mais sans vraiment de prise de

Globalement, c'est de l'indie rock pop bien construite, adepte de la

risques. Ce n'est pas la baguette du mois, mais comme pain quotidien, c'est très bien. > Lire l'article

Kartikeya > Samudra



Le sextette métal russe Kartikeya a cette particularité depuis pas mal d'années d'intégrer dans son cocktail électrique, fait de death et de trash, des

influences indiennes, plus précisément de la musique carnatique. Cette dernière caractérisée par la structure et l'improvisation s'est de nouveau fait une (petite) place sur Samudra, le troisième album de la troupe qui s'est fait attendre (6 ans !). > Lire l'article

Psykup > Live in Bikini



10 ans après Live is dead et le break qui a suivi, Psykup est bel et bien de retour, en studio avec Ctrl+Alt+Fuck bien sûr

mais aussi en live avec une belle série de concerts dont une date dans leur antre du Bikini au 7 décembre 2017, celle qui était cochée non seulement parce que c'est "à la maison" mais aussi parce que le concert allait être gravé pour l'éternité en DVD. > Lire l'article

Liens Internet

agenda-concert.com : L'agenda des concerts

Rock en scène : Webzine Rock, Metal, Fusion du sud de la France Métalorgie : webzine punk-métal

Pastors Of Muppets / Heavy birthday

them, the title is long but as for "Locust", we rediscover it and we will listen to the original version differently. RATM's "Freedom" is entitled to a bit of "singing" but that denotes a bit. Some words in intro as for "Domination" (Pantera), why not,

Happy birthday to the Pastors of Muppets who with this album fit a little more in the French metal landscape, already essential to any good Hellfest, they could be in your discotheque ...

Oli November 2017

🖉 Commenter

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Pastors Of Muppets / Pastors Of Interview (August 2017) info goods diary Forums Contact Magazine Rechercher... In the section Pastors Of Muppets Metal > Pastors of Muppets > Interview / Pastors Of Biography: Swagger! Interview (August 2017) LP review: Heavy birthday

> The Pastors of Muppets celebrate their 10th anniversary with an eventful year, having given 8 concerts in the Hellfest alleys and spent their summer in festivals, the band will release a new album. The perfect opportunity to come back with Edouard (aka Slash) on this news but also their mode of operation.

Ten years ago, did you imagine living such an adventure?

No, I do not think so ! No, we did not know where we were going. We were just trying to answer that stupid challenge of making metal with a lot of fanfare. We quickly felt that something was happening that we liked, both musically and humanly, but we did not know that we would still be trying to improve 10 years later, let alone would record 3



 \rightarrow

records and we would play at Hellfest, Switzerland, Spain and everywhere in France. And we still do not know where we will be in 10 years!

Why did you release an album instead of a new EP?

This album contains 5 new titles and 5 titles of a digital EP that we called *Heavy* mealand which already collected titles recorded by 2 different drummers. It symbolized the passage of relay between these 2 musicians, because the battery is the heart of our group. The only instrument made from metal, and therefore the one that gives both the sound and the particularity of our brassband. Heavy mealtells that our new drummer, Simon "Kannibal" Renault, takes the powers of the first drummer demon, Nicolas "Tyko" Larronde, devouring him. Because Tyko had been sent by the Gods of the Metal to form this dream team of fallen rockers and to force them to play wind instruments rather than guitars. The characters we represent are Slash, Lemmy, Axl, Kurt, Joey Ramone, an unknown punk, Angus, Dave Mustain ... But if the visual of the digital EP is related to this twisted story, we did not have too communicated on it. It seemed important to us to release these pieces in physical album for our 10 years, by paying a better tribute to our 2 drummers and what they represent for the group. A clip on the track "Locust" Heavy birthday talk about it too.

You have made labels or go through Pleins Poumons Prod and crowdfunding, it was a choice?

We did not go for a label. We are lucky enough to have been able to organize ourselves guite guickly thanks to our early manager, Julien Fraisse, to whom we owe a lot. Then our association Pleins Poumons Prod was managed by a friend administrator, Julie Coudroy, we do not speak enough people in the shadows, yet their work is essential, so I take the opportunity to mention them! For some time we have been managing everything ourselves, and we like to stay independent, although it's hard to think of everything. So we learned to do everything we could to be free to move forward as we wanted. It's work, but it's a choice. And crowdfunding allows us to retain, communicate and produce albums, clips and lots of things without getting in the red. We thank the people who follow us, trust us and thanks to whom we can continue to see a little further still!



Home

1/23/2019

MAG # 28, we thought to take advantage of the summer to go on vacation and rest ... Leave to release a "little" mag at the beginning. And as (...) > Read the dispatch 06/08/15 Pastors of Muppets

Info about Pastors Of



attack Pantera Pastors of Muppets has put on line a new live video, that of their "Domination" of of

01/09/17 Mag # 29: Ultra

Vomit : After a rather big



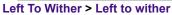
07/04/13 The legend of the Pastors of Muppets : You could meet the Pastors of Muppets this summer, here is their legend ...

It's pro and funny! (...) > Read the article





Last articles





A recording not quite clean which makes it one of the few points on which they can progress (if there is a sequel!) And it's a shame because this

kind of post hardcore is all the more powerful than it is precise, when the shadows are highlighted by clear passages and vice versa. > Read the article

Black Foxxes > Relðl



Overall, it's indie rock pop well built, adept melody that goes well, melancholy but not boring, but without really taking risks. It's not the baguette of the

month, but as a daily bread, it's fine. > Read the article

Kartikeya > Samudra



The Russian metal sextet Kartikeya has this particularity for quite a few years to integrate in its electric cocktail, made of death and trash, Indian

influences, more precisely carnatic music. The latter characterized by the structure and improvisation has again made a (small) place on Samudra, the third album of the troupe that was not long (6 years!). > Read the article

Psykup > Live in Bikini



10 years after Live is dead and the break that followed, Psykup is back in the studio with Ctrl + Alt + Fuck of course but also live

with a nice series of concerts including a date in their den of Bikini at December 7, 2017, the one that was checked not only because it is "at home" but also because the concert was going to be engraved for eternity on DVD. > Read the article

Internet links

label-athome.com : site of the label Noise Mag : site of the mag ' The actors of the shadow : eclectic webzine on the metal Often in consultation with the drummer. One of the musicians seeks or discovers a title that he likes and which he thinks he would ring with the **Pastors**. The drummer has a veto right, it's the only one! Once the drummer is whipped, the arranger listens, picks up, writes the scores. We play them in rehearsals and we decide pretty quickly whether it works or not. But other times we repeat pieces for a very long time to throw them because we did not find the solution to make it sound as it should. Sometimes it works immediately. One of the titles of *Heavy birthday*, "Hangar 18" by **Megadeth**, had been arranged 7 or 8 years ago I think. Some parts seemed unplayable, especially level solos. In any case we could not do it. Since then we have progressed, physically as well as technically and musically, and the arranger of this piece came out 1 year ago. We ended up saving it so much we like dit! One of the main constraints is the song melody. Many titles we like but the song is not transplantable or interpretable with our tubes.

So we give up ... You have not recorded a French band yet or I missed it? No, not yet! But do not see anything intentional!

Could not some songs have been arranged and thus definitely abandoned? Yes, for example "From the sky" **Gojira** we played a little, especially *Hellfest 2010*. But we find that it does not sound well enough so we gave up. We have abandoned "Bullet with butterfly wings" by **Smashing Pumpkins** too, pretty much for the same musical reasons. In all we had to throw a good twenty pieces, out of 50 I think. From **Sepultura**, **Faith No More**, **Dream Theater**...

How to make decisions when you're ten?

We try to take all the advice into account, and there is a small nucleus that decides. And for some tasks, there is a chef to whom we rely (rehearsals, music, concerts, merchandising, sound, tracklist, playlists etc ...). There is even a Ricard chef!

When you decide to put singing on "Freedom", everyone agrees?

Yes, we try. Alix "Kurt" Tucou worked for, we give him his chance of course! It is not easy ! And then it convinces us, and on top of that we finally could play the **RATM** thanks to him! The song is not rich enough melodically to be picked up by our instrumentals, and **RATM** riffs are so enjoyable. Alix has been in New York for 2 years. We can not play this title live anymore, it's



It's easy to schedule your respective schedules?

No. Well seen. It's almost impossible. The rehearsal chef loses the ball! It slows us down a lot, but we learn to bend to the rhythm of the band. It is necessary that everyone can take pleasure when he is there and do not feel obliged. The least possible. It is a more or less conscious strategy that has been installed in 10 years so that the pleasure remains, that the group holds, despite the ambitions of each and the binding means. But I assure you it's worth it. It is a great human adventure, with of course frustrations at

home, turnarounds etc, but what we hold is very valuable for many of us!

Physically, it

We are getting used to it (laughs) And we were well received, so we could rest when it was necessary, see some concerts! So no, it was not too hard.

You took the opportunity to introduce students, you think more create vocations to the fanfare or the metal?

Neither ! the **Pastors**it's 80% of music teachers! We try to develop this principle of Pastors Class, based on our repertoire (adapted to the level of students), because it is part of our approach of musicians and teachers. The idea is not to create the vocations of metalheads or boasters, but to make sure that every apprentice

1/23/2019

Pastors Of Muppets / Pastors Of Interview (August 2017)

musician (what we stay all our life!) Feels free to play the music he loves with the instrument he likes. To bypass the traditional teaching of conservatoires ... that we defend and in which we work elsewhere! to give alternative tracks to young musicians. Make them understand that if they want to make music, they can do it as they want. And then it

Do you prefer playing in marching band mode or on a stage?

The two practices are very different and I will not speak on behalf of the 12 musicians. But we play mostly in the street, and I think it's our "natural" environment. The proximity to the audience, the friendly and warm side of the band is very valuable to us.

Could you create your own compositions?

We have tried, but for the moment nothing successful. It's a whole new direction, you'd have to learn to work differently and the face of the group would change a lot. But the doors are not closed, it's just not the order of the day.

Apart from MetallicA , which group would you like to work with?

Ahahah! ? I do not know if we would support their egos! Of course, if we had the chance to play with one of the bands that we take over, it would be something unforgettable. Whatever !

What would you like as a birthday present?

Play with **MetallicA** ?! (laughter)

Thank you Edouard and the Pastors of Muppets , thank you also Elodie and *Him media* .

Photos: Max Dubois

Oli November 2017

🖉 Commenter

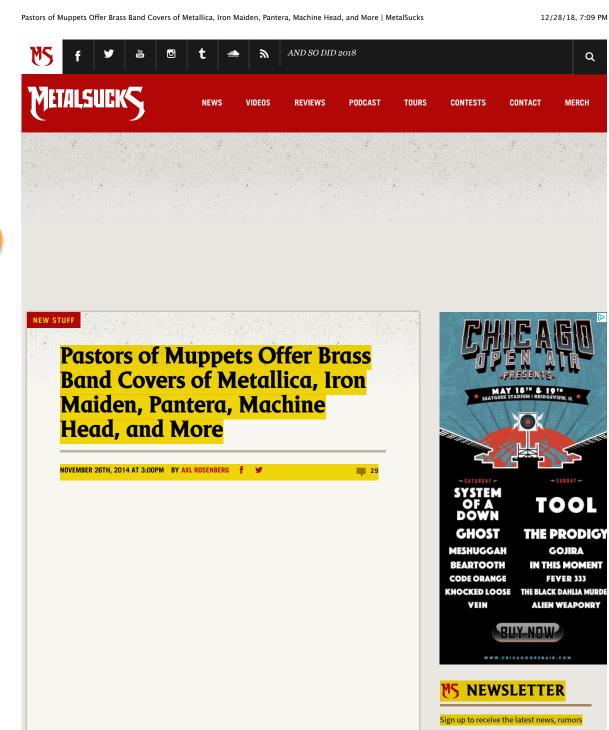
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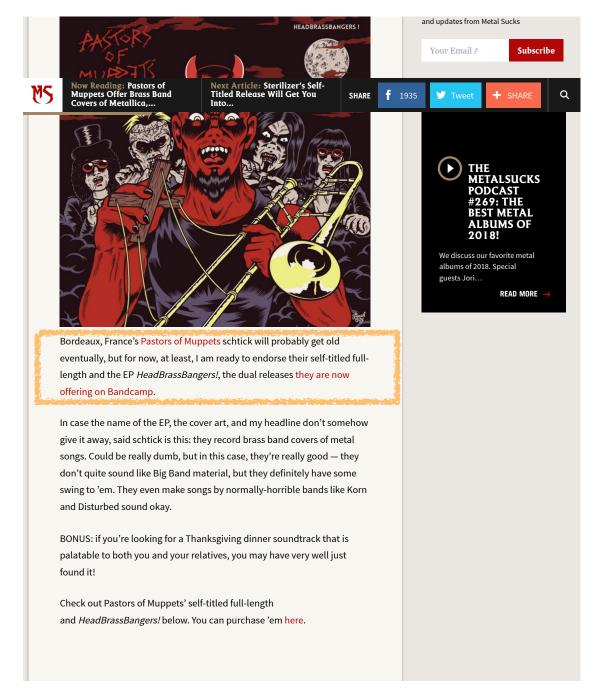


