

CREATION 2017

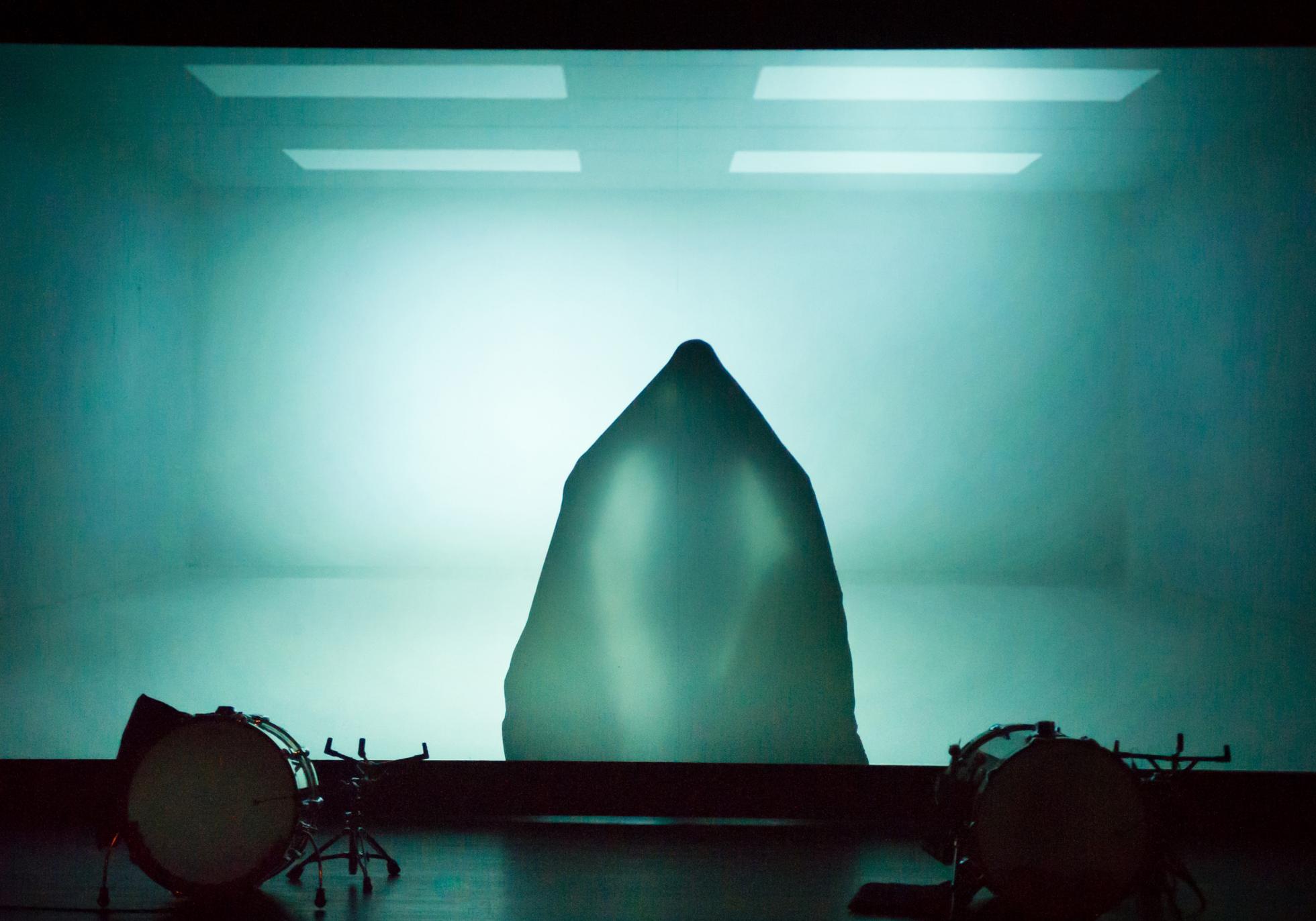
# GHOSTLAND

TERRITORY OF SHADOWS

PIERRE JODLOWSKI

LES PERCUSSIONS DE STRASBOURG





# GHOSTLAND

## TERRITORY OF SHADOWS

Written for **4 drummers** playing on 4 drums and **virtual instruments**, a **puppeteer**, interactive audiovisual device, this multimedia show deals with the concept of **Ghost**, in its various meanings : ghosts which are generated by memory ; ghosts that our societies create, driving people in social isolation ; ghosts in their more common sense - strange appearances linked with childhood. In this **one-hour show**, the stage is no longer a simple performance space, but becomes an ambiguous place showing to the audience a strange sounding and visual ritual. Well-elaborated, the score brings out the breathtaking virtuosity that made Les Percussions de Strasbourg so famous.

The three different parts constituting the show are structured around a dramaturgy evolving from shadow to light.

## DATES

19th of September 2017  
**WORLD PREMIERE**  
ATM Studio  
Warsaw Autumn Festival  
Warsaw - Poland

9th of November 2017  
La Comédie, National  
Theatre  
Musiques Démesurées  
Festival  
Clermont-Ferrand - France

25th of November 2017  
Théâtre de l'Archipel,  
National Theatre  
Aujourd'hui Musiques  
Festival  
Perpignan - France

27th of November 2017  
Odyssud (Grande Salle)  
Blagnac - France

14th of June 2018  
Sibiu International  
Theatre Festival  
Sibiu - Romania

28th and 29th of  
November 2018  
Théâtre de Haute-pierre  
Strasbourg - France

19th of January 2019  
Philharmonie de Paris  
(Studio)  
Paris - France

3rd of April 2020  
Cité Musicale (Grande  
salle)  
Metz - France

**commission:** Les Percussions de Strasbourg  
**production :** Les Percussions de Strasbourg  
**coproduction:** éole, studio de création musicale  
**world premiere:** 19th of September 2017 - Warsaw Autumn Festival

**conception, composition, lighting and video:** Pierre Jodlowski  
**artistic and technical collaboration:** François Donato  
**musicians:** Les Percussions de Strasbourg - Minh-Tâm Nguyen, François Papirer, Galdric Subirana, Flora Duverger  
**handling of objects:** Katharina Muschiol  
**real-time electronics:** Pierre Jodlowski  
**Performance time:** 60'  
With the specific support of ADAMI and FCM.

TEASER

[youtu.be/  
mQNEcUuIMJM](https://youtu.be/mQNEcUuIMJM)

REPORT

[youtu.be/  
3yz121TwaM](https://youtu.be/3yz121TwaM)

## CONDITIONS

Set up D-1 (or DD with lights set up the day before in the frame of a tour)  
8 people on tour  
Detailed technical rider on demand, included in the disposal agreement



## « A show of mesmerizing sound and visual beauty »

« The dead are invisible, not absent », wrote Saint Augustine.

The essence of theatre is to make them reappear : a strange role indeed. Strange but yet so obvious : when the ghost enters, is it not always a « coup de théâtre » ? Conceived by protean artist Pierre Jodlowski, *Ghostland* is a show of mesmerizing sound and visual beauty and a score composed for four musicians from one of the most renowned contemporary music ensemble: The Percussions de Strasbourg.