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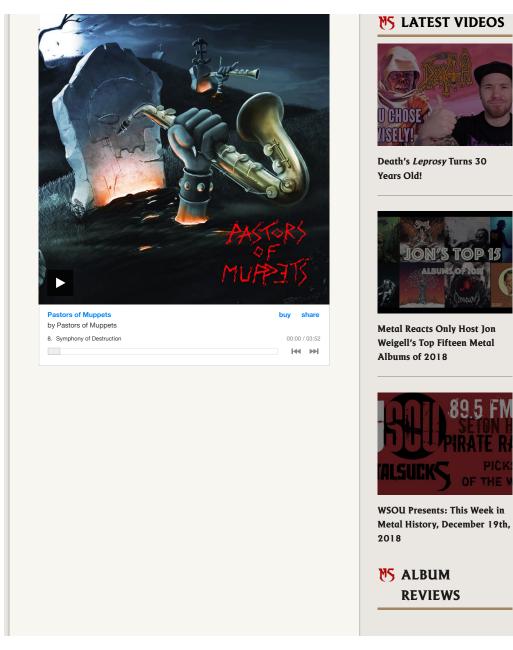
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Pastors of Muppets Offer Brass Band Covers of Metallica, Iron Maiden, Pantera, Machine Head, and More | MetalSucks

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Pastors of Muppets Offer Brass Band Covers of Metallica, Iron Maiden, Pantera, Machine Head, and More | MetalSucks



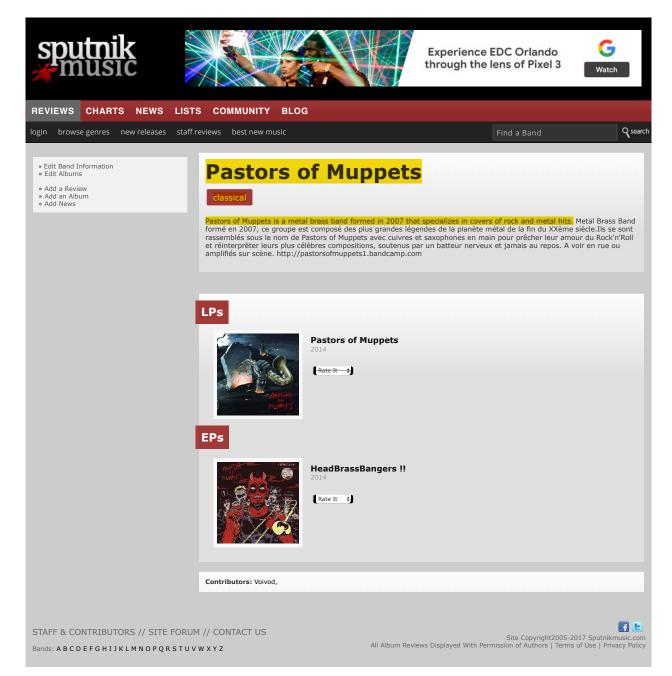
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Sputnik Music (European Music Webzine) reviewing Pastors of Muppets Album, produced by Beneficiary

Pastors of Muppets reviews, music, news - sputnikmusic

12/28/18, 6:40 PM

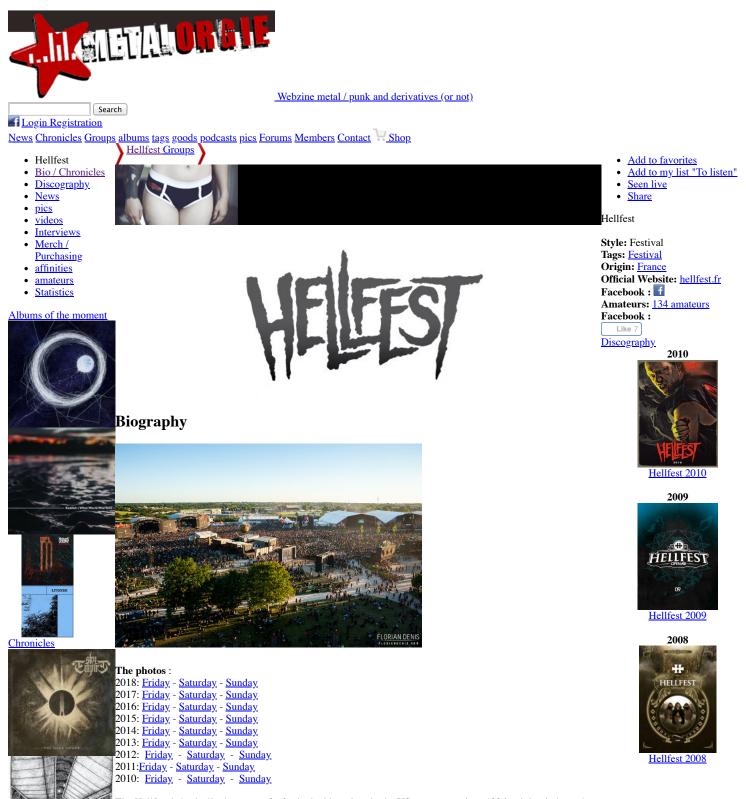


https://www.sputnikmusic.com/bands/Pastors-of-Muppets/69143/

mentionning Beneficiary's Band as Part of the Hellfest Festival which is the biggest Metal Music Festival in Europe

1/23/2019

Hellfest: Chronicles, Biography, Info | Metalorgie





The <u>Hellfest</u> is basically the name of a festival taking place in the US every year since 1996, mixing independent scenes oriented hardcore, metal, punk, [...]. In 2005 the festival is canceled due to problems of money / insurance, ...

In 2006, after the problems encountered by the <u>Fury Fest</u>Ben (organizer and creator of the <u>Fury Fest</u>) continues his activism for the scene by creating a new festival, very little information and a lot of rumor (<u>Tool, Judas</u> <u>Priest, Korn</u>, ...) but the first edition of this European hellfest (which only has the name, and the musical criantation) is well and truly announced for the and of June 2006 (23 to 25) in Cliscon (near Nantes))

1/23/2019





Cynic, Within Temptation, Edguy, Head Machine, Chimaira, Emperor, Enslaved, Type O Negative ... The festival is marked by the bad weather that spoils the party and the departure a few hours before his Korn concert. A report of this edition is available <u>here</u>. Since 2008 <u>Hellfest</u>earns notoriety and professionalism and sees a hundred groups per edition, ranging from

little-known bands megastar like <u>Kiss</u>, <u>Alice Cooper</u>, <u>Marilyn Manson</u>, <u>Slayer</u>, <u>Iron Maiden</u>, <u>Black Sabbath</u>, **Aerosmith** ...

To follow the Hellfest news it's here.

Chronic



a

To listen: to remember

Hellfest 2008 (2008)

After the success of the 2008 edition of <u>Hellfest</u>, the organizers have decided to extend the pleasure a little and to come back in pictures via this DVD.

Hellfest: Chronicles, Biography, Info | Metalorgie

As always in this kind of case, I start off by the fact that most of the headliners do not appear in the program, preferring to release their own DVD in their corner and thus keep all the rights. Not that the tracklisting here is bad, just that the base of the festival lies in a melting pot of groups of all sizes and that it does not stand out fully here, as it lacks headliners.

Headliners, there are still some on this DVD. <u>Venom</u> first of all who, even if his overall performance did not convince everyone, here delivers a very good *Welcome To Hell* revisited. And then <u>Morbid Angel</u>, who closed the Second Stage

on Sunday night and who squeezes the monster Chapel Of Gouls on the DVD.



The eclecticism advocated by the organizers is well in the spotlight on the DVD: hateful black metal from <u>Mayhem</u> and <u>Watain</u> to the rock n roll veterans Rose Tattoo, metal potache <u>Ultra Vomit</u> (*I collect the ducks* with his fake hostage and his calls to the public: "to you Saint-Etienne" !!) to the Swedish death metal of <u>At The</u> <u>Gates</u> (what a concert !!!), the suicidal black metal of Shining (with a Niklas Kvarforth unconscious with his stripes full of blood ...) at the doom of <u>My Dying Bride</u> (and a totally owned performance of Aaron Stainthorpe), the hovering rock of <u>Anathema</u>the post-hardcore Swiss <u>Kruger</u>, ...

<u>Discovery</u>



These live titles are embellished with a documentary on the scenes of the festival: interviews of groups, ballads in the festival, backstage, ... We discover for example the famous Pastors Of Muppets, a fanfare taking over here *The Trooper* of <u>Maiden</u> or even skate sessions. Overall, the editing is well done, quite dynamic, and live pieces well filmed. A slideshow of photos taken during the concerts is also proposed and shows beautiful shots.

In any case, this DVD is a great way to remember the moments experienced during the Hellfest 2008 ... or see what you missed if you were not there!

Damien Pontus

Latest news

- - 12/01/2019: Here are the dates of the French tour of Amaranthe who released his fifth album (excerpt): January 15 Lille -The aircraft January 16. - 07/12/2018: "Welcome To Hell" is the new extract of the upcoming Insanity Alert, 666-Pack, which will be released on January 25, 2019 via Season Of Mist (preco) .The
- 05/12/2018: <u>This</u> is the big <u>announcement</u> yesterday: the Knot Fest makes a stop in France on



UNITED HOCK NATION (INTERNATIONAL HOCK Music Webzine) reviewing Pastors of Muppets Album, produced by Beneficiary and Mentionning Beneficiary pg2

1/23/2019

PASTORS OF MUPPETS: Hard Rock fanfare + concert at Hellfest!

PASTORS OF MUPPETS: Hard Rock fanfare + concert at Hellfest!

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Created on 16/05/2017

8635 views <u>Listen to the PASTORS OF MUPPETS excerpt: the Hard Rock fan concert at Hellfest!</u> (<u>https://www.unitedrocknations.com/news-pastors-of-muppets-pastors-of-muppets-la-fanfare-hard-rock-concert-au-hellfest--2712#audio)</u>

"Heavy Birthday " from PASTORS OF MUPPETS will be released on September 29, 2017 via TuneCore!

THE LEGEND ...

Metal Brass Band formed in 2007, this band is composed of the greatest legends of hard-rock, heavy, metal of the late twentieth century. The musicians of this dream team dropped the instruments that made them famous to devote their creative and scenic power to wind instruments, closer to the energy conveyed by the metal, and much more eco-friendly. In tribute to one of the major metal bands, they came together as Pastors of Muppets, to preach their love of Rock'n'Roll and reinterpret their most famous compositions, backed by a nervous drummer and never at rest.

THE GROUP...

Pioneers of metal brass bands, the Pastors of Muppets have made their name in the world of brass bands and metal bands thanks to their energy and enthusiasm. If the self-mockery and parody of the world of hard-rock jump to the eyes of the novices (gestures, costumes ...), the richness and the quality of the arrangements prove to the metal lovers the respect that the Pastors of Muppets have for this music.

Pastors of Muppets have the experience of modern brass bands and are as comfortable on stage as they are on the street. Although they have been successful with concerts in acoustic configuration, they also offer an amplified show that has proven itself in many festivals and SMAC.

PASTORS CLASS ...

The training consists of many holders of state diplomas (DE jazz, contemporary or classical music) who regularly put their teaching skills at work during master-class, also called "Pastors Class". The goal: to pass on their passion to less established musicians by teaching them how to merge hard-rock and wind instruments!

LINE UP

Bastien"LEMMY " Weeger - soprano sax

Yannick " AXEL " Martin - viola alto

Edouard " SLASH " Lhoumeau - tenor sax

1/23/2019

PASTORS OF MUPPETS: Hard Rock fanfare + concert at Hellfest!

Julien " PUNK A DOG " Michel - trumpet

François " JOEY RAMONE " Darrigan - tenor trombone

Pierre "



Alix " KURT " Tucou - bass trombone

Sylvain " SHAGRATH " Larrazet - euphonium

Damien " DAEMON " Bachère - Sousaphone

Simon " KANNIBAL " Renault - drums

TRACKLISTING

01. Locust

02. Sad Purpose True

03. Back In Black

04. Pillars Of Eternity

- 05. Hangar 18
- 06. War Pigs
- 07. Master's Apprentices
- 08. Freedom
- 09. Creeping Death
- 10. Domination



Pastors of Muppets Master of Puppets

PASTORS OF MUPPETS: Hard Rock fanfare + concert at Hellfest!

5:55



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PASTORS OF MUPPETS

1/23/2019



mentionning Beneficiary as part of the Group

Pastors Of Muppets : chroniques, discographie, biographie, line-up, actualités, interviews, live reports... - COREandCO webzine

12/28/18, 6:46 PM

Accueil > Groupes > Pastors Of Muppets

Page)

PASTORS OF MUPPETS



LINE-UP

- # Damien "Daemon" Bachere soubassophone
- # Edouard "Slash" Lhoumeau saxo ténor
- # Antoine "Eddie" Tacquenier trombone
- # Alban "Brian Johnson" Fourquet trompette
- # Marco "Angus" Desserez saxo baryton
- # Yannick "Axl Rose" Martin saxo alto
- # Alix "Kurt" Tucou trombone
- # Simon Renault batterie
- # François "Joey Ramone" Darrigan trombone
- # Sylvain "Shagrath" Larrazet euphonium

https://www.coreandco.fr/groupes/pastors-of-muppets-186.html

Page 1 of 9

авилл вточисей ву веленскагу

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CHRONICLES

Find below our 3 columns of Pastors Of Muppets.



Pastors Of Muppets Heavy Birthday (2017) Fanfare Metal





Pastors Of Muppets Pastors Of Muppets (2012) Fanfare

Pastors Of Muppets Pastors of Muppets (2007) fanfare

INTERVIEWS

There is no interview of the Pastors Of Muppets group currently.

LIVE-REPORTS

There is no postponement of the **Pastors Of Muppets group at** present.

THE LAST 7 NEWS RELATED TO THE GROUP

- Tenth Spring for Pastors 30/09/2017
- Pastors of Muppets will play Dax today 12/08/2015
- Pastors of Muppets takes over Pantera 09/08/2015
- Pastors of Muppets takes over Machine Head 23/05/2014
- New song for Pastors of Muppets the 01/05/2014
- At the beginning of Pastors of Muppets 30/03/2013
- Fan-fare the 03/01/2008

Π

- "Paster Of Muppets - Demo" (2007) - "Pastors of Muppets" (2012) - "HeadBrassBangers - EP" (2014) - "Heavy Meal - EP" (2015) - "Heavy Birthday" (2017)

Connections

𝗞 Website Pastors Of Muppets

Multimedia website Pastors Of Muppets

GROUP OF THE MONTH: DEWAERE

Dewaere

GOODS

postponement

Ina-ich - Chez Fred / NANTES (44) - the 25/08/2018

postponement

Birds In Row + Coilguns + Ken Mode - The Little Bath / Paris - 11/29/2018

folder

COREandCO radio S06E03 - with interview Seeds of Mary

CHRONICLES

Nocturnal Thoughts - Grand Guignol Orchestra



Pastors Of Muppets - Heavy Birthday (chronic) - COREandCO webzine

Review of CoreandCo of the album Produced by Beneficiary stunned by the audacity of the covers

Home > Chronicles > Pastors Of Muppets - Heavy Birthday

PASTORS OF MUPPETS - HEAVY BIRTHDAY



STYLE Fanfare Metal

LABEL (S) Full Prod Lungs

EXIT 2017

LISTEN VIA BANDCAMP

00:00

2. Sad but true

7 / 10

1 O years. The age when we start reading Harry Potter. The age when you pair a pair of grills a month because you use it as a bitumen rasp in the playground during football matches. The age where in Geo we learn that the village is in the municipality, which is in the canton, which is in the district, which is in the department. The age where we go to the corner because we slammed the straps of this fayot Rémi ... The beautiful age what!

hidden behind his trumpets, his saxos and his trombones. And convincingly, what's more! If you are a fan somewhere in the Great Southwest, or if you have been to Hellfest on a regular basis, chances are you have already met them: and in this case, you are unlikely to have forgotten this fanfare. the **Mets**, **AC / DC** or **Iron Maiden**, especially since the lascars are undermined like their idols - who in Slash, who in Angus Young, who in Shagrath.

To celebrate its 10 spring, the group could not be satisfied with a Savane cake crowned with 10 candles. So he returned to the studio to offer us a new album full of decibels not electric but almost. Finally when I say new ... The truth is that *Heavy Birthday* takes again the 5 tracks of *Heavy Meal* (*released in 2015*), to which he adds new companions of tracklist: "Locust" of Machine Head, "Sad But True" of Metallica, Down's "Pillars of Eternity", Megadeth's "Hangar 18" and - finally - Opeth 's "Master's Apprentices". In short, the equipment a little less consensual than usual, we must recognize them that. Not consensual or easy - because adapting an extension room full of growl as the last of the new titles cited is anything but cake.

The concern of the formula **Pastors of Muppets** is that without the big distortion and the wall of sound that results, the sound space sometimes has to be filled to the height of what the original proposed. This is felt at regular intervals, for example on "Locust", on a "Sad But True" a little amorphous (*and that may even gorze any aliens who do not know the original*), on "War Pigs", or on "Freedom" which is gaining roundness but suddenly loses its temper. In contrast, the transition to the all-copper perfectly successful to "Back in Black", whose initial format, plus Rock, more airy, is more naturally compatible with our orchestra patches. More ambitious, more challenging also, the challenge of the transcription of "Hangar 18" is also brilliantly raised. Same positive opinion for "Creeping Death" (*they master it on the end of the pistons their Metallica the Bordelais!*), As well as on "Domination" which - even if it can not be quite as aggressive as the original - ends the adventure on a good slap as successful as clever, this end point leaving us on a real good impression.

*Heavy Birthday*Thus, it provokes the same reactions as its predecessors: we are at first amused, then pleasantly titillated by the audacity of these adaptations, as well as by the technical prowess that these represent. This first reception is all the more positive as the palpable good mood emanating from the skeud reinforces the complicity that these offbeat reveries actually create between the listener and the group. But inevitably, with time, the surprise disappearing, one feels with more acuity the natural deficiencies of these coppered versions. And these differences in volume and energy create a frustration that soon drives to skip the current exercise to return to listen to the originals. In short, you will have understood - and the group too, which must start to have a backpack that always comes out the same story:**Pastors of Muppets** is perfect in discovery mode, during the first 3 plays, as well as for kidding, in "evening with friends" mode. Moreover, it will enrich all the setlist of concerts given by the group - and that's good, the live exercise is the one that best suits our friends. On the other hand, the probability that the thing turns for a long time on your turntables and MP3 players tends asymptotiquement towards the axis of the abscissae, if you see what I mean half words ...

Tracklist

01. Blind 02. Master Of Puppets 03. Them Bones 04. Duality 05. In Bloom 06. Toxicity 07. Fear Of The Dark 08. Symphony Of Destruction 09. Thunderstruck 10. You Could Be Mine 11. One

GROUPE



Chroniques

Pastors of Muppets (2007)
Pastors Of Muppets (2012)
Heavy Birthday (2017)

DANS LA VEINE

https://www.coreandco.fr/chroniques/pastors-of-muppets-pastors-of-muppets-3544.html

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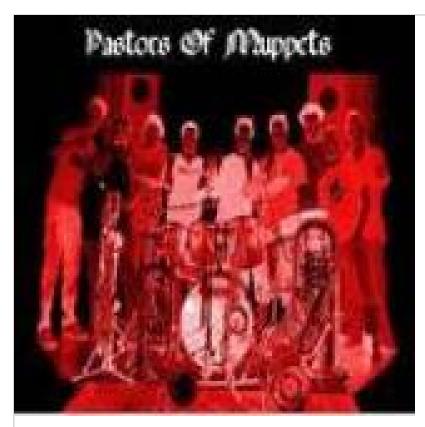
First Album Chronic of the beneficiary production as a vibrant hommage to the original versions

Pastors Of Muppets - Pastors of Muppets (chronic) - COREandCO webzine

Home $\, > \,$ Chronicles $\, > \,$ Pastors of Muppets - Pastors of Muppets



PASTORS OF MUPPETS - PASTORS OF MUPPETS



STYLE fanfare

LABEL (S) autoproduction

EXIT 2007

:-))/10

t was a long time ago, I found the fanfare music really nil. Well yeah I start confession way, I'm not afraid

playing klezmer music is not yet ready to arrive) and not least, since this demo contains these 5 titles: "Master of Puppets" from whom you know, and believe me that swing '(despite the length of the song); chained on "In Bloom" from whom you know, with the same dismay as the group in question. I do not comment on "Them bone" of whom you know because I do not know the original piece. "Toxicity" of whom you know is taken up with the sweetness of the trumpets, the firmness of the saxos, and the wisdom of the trombones. "Trooper"from whom you know, drags more inertia in the rhythmic than the "true" version; on the other hand, it sounds the load more massively.

I do not need to remind you that all these versions are recognizable from the first measure and that they pay homage to the original versions.



Sepulturastaman • the 27/03/2008

5 COMMENTS



hidjic the 2008/03/28 at 19:06:25 No fanfare, but the elephant march has never said no ...



sepulturastaman *the 30/03/2008 at 20:38:21* It is not the march but the patrol of the elephants, who patrol the savannahs. The trunk in front, the ears in the wind, circulating militarily.



Icf40 on the 05/03/2012 at 17:52:18 Frankly I had doubts that it was a brass band, but when I heard them play "fear of the dark" or "blind" it was really huge!



cglaume *the 05/03/2012 at 22:42:56* Very good pastors, indeed !!



Review of the Beneficiary Production as Excellent

Pastors Of Muppets - Pastors Of Muppets (chronique) - COREandCO webzine

Home > Chronicles > Pastors Of Muppets - Pastors Of Muppets

PASTORS OF MUPPETS - PASTORS OF MUPPETS



7/10

H ey, last summer you still remember, with his basque parties, his fanfare contests that make you regret taking flute & rock'n'roll in college while the tuba & fanfare option was desperately looking for acolytes? In

metal covers the copper which in these conditions there is revealed the same crime of lèse majesté as a redhead who is dyed blonde).

And the **Pastors Of Muppets** is doubly cool since a little personal word is slipped into your order, and personal handwritten in red to thank you for supporting the group, and that's not far from the class. By cons what is completely master class is the three-part digipack depicting zombies coming out of their tomb Live After death sauce drawn at the Bar Knight counter.

So once the package is over let's get to the content. Content already known for some since this LP takes again the four-fifth of their demo / ep already checked by myself by here. If I add that "One", "Blind" and "Fear Of The Dark" that are seen and reviewed on youtube, it leaves me four tracks really unpublished. But do not be chafouin, since they have re-recorded the 4/5 of their demo and the sound of "One", "Blind" and "Fear Of The Dark" has nothing to hear about the pipe, so stop grumbling please.

I'll start with the 4/5 already heard to tell you that the battery is much better mixed, and that the whole is much better product, with against less clarinet, and it's a shame, because I find that the This instrument's soft contrast with metal compositions is particularly successful in exercise. Finally there is nothing dramatic, "Toxicity" is excellent, "In bloom" is a recipe stirs popotin, so already nothing on the record is not bad. Hop second paragraph on the known but mode crados tubesque: "One" sweet and pungent with a battery that is just erased behind to leave its place in the wind as the entire album. "Blind" without comment, since I do not know the version of Barkersfield 4 (and yet I am a pure product of the generation "Adidas"). On "Fear Of The Dark" do not pack, this version is more Ska rises your knees that slow up your hands! Hop so 2/3. And we continue with "Thunderstuck" Scottish / Australian, very explosive and still very successful. Leave the displeased to the author of the word accompanying the disc, it is really that there is robot for me to support the glamorous spandex in the colors of the United States of America otherwise I'll see next.**Pastors Of Muppets** is far superior to the original, it is much warmer, lively and dancing; on the original it is hoped that the T800 has a stroke of anger to shorten the suffering of the singer, while with the version of the **Pastors of Muppets** we take the hand of his rider to wriggle two. Remains the case "Symphony Of Destruction" of **Megadeth** who did not convince me, already not a fan of **Megadeth** at the base, this probably explains that.

.

Sepulturastaman ② the 05/11/2012

1 COMMENT



Review of the Last Album Daily Rock Q Daily Movies of Pastors of Muppets by • Daily Rock • Daily Rock **Jaily Rock France Jumber 1 Rock Webzin As Fresh and Catchy**, **Produced by Beneficiary**)



PASTORS OF MUPPETS - Heavy Birthday

1/25/2019

– Menu –

\$ Reviews - September 25, 2017 at 11:00 am

Daily Rock France - PASTORS OF MUPPETS - Heavy Birthday



Already 10 years since musicians from various musical universes gathered under the same flag, Metal in the broad sense, while playing in the form of Brass Band, to offer a tribute to the biggest groups of the sphere. Pastors Of Muppets, it already announces good, but Brass Band Metal? It is true that this is an unusual configuration for a Brass Band, but the idea has proven itself since today is the band's third album. Here is another nice tribute to the biggest names in Metal. Peel mixes, mingle Machine Head, Metallica, AC / DC, Megadeth, Black Sabbath, Rageand many more. Moreover, the last city is endowed with an addition of singing, thing rather rare in the music of the group. After, each title is really rearranged. Nothing is removed from the originals and the brass breaks. The " Locust " of Machine Head is Huge, War Pigs Is a killing, in fact it's all that is just huge. The production is neat, it really allows to distinguish each instrument. And the arrangements of the pieces make that sometimes these are more catchy, more spurious than the originals. Personally, as a former musician of harmony and brass band, I find it excellent. And then it's more educational. Your children are fed up with the fact that you were listening to Metal and others in the car during long journeys? Ben paste them, you will see that their behavior will be different. Even you will be surprised to focus on some solos. Solos, let's talk about it. Frankly, whatever the instrument that officiates, it is each time a real slaughter. Clearly, it's the album of the beginning of autumn, it's fresh and catchy, it's a superb compilation, it's intergenerational, it's ... a killing. Come on, get out your asshole and go get it at your record store. And take a look at the concert halls around your house, do not miss their passage!

opinit or metal (regenuary metal webzine) mentioning Beneficiary in their Group File

1/24/2019

Data.

Pastors Of Muppets - discography, line-up, biography, interviews, photos

METAL (https://www.spirit-of-metal.com) | ROCK (https://www.spirit-of-rock.com)

Ezine (https://www.spirit-of-metal.com)

Encyclopedia (/fr/encyclopedia)



Pastors Of Muppets



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History (/soumission/band/band_historyid_groupe-83149-I-fr.html)

Add a video (/soumission/videoid_groupe-83149-I-fr.html)



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(/les goupes/P/PASTORS OF

Also known as POM Genre Alternative Metal (/fr/style/Alternative_Metal) Active Status

(/les goupes/P/PASTOF



1/24/2019

Pastors Of Muppets - discography, line-up, biography, interviews, photos

Date of formation 2007 Country France (/fr/bands/France/1) City Bordeaux Popularity ★ Fans 2 (https://www.spirit-of-metal.com/forum/fr/PASTORS_OF_MUPPETS/g83149) Do you like this group? ♪

Line-up

Emilien Courait (aka Gene Simmons)

Tuba

(https://www.spirit-ofmetal.com/fr/artist/Emilien_Courait_(aka_Gene_Simmons)/401466) Sylvain "Shagrath" Larrazet

Euphonium

(https://www.spirit-ofmetal.com/fr/artist/Sylvain_Shagrath_Larrazet/401467) Florent Guichard (aka The Redneck)

Trombone

(https://www.spirit-ofmetal.com/fr/artist/Florent_Guichard_(aka_The_Redneck)/401468) François Darrigan (aka Joey Ramone)

Trombone

(https://www.spirit-ofmetal.com/fr/artist/Francois_Darrigan_(aka_Joey_Ramone)/401469) Antoine "Eddy" Tacquenier

Trombone

(https://www.spirit-ofmetal.com/fr/artist/Antoine_Eddy_Tacquenier/401470) Marco Desserez (aka Angus Young)

Saxophone

(https://www.spirit-ofmetal.com/fr/artist/Marco_Desserez_(aka_Angus_Young)/401471) Edouard "Slash" Lhoumeau

Saxophone

(https://www.spirit-ofmetal.com/fr/artist/Edouard_Slash_Lhoumeau/401472) Yannick Martin (aka Axl Rose)

Saxophone

(https://www.spirit-ofmetal.com/fr/artist/Yannick_Martin_(aka_Axl_Rose)/401473) Reno "Jimi" Silva Couto

Saxophone

(https://www.spirit-ofmetal.com/fr/artist/Reno Jimi Silva Couto/401474)

Trumpet

(https://www.spirit-ofmetal.com/fr/artist/Julien_Michel_(aka_Punk_a_Chiens)/401475) Alban Fourquet (aka Brian Johnson)

Trumpet

(https://www.spirit-ofmetal.com/fr/artist/Alban_Fourquet_(aka_Brian_Johnson)/401476) Alix Tucou (aka Kurt Cobain) Trombone (https://www.spirit-ofmetal.com/fr/artist/Alix_Tucou_(aka_Kurt_Cobain)/401477) Nicolas "Tiko" Larronde Drums (https://www.spirit-ofmetal.com/fr/artist/Nicolas_Tiko_Larronde/401478)

+ (/soumission/album/album_add.php?id_groupe=83149)

albums

All (/fr/discography/PASTORS_OF_MUPPETS/1)Single Albums

Pastors of Muppets

Album - 2012

17/20



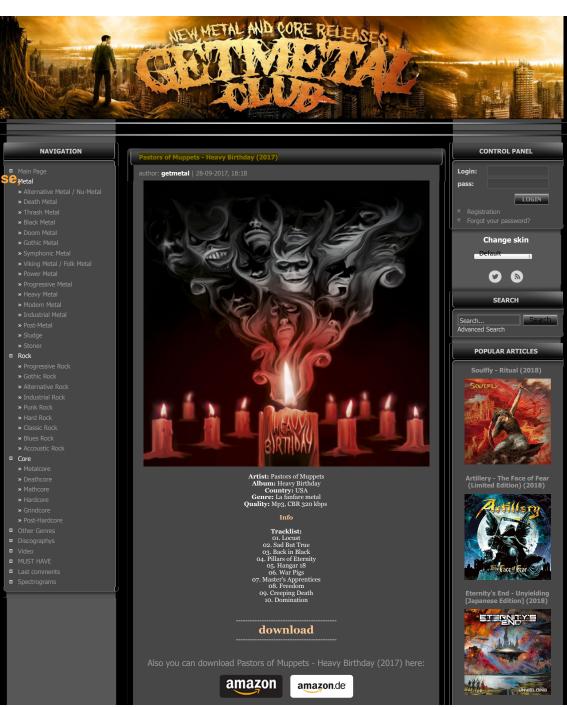
(https://www.spirit-of-metal.com/fr/album/Pastors_of_Muppets/253313)

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Videos

12/28/18, 6:41 PM

Get Metal Club , Mentionning the releaaseydetal of Beneficiary's Prod * Alternatio * Death M



https://getmetal.club/128583-pastors-of-muppets-heavy-birthday-2017.html

Pastors of Muppets - Heavy Birthday (2017) » GetMetal CLUB - new metal and core releases

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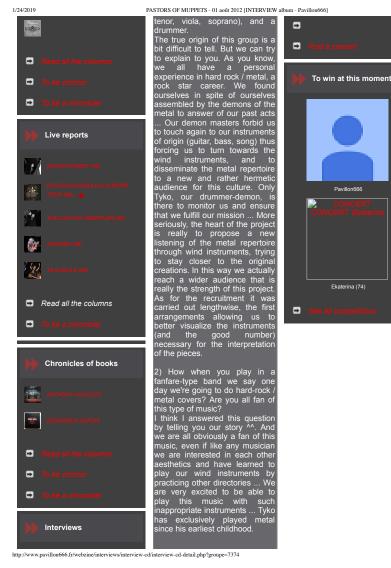


Pavillon666

PAvillon 666 (Number One Metal Webzine) mentioning the beneficiary production during interview, pg2.



//www.pavillon666_fr/webzine/interviews/interview-cd/interview-cd-detail.php?groupe=7374





1/24/2019

PASTORS OF MUPPETS - 01 août 2012 [INTERVIEW album - Pavi

3) What are your main inspirations? Which groups do you listen to most often? Ourselves! Either Guns n 'roses, Nirvana, Iron Maiden, AC / DC, Metallica, Dimmu Borgir ... But a lot of current metal too, which we have far the most part Coirra

take for the most part: Gojira, Machine Head, Karnivool, Disturbed, Tool, Opeth .. .

4) in terms of composition, how to select and arrange your songs you repeat? Do you choose a song, spin it in rehearsal and see if it passes and how to pass it or more classically, a member comes with a well-advanced idea of arrangement and a score almost already written? A musician makes others listen to a piece that he likes and that seems adaptable to him. We discuss it. The song must be sufficiently melodic to be able to reproduce it with notes. So it's often a real adaptation work,

often a real adaptation work, especially when it comes to grow!! Heavy metal often has easy-to-read lines, and many of the first arrangements were heavy and hard rock for these reasons. Today, we are motivated by the musical and technical challenge that is the recovery of modern pieces (Machine Head, Opeth, Dimmu Borgir ...), despite the difficulty of reproducing the lead vocals. Once the piece is chosen, the one who came up with the idea

one who came up with the idea

one who came up with the idea makes an arrangement, from beginning to end. We work on partitions. In rehearsals, we decide to read the piece if it will really ring or not. Sometimes, the evidence is there. Other times, it

requires more repetition to know if we incorporate the piece in our repertoire. And retouching that

we do repeats generally. By playing the pieces live, they evolve. Sentences on a concert

cravings for saxophonists to play the guitar riff occur and it

often a real adaptation work,

PASTORS OF MUPPETS - 01 août 2012 [INTERVIEW album - Pavillon666] live after the score, and that's also what allows us to play them again and again, because they always stay fresh! 5) You registered at Laurentx Etxemendi who worked for Gojira in particular. Why did you choose a producer experienced in metal? How did it go ? Happy ? We did not actually record at Laurentx, but mixed at home. Laurentx and Gojira are from Ondres, in the Landes where many of us have grown and live. We knew them more or less far away. Yannick "AxI Rose" was in away. Yannick "Axl Rose" was in high school with Laurentx, and they never really lost sight of it. It seemed obvious to us to ask if it seemed obvious to us to ask in the hurt him to work on our project. We wanted to have the point of view of a guy of this caliber and with all his artistic background. He accepted our proposal and the current went so well that he place came to make us the live. also came to make us the live sound on some concerts after the mix of the album, when he was not touring. He accompanied us to the Hellfest 2010. An epic to the Helfest 2010. An epic experience. For the album, he did the mix with Alix "Kurt Cobain" in Ondres, at the Studio des Milans. Alix and Laurentx have decided to treat each piece differently, a little according to the original aesthetics of the piece. More generally, the bias was to seek a fusion between this original aesthetic and the sound codes of the fanfare; a kind of alchemy between the electricity fairy and the acoustic instruments. We did not want to sound "fanfare" completely, but not like guitars either. It was an experiment we wanted to try because we did not There was no reference of this type in the ears, we had to clear the ground and start this research by ourselves, and we are very proud of the result. According to us, this is a successful first album. Now we are thinking about a

v.pavillon666.fr/webzine/interviews/interview-cd/interview-cd-detail.php?groupe=7374

http://www.pavillon666.fr/webzine/interviews/interview-cd/interview-cd-detail.php?groupe=7374

PASTORS OF MUPPETS - 01 août 2012 [INTERVIE]	W album - Pavillon666]

second album, and so continue our search ... Case to follow ... 1/24/2019

PASTORS OF MUPPETS - 01 août 2012 [INTERVIEW album - Pavillon666]

constantly have new songs in arrangement and to work .. All kinds of ideas (on the show, videos etc) that make the project progress are swarming in our heads, the development of our concerts with sound, the national outreach Business to follow too!

11) Stupid and useless question: Unlike many fanfares, you have a single drummer who plays seated. You do not miss too much to be able to play while walking? Have you thought of making him a small wooden crate with wheels to walk around while he continues to play? It's a constraint actually. We can not walk around, and a lot of organizers who hire a fanfare are

not walk around, and a lot of organizers who hire a fanfare are doing it to make it walk. That's why we defend the idea that we are a band, not a fanfare! But the idea of rolling our drummer was asked several times. But it is almost impossible to achieve since it uses a complete metal battery, with all the elements that this entails (double pedal, 28 cymbals, 14 volumes ..) unless of course to acquire two rhinoceros of war for to pull the chariot of our drummer while we play

12) Stupid and useless question n ° 2: Have you already had the opportunity to play with cheerleaders? Would it be possible one day to see the \ "pastor of muppets \" play accompanied by \" You would not have the Fuel Girls phone number ?!

14) This is the end of this interview. I leave you, to conclude, to ask the last words ... Thank you and HeadBrassBang Motherfuker !!!!

5/8 http://www.pavillon666.fr/webzine/interviews/interview-cd/interview-cd-detail.php?groupe=7374

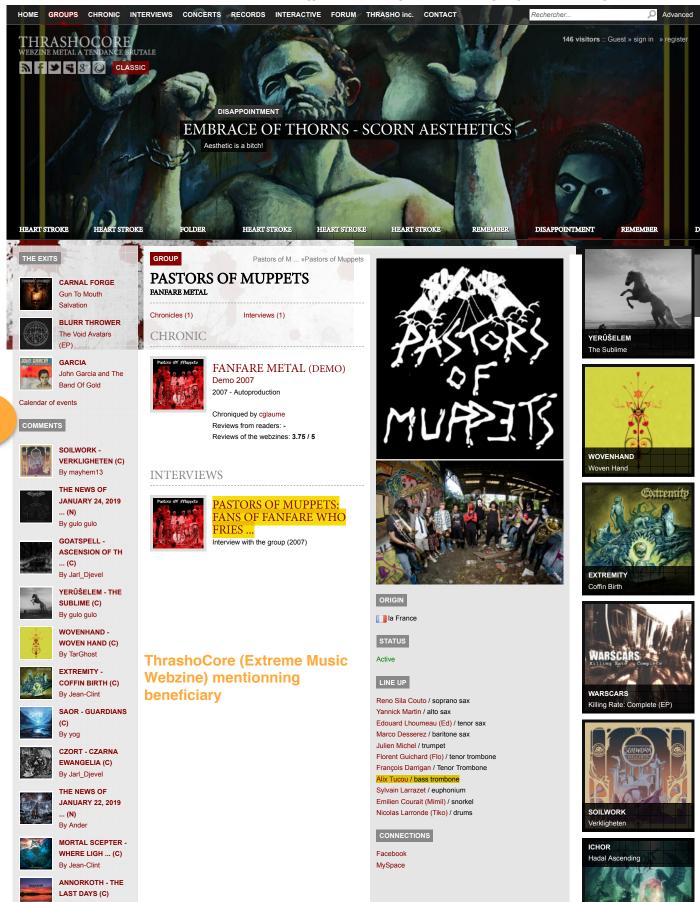
our search ... Case to follow ...
6) You had the opportunity to play Hellfest, some time ago then so was how?
Huge ! In 2008, when we went for the first time, the group was quite young, since the first repeats are from late 2006. The idea of going to play the tubes to metal fans made us a little flipper, we get Asked if they would not lynch us! Disguising was also the risk of not being taken seriously in the community. But I think we proved pretty quickly that we respected this music and we really liked it. And seeing the faces light up, we also realized that the metal audience was capable of self-deprecation. I think it's the most welcoming audience, and the one we really get in front of. The first time we played Fear of the Dark at Hellfest, we had almost 1000 people in front of us singing. Each time we went back, it was better: more people, better conditions, live concerts ...
7) What is your audience in general? Rather metalheads or people who come to listen to fanfares? How do you consider yourself?
We play a lot for a variety of nonmetal audiences. When we play in the south-west of France, we have a lot of family audiences, from 7 to 77 years old. And people listen to us with a lot of attention. I think they realize that we have fun playing together, and sometimes it's enough for them to adopt us. How many have we seen grannies or grandchildren lift their index and little finger when they see us

grandchildren int their index and little finger when they see us doing the devil's sign? It's really our fuel! People consider us based on their references. Like a brass band or a band when they see us on stage or listen to current music, like a banda when they

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1/24/2019

THRASHOCORE :: Pastors of Muppets : France : chroniques, interviews, live-reports, photos, news... (Groupe)





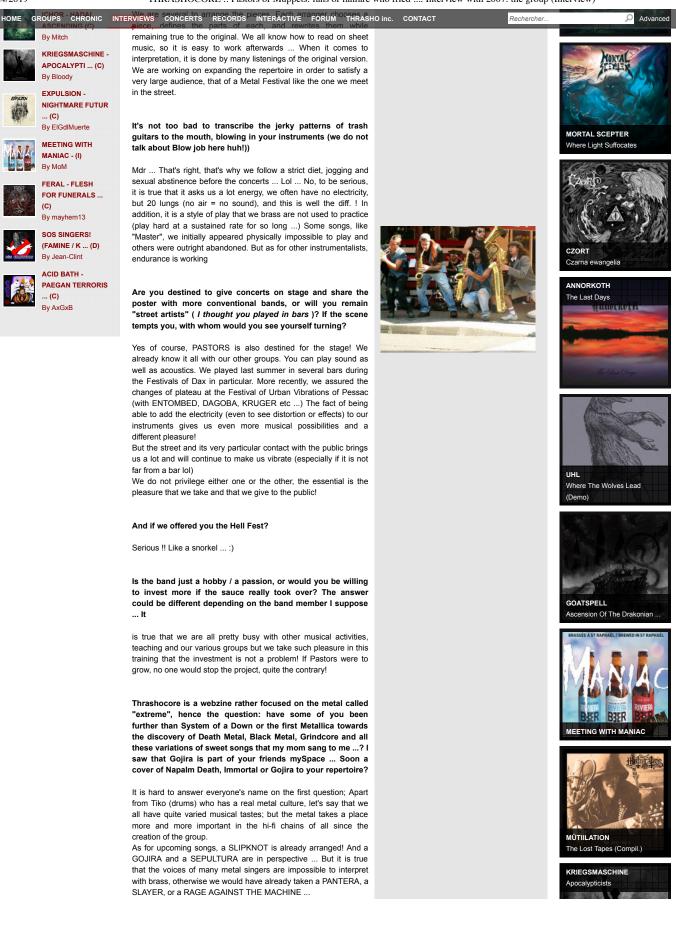
ThrashoCore (Extreme Music Webzine) Interview of the Banc

Webzine) Interview of the Band THRASHOCORE :: Pastors of Muppets: fans of fanfare who fried ...: Interview with 2007: the group (Interview)



1/24/2019

THRASHOCORE :: Pastors of Muppets: fans of fanfare who fried ...: Interview with 2007: the group (Interview)



Seigneurs du Metal (Authority in Metal Music Webzine) reviewing Album as Comparing Pastors of Muppets to Apocalyptica

1/25/2019



facebook

Chronic

PASTOR OF MUPPETS - HEAVY BIRTHDAY / Autoproduction 2017



album du mois

Pastor of Muppets is to brass what Apocalyptica is to the cello, a group that says that it is the music that has the power and not the guitar. If you have never seen them live there are some videos on youtube.

Lords Of Metal

SEIGNEURS DU METAL

As you would expect, it's a real fanfare but a fanfare that likes good zic. So the program of this album? From the reworking of standards in the brass band mode with a real metal drummer as a gift that pounding at the double as at school. Attention, who says fanfare does not mean guys who blow not very fair. No.

There is a pretty band of twelve confirmed musicians who have been spinning the band for ten years, with rearrangements that hold Metallica, AC / DC, Megadeth, Black Sabbath and other legends (we leave you a little suspense because that the major asset of the group if we are not crazy about brass is the surprise).

Imagine a blind test between friends with this impression that Aida trumpets play James Bond way a piece of Black Album. It's fun, it's literate, it's funny and friendly, in short it's mostly music that is shared around a drink in my opinion but it is very subjective. I admit that past the twelfth listening it leaves a little colder but some versions are to piss over laugh while being very well done. Even if the brass generally give a soft and soft side to all the pieces (the breath and the duration do that, it is not the impact of a pick on an ESP string with the distortion at bottom what),

Come on let's say listen because it's unique and funny, at worst it makes work memory. Tonight it's blind test at Pinder and sausage! the album is called Heavy Birthday after all, it's party!

Review: Thomas Enault Rating: 5/10 Group website: Views: 263 times

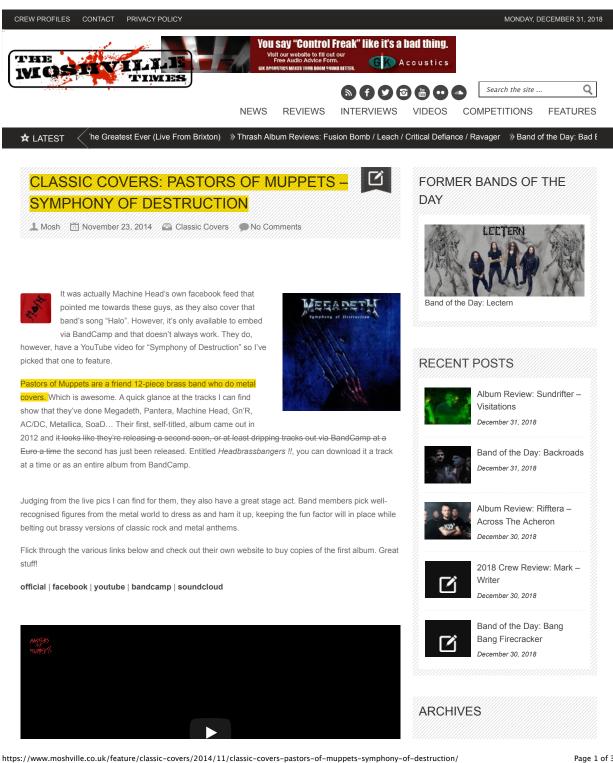


cover au hasard

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UK very own Moshville Times mentioning beneficiaries band as Classic Covers

Classic Covers: Pastors of Muppets - Symphony of Destruction - The Moshville Times



Page 1 of 3

12/31/18, 9:41 AM





Hellfest as seen by artists: Subrosa, Ultra Vomit, and more discuss 2017's lineup | The New FuryThe New Fury

htt

Festival mentioning Beneficiary's Performance as lead Singer

SHARES

12/31/18, 9:25 AM



In a week Hellfest (France) will open its gates, with an impressive lineup (Aerosmith, Linkin Park, Deep Purple, Five Finger Death Punch, Prophets Of Rage, \ldots). We wanted to know which bands the artists

Subrosa (Ancient Magickal Doom) – Rebecca Vernon (vocals, guitar) :

Well, there are many bands I want to see, but it's more a question of,

http://thenewfury.com/wordpress/hellfest-seen-artists-subrosa-ultra-vomit-discuss-2017s-lineup/

Page 2 of 8

Hellfest as seen by artists: Subrosa, Ultra Vomit, and more discuss 2017's lineup | The New FuryThe New Fury

12/31/18, 9:25 AM

We all agreed on one name : **Opeth** : the



Stockholm band's songs are often very melodic, and we love this classical music or pop vibe, with a particular care in the composition. Above all we're classical or jazz musicians, don't forget that ! Also, we're covering Master's Apprentices in our new album, and we have a particuliar affection towards this track, which sounds really good with our instruments. Our dream is to see one -or several- members of **Opeth** in our audience, so that they could hear our version. With a bit of luck...

Next, the name of **Prophets of Rage** came back a lot, obviously. As '90s teenagers, the print of RATM above all, and also Cypress or Public Enemy is strong !! And it's good for our political

consciousness. I'm taking this opportunity to talk about our cover of the song Freedom, also in Heavy Birthday, the only Pastors song with voice in it (our very own Kurt Cobain, Alix, decided to take the megaphone exceptionnally so that we could enjoy the fact of playing one of those mythical RATM riffs). So I think that most of us will be in

front of **Prophets of Rage** on Sunday night (well I hope we're not playing at the same time as them !! [you'll be able to catch them if you tidy your stage quick enough, editor's note]).

To end up, we quoted **Slayer**, because it's the kind of metal that brought us together in the beginning (althought we still don't have any **Slayer** song in our playlist !), and how good it feels to see them, but also **Deep Purple** for the mythical side (and the melodies too), and you may find our Shagrath, Sly, in front of **Emperor** and their ultimate black metal, and also in **Clutch's** audience, to enjoy their fusion. We've also quoted **Mars Red Sky**, **Primus**, **Devin Townsend** (whom we've got a song we're playing from time to time), **The Dillinger Escape Plan**, ...



My Head is Jukebox International Webzine reviewing Beneficiarys Production of the last album of Pastors of Muppets

My Head is a Jukebox: août 2017



Détournant habilement le titre d'un célèbre album de Metallica, Pastors of Muppets est un projet pour le moins étonnant et iconoclaste : un brass band spécialisé dans les reprises d'heavy metal ! La formation, 12 membres déguisés comme autant de stars du genre, s'est déjà fait repérer lors de la dernière édition du Hellfest avec ses relectures d'AC/DC ("Back in Black", étonnant), Black Sabbath (« War Pigs ») et autres Rage Against The Machine (« Freedom »). Et surprise, sans la moindre note de guitare, le brass band s'avère aussi lourd que ses modèles. Et voilà comment on pousse le potentiomètre dans le rouge, le souffle en guise d'ampli (cf. « Master's apprentices »). Chapeau bas. Original, décalé, un groupe à découvrir.

http://www.pastorsofmuppets.com/ https://fr-fr.facebook.com/PastorsofMuppets/ https://pastorsofmuppets1.bandcamp.com/ https://soundcloud.com/pastorsofmuppets 12/31/18, 9:45 AM

Jenny Gillespie Jenny Lee and The Hoodoomen Jérôme Minière Jersey Julie Band Jesse Malin Jessie Evans Jessie Mae Hemphill Jesus Christ Fashion Barbe Jesus Sixto Rodriguez Jesus Volt Jill Scott Jim Jones and The Righteous Mind Jim Jones Revue Jimi Hendrix Jimmy McGriff JJ Cale JNEB Jo Wedin & Jean Felzine Joachim Künh Joan of Arc Joana Serrat Joanna Connor Joe and Chris Joe Barr Joe Bel Joe Driscoll and Sekou Kouyate Joe Strummer Joel Gion Joel Sarakula Johann Berby John Berkhout John Butler Trio John Cunningham John Fairhurst John Fogerty



French Historical Metal Webzine reviewing production of the beneficiary and mention pg 2



Webzine and forum since 2002: Hard Rock, Glam, Heavy, AOR, etc.

CHRONICLES

PASTORS OF MUPPETS | Heavy Birthday (2017)

Date: May 7, 2018 Author: AdminHR80 0 Comments



"Metal Brass Band formed in 2007, this group is composed of the greatest legends of hard-rock, heavy, metal of the late twentieth century. The musicians of this dream team dropped the instruments that made them famous to devote their creative and scenic power to wind instruments, closer to the energy conveyed by the metal, and much more eco-friendly. In tribute to one of the major metal bands, they came together as Pastors of Muppets, to preach their love of Rock'n'Roll and reinterpret their most famous compositions, backed by a nervous drummer and never at rest."

It is a question here of course the 'legend' of the group ...

PASTORS OF MUPPETS was born in 2007 and already has an album to his credit. It is a Metal Brass Band, clearly a group that takes other groups but in fanfare version. Yes, yes you read Fanfare. The band consists of 11 musicians who use wind instruments and a drummer who comes to give rhythm to his friends on covers of metal and hard rock.

The musicians have all taken a pseudonym in connection with their 'idols'. They also 'postiché' those to whom they took the name, which gives color to their concerts as can be seen those who saw them at Hellfest 2017

is proof that the Australian group can be used in all musical styles), "Sad But True" and Metallica's "Creeping Death", Megadeth's "Hangar 18", or "Locust" from Machine Head (The cover I prefer). All the songs go by without problems, except for the "Freedom" of Rage Against the Machine. This is a personal opinion because all the pieces are taken care of.

Heavy Birthday is a UFO, a rarity.

The question we can ask is how long will this album stay in the player? To see, to listen and especially to make listen

Tracklisting:

- 1. Locust (Machine Head)
- 2. Sad True Goal (Metallica)
- 3. Back In Black (AC / DC)
- 4. Pillars Of Eternity
- 5. Hangar 18 (Megadeth)
- 6. War Pigs (Black Sabbath)
- 7. Master's Apprentices (Opeth)
- 8. Freedom (Rage Against the Machine)
- 9. Creeping Death (Metallica)
- 10. Domination (Pantera)

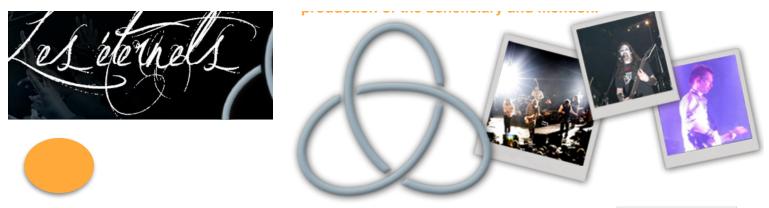
Musiciens :

Bastien 'Lemmy' Weeger – sax soprano Yannick 'Axel' Martin – sax alto Edouard 'Slash' Lhoumeau – sax ténor Marc 'Angus' Desserez – sax baryton Julien 'Punk a chien' Michel – trompette François 'Joey Ramone' Darrigan – trombone ténor Pierre 'Dave Mustaine' Latute – trombone ténor Antoine 'Eddy the head' Tacquemier – trombone basse Alix 'Kurt' Tucou – trombone basse Sylvain 'Shagrath' Larrazet – euphonium Damien 'Daemon' Bachère – Sousaphone Simon 'Kannibal' Renault – batterie

Producteur : ?

Label : Plein Poumons Prod

Auteur : Pierrick



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CHRONICLE BY ...



LINE UP

-Reno Silva Couto

(soprano sax)

-Yannick Martin

-Edouard Lhoumeau (tenor sax)

-Marco Desserez

(baritone sax)

-Julien Michel

-Alban Fourquet

(trumpet)

(trumpet)

(alto sax)

Gazus This column was put online on August 24, 2008



Pastors Of Muppets - Fanfare Metal (EP)

(2008) - unclassifiable_Fanfare - Label: Autoproduction

They are twelve, they come from diverse and varied backgrounds, each have a different background, but only one thing binds them: the love of metal, heavy saturated guitars, galloping basses, singing high perched or shouted, solos in sweeping ... and in fact, no, not at all, they just play in a fanfare.

With a name like this and the musicians' paraphernalia on stage (all are disguised as an icon different from hard and metal, from Angus Young to Axl Rose, to Slash and Jimi Hendrix), we could only expect 'a big joke and this is the effect that makes the first listen of this demo. Explanation of the concept of the group: a fanfare, accompanied by a drums, takes metal standards. So we spend about twenty minutes, either to giggle at the resumption of "Master of Puppets" Metallica and then "In Bloom" Nirvana until the end of the disc, or to resume and listen seriously and to realize that casually, there is work behind all this.

First of all, the titles are pretty well reorchestrés and adapted to the fanfare format. Thus, "Master of Puppets" is reharmonized during the verse and the chorus as well as "In Bloom". In addition, there are perfectly reinterpreted solos on saxophone ("Master of Puppets", always as well as "Them Bones" by Alice In Chains). The range of each copper is used for successful purposes. Thus, James Hetfield's voice is replaced by trumpets, while Kurt Cobain's vocal lines are played by a trombone. Only the battery does not change compared to the original versions, but a rewrite would not have had a great interest in view of the concept of the group.

Twenty minutes of the demo elapses and the laughter of the first listen flew away, while the good mood, it continues. Because Pastors Of Muppets makes you smile while listening to a song " *Ah! What is this song? I know him, I ... Oh yes, that's it!* "(Also note the" *Maaasteeeur* "more or less sung by the training that always has its effect). It is important to note the very good level of the musicians, all having many years of conservatory or music school behind them, other intermittent of the spectacle or teachers of music. The solos, among others, are played to perfection and everyone is in place, important thing, the record has been recorded in live conditions.

And it is also live, more than on record, that Pastors Of Muppets is fully savored, due, in large part, disguises of the musicians and general good mood that emerges. However the CD format allows you to enjoy at home the reorchestration talent and instrumental level of the group, while promising entertainment during evenings with friends.

http://www.myspace.com/pastorsofmuppets



-François Darrigan (tenor trombone)

-Alix Tucou (bass trombone)

-Sylvain Larrazet (euphonium)

-Emilian Run (tuba)

-Nicolas Larronde (drums)



IN METAL FARTH

reviewing Album of General Brawl, Band founded by beneficiary as, "genius band orchestra"

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HEAVY EPICUS SHOEGAZE | EP

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AUTRES CHRONIQUES

View in chronological order

ALBUMS STUDIO

2006 👷 👷 👷 🖌 North 2010 🛨 🛨 🛨 🖞 Ausserwelt 2013 **** Tocsin

EP.

2015 👷 👷 👷 Split W / General Brawl

ÉQUIVALENCES

- Style + Member : General Brawl



YEAR OF NO LIGHT - Split W / General Brawl (2015) By ISAACRUDER on April 7, 2015 Viewed 1630 times

Like the collaboration with the Irish of ALTAR OF PLAGUES this split between

real offering. This does not exclude the surprise of course, and this split turns for the most intriguing blow of all, had regard to the universe developed by

BAGARRE GENERALE, with which YEAR OF NO LIGHT mates like Zeus with the

It must be said that YEAR OF NO LIGHT did not tear off the spirit with "Sar Ha-

Olam", piece that is based on an effective riff but whose unsurprising

progression taints the will to get out of our daily lives. We find the group as he

had left us on "Tocsin", the fever of celestial brass less, the inspiration of the

same. Nothing new or crispy then. So you guessed it, the Zeus in the lot is the

Yes you read that, it's not the incredible YEAR OF NO LIGHT that supplants his

playmate on this split. He is even crushed violently by all the genius of the

band-orchestra, impressing on "Furvent", long beach while turnarounds and

other teary crescendos quick to capsize the heart of a Golem. Already

incredible on their eponymous album, the BAGARRE GENERALE once again

show their propensity to make a piece an intense narrative action and almost

cinematographic and unparalleled. Whether in construction, melodies or

arrangements, "Furvent" is a marvel, which alone justifies listening to this

split. The control of the Ambient is demented, the blowing Doom breaks, and

the end is a monument of power and illustration of the word "glory" in his

triumphant Space Rock inspiration. In short, a bellows for YEAR OF NO LIGHT, which in the middle of the eighteenth century would have ended like a little

Marquis of the province blown up in mid-flight by an arrogant noble one night

Let's do justice all the same by stating that the piece "Chapelle Ardente",

musical collaboration between the two entities, is very good. YEAR OF NO LIGHT comes to bring massive to sublime orchestrations, and it is clear that

the two universes are made to get married (I spoke of coupling, it is not for nothing). If this split is excellent, especially thanks to the contribution of BAGARRE GENERALE, it is there also to make sure that it seems indispensable that the two groups extend this warlike union during a whole album, in the spirit of an alliance between Christian princes against the barbarians of the North. And it will be an undivided domination in the world of instrumental

mortals . From there to know who is Zeus in the lot, you will soon know.

other, I named the smashing and epic BAGARRE GENERALE.

RRE GENERALE and YEAR OF NO LIGHT will be made wait. The habit has taken precedence over the frustration, however, as well as the artistic functioning of the Bordeauxers, who leave a split to be patient by their next *****

🖸 PARTAGER 🔢 🖢 🖂 ...)

LES CHRONIQUES

>PRINCIPALE

★★★★★ ISAACRUDER >KROS-EXPRESS

N/A

LINE-UP

- Year Of No Light:
- - Pierre (guitar)
- Jérôme (guitar, keyboards)
 Johan (bass, samples)
- Bertrand (drums,
- keyboards) - - Shiran (guitar)
- - Matthieu (drums,
- samples)
- Brawl Generale:

Alix Tucou (bass - Gabriel Larralde (guitar) - Olivier 'klaus' Martin (bass and keyboards)

- Cyrille Gachet (drums and trombone)

TRACK LIST

1. Sar Ha-olam (year Of No Liaht) 2. Ardent Chapel (General and Yearly Brawl) 3. Furvent (General Brawl)

To read also in DOOM METAL:

of petty dinner at the Court.

music.



ces (2012)



throne (2000) Trip (s) in the mud ***** (+ 2 kros-express)

mentionning Beneficiary's Band Bagarre **Generale (Generale Brawl)**

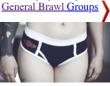
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General Brawl

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Webzine metal / punk and derivatives (or not)



Biography





Brawling General was founded in 2012 on the Bordeaux side by Alix Tucou (Bass / Trombone), Gabriel Larralde (Guitar), Olivier Martin (Bass / Keyboards) and Cyrille Gachet (Drums / Trombone). Very soon, a first self-titled album produced by Radar Swarm or the group unveils an epic, massive and unreal music music where the brass mix with the guitars, Stoner / Doom + Zeulh way somewhere wedged between the records of High On Fire ,

Chronicles 2 1 1





Keelhaul, Magma and Kayo Dot. In early 2015, they released a split alongside Year Of No Light.



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General Brawl

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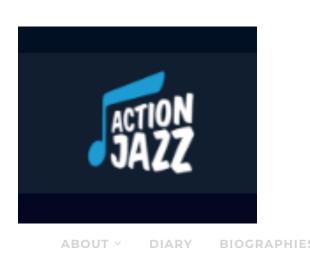
2015



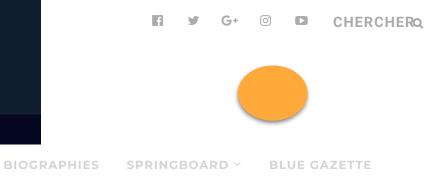
Split with Year Of No Light

2012





National JAzz Webzine mentionning the beneficiary's performance as coming directly to your guts



COLLECTIVE GALLERY ~ ARCHIVES ~

April 30, 2018 | Concert Chronicles |☆☆☆☆☆



Text and photos Philippe Desmond.

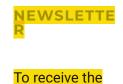
Free District, Bordeaux on April 29, 2018.

In live the musical pleasure also requires visual pleasure and tonight we will be spoiled. The Eole Brass Band is an opportunity to see beautiful instruments. All the instruments are beautiful will you tell me and how important? Certainly but to approach a low trombone, that of Alix Tucou , with **RECHERCHE**...

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pavilion it is rather rare. Admire a Flumpet, the missing link between FLugelhorn (bugle) and trUMPET invented by Trumpeter Art Farmer and Factor David Monette it's not so often; it is Mickaël Chevalier who owns this jewel.



We have more often the opportunity to see a tenor trombone even if the Conn of Sebastien lep Arruti is beautiful or a sousaphone, running by us in the fanfares and bandas through the New Orleans formations but that of Damien Bachère is one beautiful specimen. Is it the brilliance of the copper of these instruments that makes them so aesthetic, the accumulation of curved elbows so hard to do well that catches the eye? as soon as it is published, try to win tickets and keep up to date with the association's news.

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NOTIFICATI ONS

Enter your email address to subscribe to the Blue Blog and receive a notification of each new article by email. Join 69 other subscribers And the battery of Simon Pourbaix (pronounced Pourbex, he holds) then? It also has copper with cymbals, including a small very original pierced and equipped with jingles; but to attract the eye he found another ploy that you can see in the photo ... He the perpetual revolutionary, what he argues always with precision and fervor, will also present the musicians as all "on his right" what the layout on the stage belies ...



This long introduction on visual feeling being made, let's talk about the sound sensations. Because there will be some. But first of all, where does this quintet

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RT @domimonk : Hello! Back on the release concert of Capucine @ Rocher de Palmer . Release of

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come from? From the past, not so far but still. About four years we had not heard for the simple reason that Alix Tucou is now based in New York and if we are lucky enough to see the group reforming it is on the occasion of his holidays in France . Interaction-based training, he tells us - it's obvious to listen - and research; there is progress to be made because they were looking for they did not find the scores of past years including compositions Mickaël!

So like that, tears, without rehearsal, just a few adjustments at the table before the concert in the **Free Quarter** they are gone on the repertoire of Dave Douglas and his Brass Ecstasy complete with some lep and NO standards. Finally all that falls very well because this type of music requires life, allows the unforeseen, encourages improvisation. And as the five friends are not beginners, the reflexes of the past resurge very quickly.



The sound of such a band is second to none, the energetic roundness of brass sometimes torn by feverish riffs and based on a battery of the most tonics provides a beautiful color. In the genre of

DELU GE LE JARD IN COLL ECTI VE THEO REM OF JOY CLÉME NT SIMON "MAN ON THE MOON 8:30 pm • Roc her de Pal mer 1 rue Aris tide Bria nd. 331 50 CE NO Ν Organi zer: Collecti J Déluge FLOR Α ESTE L & HOT PEPI NO FLORA ESTEL & HOT PEPIN \mathbf{O}

jan. **25**

Ocalia Daliau

Brass Fantasy (very nice concert at the Carré des Jalles in the mid 90's) and also a title of Douglas pays tribute to him; they'll even slip a quote from the other Bowie.



Such a group is based on a rhythmically variable geometry, battery and subaphone always, sometimes enriched by the or trombones when the trumpet chorus. But the trombones play very often as a soloist, lep of course the tenor, even more expert after two weeks playing in New Orleans, but also Alix in the bass which is less common. Certainly not easy to scratch the notes through this long and quirky column of air, with the slide "without fret"; it sounds hell, the music thus made coming out of the big pavilion crossing you two yours thrilling to the belly your anatomy. What mastery, what inventiveness.

	20 h 45 min - 23 h 45 min
	♥ Cott age Du Lac , 19 Rue Dau gere , 335
	20 Bru ges Organi zer:
	LE COTTA GE DU LAKE
JAN. 25	THO MAS
	BERC Y TRIO INVIT ES THO MAS KOE NIG (SAX & FLUT E) JAZZ PARTY LIVE !!! O 21 h 00 min - 23 h 00 min \$ Boh ème Bist



The velvety Flumpet contrasts with these sometimes roars of the two wings. Unisons of the four brass often arise while the battery sometimes almost rock Simon slams loudly to exist behind this wave of metal. Energy certainly but not that, softness also on some ballads slow waltz tempo, fantasy on tunes carousel, but it's in the moments of groove and funk that I prefer them, the attacks , against the songs, the duels, it crosses you from head to toe. Festive, enjoyable, frenetic! Not bad for a recovery gentlemen, what it must be with preparation work! And precisely, if this type of music was that, spontaneity, surprises, the lack of perfection? On stage we feel that it lives, it laughs,

ve **KEI'S** JAN. 25 - 26 BAND AT THE CENT RAL TO GROO VE AND "JAIN" ON THE SOUTH AFRIC AN ZIK ⊙ 21 h 30 \min - 0 h 00 min (26)Thél 9 onio us Café Jazz Clu b, 18 rue Bou rbon 331 00 Bor deau Х Organi zer: At events BRO JAN. 26 **OKLY** Ν **SWIN** G ALL **STAR Cookie Policy**



Three guests on a "Second Line" with Andrea and Ludovic on trumpet and Julien Deforges on alto sax; we want to go strolling in the Saint-Michel district with them; but no it's Sunday night the Bordelais sleep and Bordeaux is cranky especially from a certain time ...

		45 min - 23 h 15 min ♥ RA DIS SO N BL U BIA RRI TZ, 1, Carr efou r d'Hé liant he Organi zer: JAZZ and SWING BIARRI TZ
	JAN. 26	TRE MPLI N ACTI ON JAZZ # 7 THE NEW TALEN TS OF JAZZ © 20 h 00 min \$ Roc her de Pal mer , 1 rue Ariss tide Bria nd, 331 50 CE NO N Organi zer: Action Jazz
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You missed that? Do not panic go to the Pépère Thursday night (21:30 May 3) and there will be wine tasting with the famous Maud Eration, if it comes!

fi ¥ G+ □

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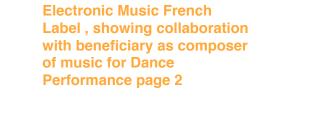
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Wonderful Carole Simon

More border for jazz ...





Presentation of the

Initiated by the group United Fools, this project defends by essence innovative aesthetics that mix electronic and instrumental music, but Banzaï Lab allows itself all the adventures, the label acting as an activist to fight against the standardized creation. From phonographic production to booking and promotion, Banzaï Lab is a 360 ° label, a great bubble that offers its artists the means to work freely. Banzai Lab's richness lies in its eclecticism, from hip-hop to drum'n'bass to world music, jazz, dub and trip-hop. Each formation uses its own influences, plays in its own register. All come together on the idea of finding a balance between machines

A TRANSITIONAL LABEL

A new approach to quality development (s). To anchor artistic projects in a reality principle, it is a matter of accompanying the artists in the development of their personal and collective career, thus in their professionalization steps.

By a principle of mutualisation, and by encouraging them to support their practices, we generate together different resources in order to defend their music: to help the creation and production of albums or compilations of professional quality, to promote communication on these projects (album / live) to the public, professionals and institutions related to current music, and finally allow the dissemination of their projects in the bins, on stage, on the web and on the airwaves.

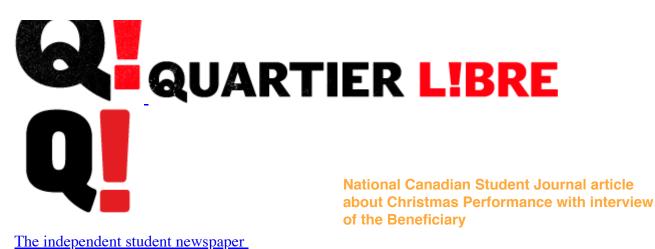
A MULTIDISCIPLINARY LABEL

Music production is not limited to concerts and performances, and now a musician's career can no longer rely solely on stage or discography.

For a sustainable remuneration of the artists in these fields of activity, Banzaï Lab opened its competences to all the projects requiring a sound creation and can offer them the realization of sound environments and the writing of original tapes: > Cinematographic projects: amateur short films, semi-professional films, documentaries, etc.

Sound creations for live shows: partnership between Alix Tucou and the contemporary dance company Achaïra, between United Fools and the "Associates Crew".
Sound design for all visual aids requiring productions from the most acoustic to the most electronic: partnership with the collective of graphic designers "WDN STUDIO" which gathers 9 young creative Bordeaux who create original visual contents for the artists of the label in exchange for the creation original soundtracks for their productions.

The actions of the label are directed towards an intergenerational public, the label also works to sensitize the youngest ones to the current musics by means of interventions in extracurricular environment (notably with the Center of animation Bastide-Queyries), of history workshops and discovery of Computer Aided Music (MAO) and musical design workshops to all types of audiences.



of the Université de Montréal



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The Christmas of the brass

/ <u>Next ></u> < <u>Previous /</u> By Camille Dufétel Wednesday, December 10, 2014



The musicians are invited to decorate their instrument in the colors of Christmas.

Photo credit: Isabelle Bergeron

The musicians are invited to decorate their instrument in the colors of Christmas.

Photo credit: Isabelle Bergeron

The Copper Christmas festive event will be presented on December 13 at the Complexe Desjardins, under the direction of UdeM brass ensemble director David Martin. This celebration invites all trombonists, tubists and euphonium players from the city, experienced or not, to come play some tunes near the Christmas village mounted for the holiday season.

"It's a celebration that started in New York: every year, during the holiday season, an event, during which a hundred Christmas tunes are sung and played by brass, is organized in front of the Rockefeller Center. face of the giant Christmas tree, " says David Martin.

According to the master of ceremonies, the scores are quite simple and are addressed to musicians of all levels. "There will be both 12-year-olds and professionals, including music teachers," says Martin. There will be music students from my class, from McGill University, but also the Conservatoire de musique de Montréal. But in general, everyone who has a snorkel, trombone or euphonium is welcome. "You can register for the event and download the scores from the UdeM online calendar.

The student at the DESS Orchestra and trombonist Alix Tucou, made arrangements for some Christmas carols, including "In this barn" and "Little Santa Claus". "Traditionally, in North America, the arrangements are four voices in choral format, but I simplified them to three voices," he says. I like brass ensembles and transcribing songs for these instruments, for people who do not necessarily have experience, it is unifying. "

In total, about twenty Christmas tunes will be sung and played for this second edition. "In the previous edition, there were about thirty snorkels," says Martin. This year, I think there will be at least fifty. There is always a magic that is created around this instrument, it really gives a beautiful sound, because the tuba is the biggest brass. "

In the spirit of the holidays

Another particularity of the event, the musicians are invited to decorate their instrument in the colors of Christmas. A gift certificate will be given to the owner of the best decorated instrument. "I like the Christmas

the trombone during this event. I find it fun to play Christmas carols, I did it in a similar event in Toronto. It was Mr. Martin who invited me to participate in this celebration in Montreal. "

Alix Tucou will also participate in the event, where he will play bass trombone. "*This is the first time I've done this, and although I'm not particularly a big* fan *of Christmas, I find it interesting the emulation around this kind of event*," *he* says. -he. The meeting will take place at 12:30 pm on the Grande-Place Complexe Desjardins and everyone is invited to sing to accompany the musicians.

Copper Christmas ... for tubas and trombones!

Grand Place of the Complexe Desjardins

150 Sainte-Catherine Street West

December 13 | 12h30 | Free

J'aime 0

•

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Zappa In France is the number1 Music Blog dedicated to the music of Frank Zappa mentioning the beneficiary headlining with Zappa alumni Ike Willis

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November 24, 2011 The Polissons & Ike Willis Plays "Inca Roads" @ 2007 fest. L.P.J.Z and Ike Willis "The Pranks" & Ike Willis plays "Inca Roads" @ 'Strings Sensibles' 2007 Festival The Pranks are: Sarah Piet: Vocals • Benjamin Pellier: Bass • Jerome Boust: Guitar Sébastien Moreau: Drums • Alix Tucou: Trombone #www.myspace .fr / LPJZ

5th Sensitive Strings Festival 2007 / Bordeaux FRANCE The association "Chords and strings" organizes the 5th festival "Les Cordes Sensibles" from March 16 to 18, 2007, at the Carré des Jalles in Saint-Médard-en-Jalles (33), with the program:





necessary for these two brilliant guitarists a fertile ground for a constructive and musical collaboration. In fact, their repertoire mixes their respective worlds and a few dusty covers, all with a touch of Zappa.

Ike Willis and The Pranks play Zappa

Rich in different artistic universes, the group Les Polissons successfully focuses their expression through arrangements of the prolific repertoire of the brilliant lit Franck Zappa and personal compositions. Their talent and musical spirit have not escaped lke Willis, former singer and guitarist of Zappa, who comes especially to accompany them in the context of this festival.

---> the "archives"

2nd Zappa French Fest Sept.2003 @Bordeaux # 3rd Zappa French fest Sept.2005 @Bordeaux

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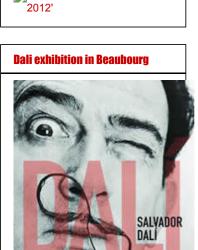
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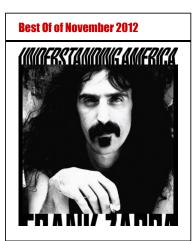
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EXPOSITION 21 NOVEMBRE 2012 -25 Mars 2013

FRANK ZAPPA 'AAAFNRAA







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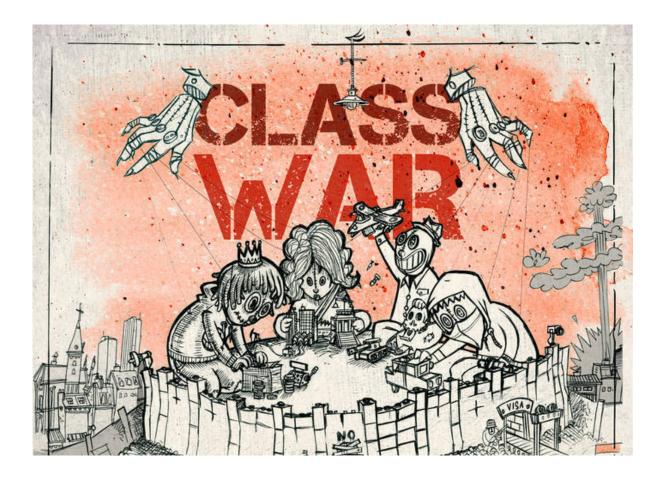
World Wide Hip Hop Webzine mentioning beneficiary collaboration with BeatMaker Feldub,leading the way of French Dub Music.

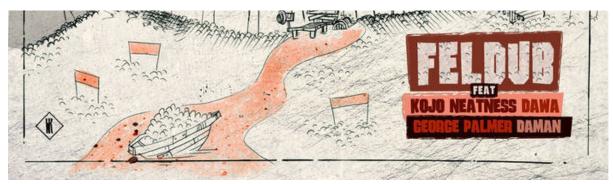
Site consumes quite some on a yearly basis ==> We happily accept Donations :)

Ŧ

Option 1 \$1,00 USD

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FELDUB - Class War (banzailab.bandcamp.com) eleased June 16, 2017

All tracks produced & mixed by DAVID Aka Feldub Melodica & Trumpet by FABIEN DEYTS Trombone : ALIX TUCOU Mastering by SENBEÏ

Artwork by Nicolas Werbrouck

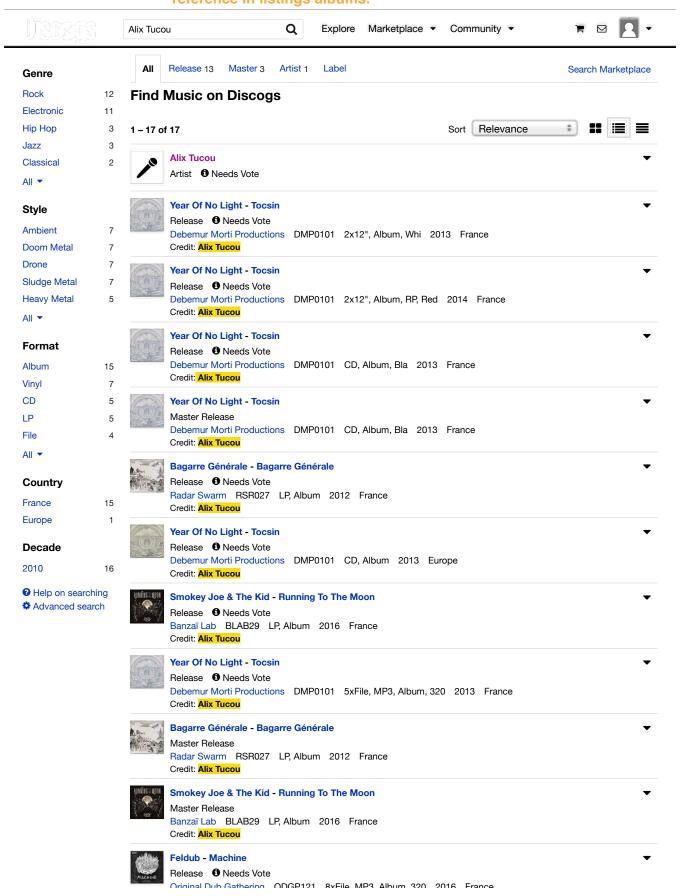
jun 20, 2017 by blaze in reggae | ragga | dancehall

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Searching for "Alix Tucou"on Discogs **Discogs page search of the** https://www.discogs.com/search/?q=Alix+Tucou&type=all&lay... beneficiary, this website is a reference in listings albums.



QUALITY IN A REAL	Smokey Joe & The Kid - Running To The Moon ▼ Release ④ Needs Vote ■ Banzaï Lab BLAB 26 CD, Dig 2016 France Credit: Alix Tucou ■ ■ ■
0	Year Of No Light - Tocsin Release I Needs Vote Debemur Morti Productions DMP0101 LP, Album, Mar 2013 France Credit: Alix Tucou France France France France France France France France France
	Pastors Of Muppets - Pastors Of Muppets Release I Needs Vote Not On Label none CD, Album, Dig 2012 France Credit: Alix Tucou France France France France France France France France France France France France France France France France Francon France
	Bagarre Générale - Bagarre Générale ▼ Release ④ Needs Vote Trance Radar Swarm RSR027 2xFile, MP3, Album, 320 2012 France Credit: Alix Tucou
	Bagarre Générale - Bagarre Générale ▼ Release ① Needs Vote Radar Swarm RSR027 4xFile, FLAC, Album 2012 France Credit: Alix Tucou ▼

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Concert with MATHIEU BOOGAERTS

Famous Belgian Singer , backed by the beneficiary

in Gujan-Mestras (Port The arros) June 21, 201 5

I NTERPR È T ES

Masthieu Boogaerts

EStudents of the License "French Expression Song, Jazz and Modern Music" University Bordeaux Montaigne

(on student arrangements and orchestrations)

CHears of the children of the School Sainte-Marie de Gujan-Mestras

Voice Octuor of the Chans License we (direction Marion Raiffe) : Juliette Daurel, Angèle Fanton, Marc-Antoine Guillou, Yara Kasti , Marion Raiffe, Anne Sajous, Julie Varlet, Aline Videau

ORCHESTRA DE CHAMBRE

Noémie Van Aerschodt (flute), Renaud Parpaite (oboe), Eric Moncoucut (clarinet) Claude Del Medico (bassoon), François Etchebarne (horn), Sebastien Brebbia (trumpet) Alix Tucou (trombone), Farhad Khatib (keyboard), Jean-Luc Bernard (drums) Tiphaine Hervouet (violin), Jean Brisson (violin), Marie-Laure Prioleau (viola) Léonore Védie (cello), Lucile Trougnou (double bass)

DIRECTION :

Farhad Khatib, Pascal Pistone, Alexandra Yaverbaum

PROGRAM

- "Las Vegas" (orchestration: Thomas Mazellier) - soloists: Mathieu Boogaerts and vocal octuor

- "Corinne" (orchestration: Anne Sajous) - soloists: vocal octuor

- "Lullaby" (orchestration: Eugénie Cefaï) - soloists: students of Ecole Sainte-Marie

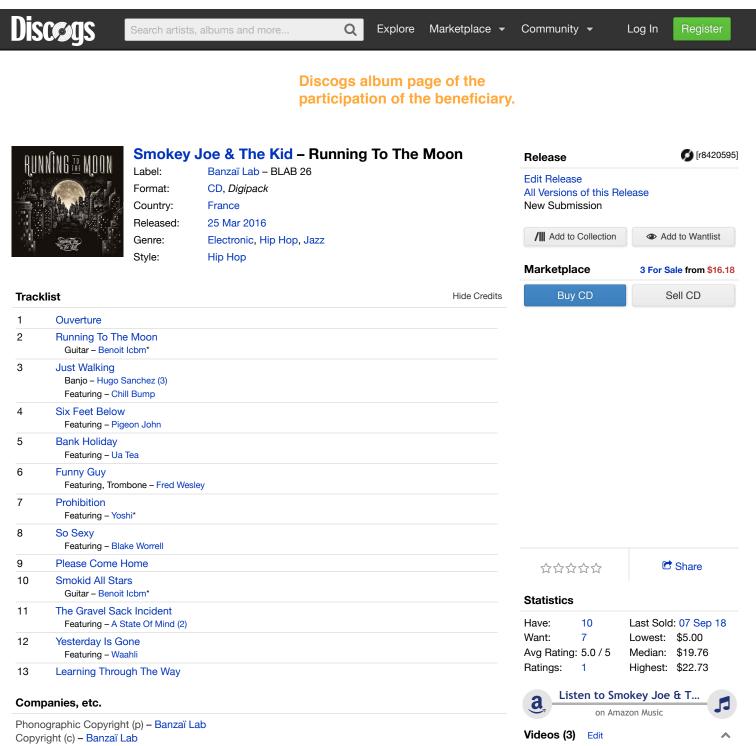
- "Something" (orchestration: Emilie Uthurry) - soloist: Mathieu Boogaerts

- "I love you" (orchestration: Julie Varlet) - soloists: Mateo MF, Anne Sajous and vocal octuor

- "Cement" (orchestration: Juliette Daurel) - soloists: students of Ecole Sainte-Marie

- "Concrete screed" (arrangement: Yara Kasti) - soloists: Mathieu Boogaerts and vocal octuor

7500000 Monthly Visits



Mastered At – Kasablanka Recorded At – Shaman Studio

Credits

Clarinet – Adrien Bernege (tracks: 2, 3, 5, 6,10) Composed By, Arranged By, Producer – Hugo Sanchez (3), Matthieu Perrein Mastered By – Blanka (2) Piano, Keyboards – Nicolas Cerezuelle (tracks: 2,3,4,5,6,8,9,10,12) Recorded By – Benoit Icbm*, Leroy Chambers Saxophone – Edouard Lhoumeau (tracks: 2,3,4,5,6,8,9) Trombone – Alix Tucou (tracks: 2,3,4) Trumpet – Mickael Chevalier (tracks: 2,3,4,5,6,8,9,10)

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Discography

Detailed Discography:

"Portraits" by Alix Tucou, Technology And Bones Project -2021

"I'd Rather Lead a Band" By Loudon Wainwright III with Vince Giordano and the NightHawks - 2020

"Journey To The Cosmic Soul" by LadyMoon And The Eclipse-2019

"Technology and Bones" by Alix Tucou-2018

"The King of Bungle Bar" by Umlaut BigBand 2018

"Heavy Birthday" by Pastors of Muppets -2017

"Institute of Flyer Learning" by Institute of Flyer Learning -2017

"Class War" by Feldub -2017 "Running to the Moon" by Smokey Joe and The Kid-2016

"Machine" by Feldub -2016

"Heavy Meal" by Pastors of Muppets-2015

"HeadBrassBangers" by Pastors of Muppets-2014

"Split Bagarre Generale vs Year of No Light"- 2014

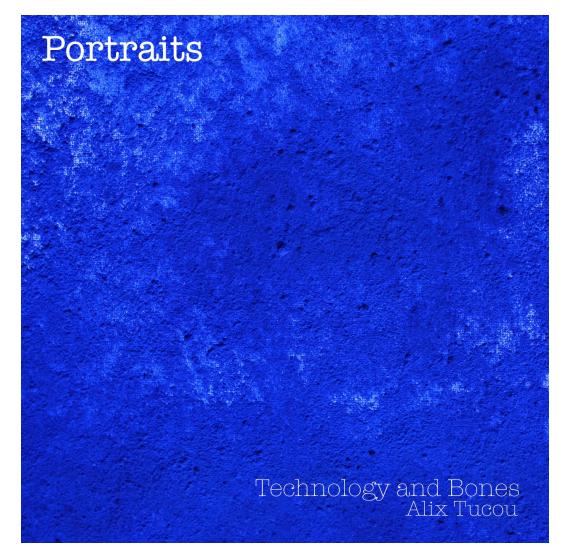
"Tocsin" by Year of No Light-2013

"Pastors of Muppets" by Pastors of Muppets -2012

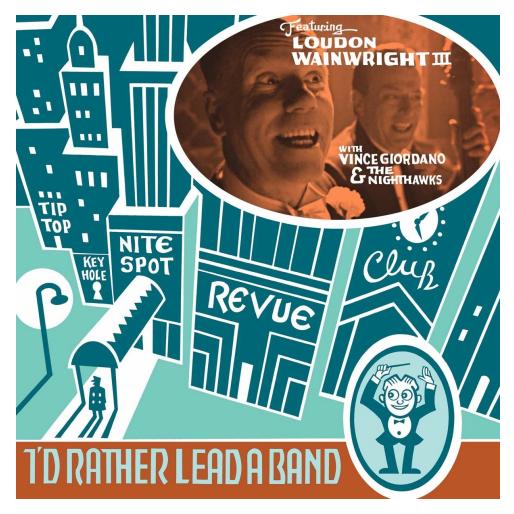
"Bagarre generale" by Bagarre generale-2012

"Human Project" by United Fools-Banzai Lab -2012

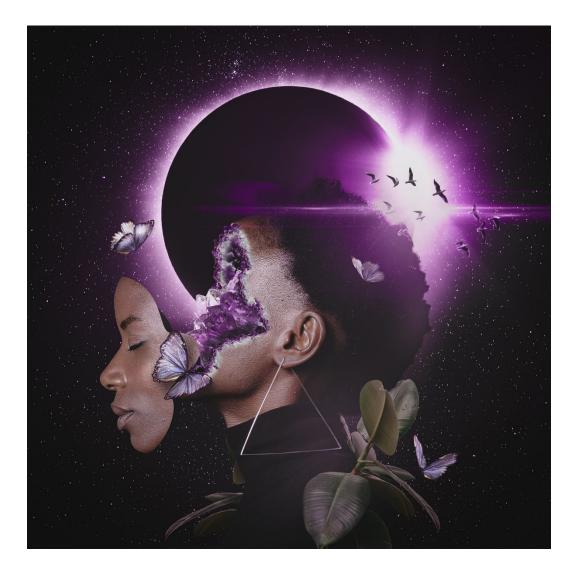
'What doesn't kill you makes you stronger" by United Fools-BanzaiLab-2009



"Portraits" by Technology And Bones- 2021 Produced and Performed by Alix Tucou.



"I'd Rather Lead a Band" by Loudon Wainwright III with Vince Giordano And The Nighthawks, 2020 Trombone by Alix Tucou



"Journey to the Cosmic Soul" By Lady Moon and the Eclipse 2019, Bass Trombone, Horns Arrangements.



Technology and Bones" by Alix Tucou -AutoProd-2018 (Production-Bass trombone)



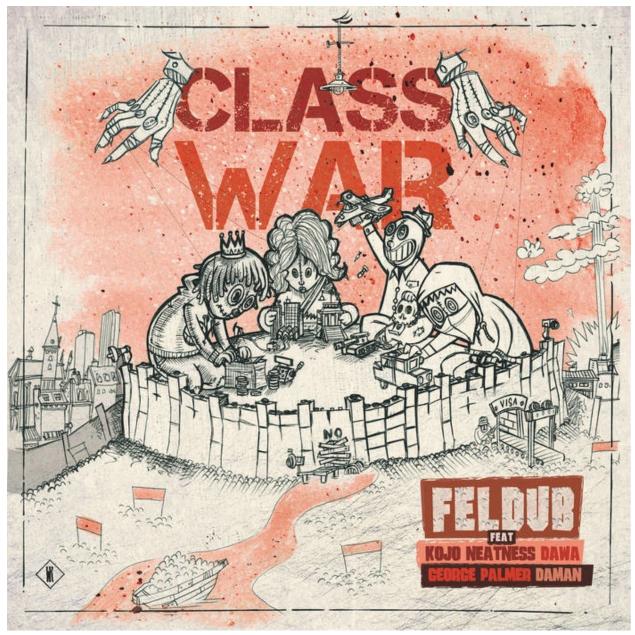
"The King of Bungle Bar" By Umlaut Big Band 2018 Researches



"Heavy Birthday" by Pastors of Muppets-Pleins Poumons Production-2015 (Production Bass trombone)



Institute of Flyer Learning , Bass Trombone AutoProd 2017



"Class War by Feldub-BanzaiLab-2014-bass Trombone



"Running to the Moon" by Smokey Joe and The Kid-Banzai LAb-2016 Bass Trombone)



"Machine" by Feldub -BanzaiLab-2016 (Bass trombone)



Heavy Meal by Pastors of Muppets-Pleins Poumons Production-2015



"HeadBrassBangers" by Pastors of Muppets-Pleins Poumons Productions-2014 (Production Bass Trombone)



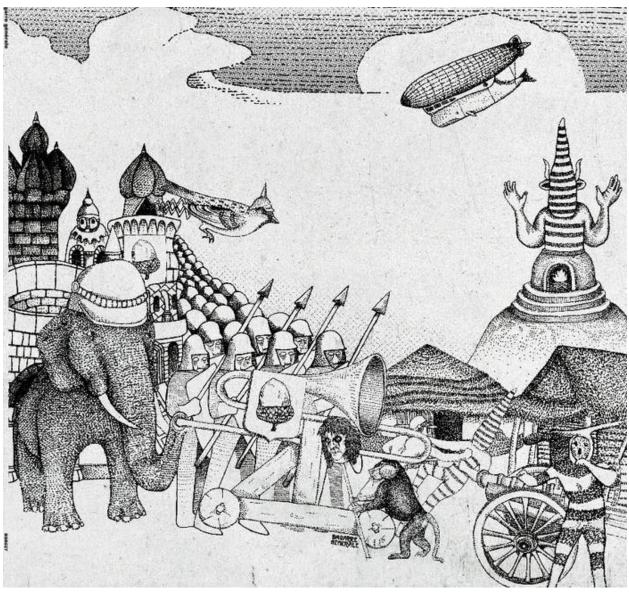
' Split Bagarre Generale vs Year of No Light Bass Trombone- 2014



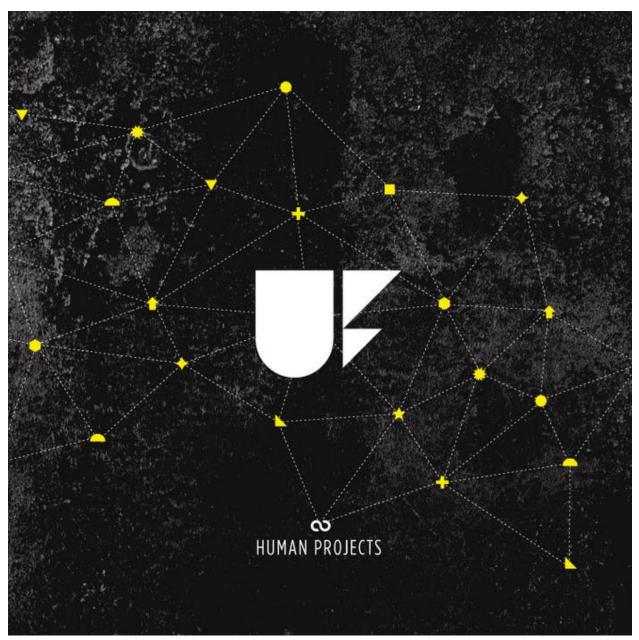
"Tocsin" by Year of No Light-Autoprod-2013 (Bass trombone)



"Pastors of Muppets" by Pastors of Muppets -Pleins Poumons Production 2012 (Production," Bass trombone)



"Bagarre generale" by Bagarre generale-AutoProd-2012-Bass trombone



"Human Project" by United Fools-Banzai Lab-2011 (Bass trombone- Sousaphone-Keyboards)"



United Fools-''What doesn't kill you make you stronger- AutoProd-2009 (Bass trombone - Sousapone Keyboards)"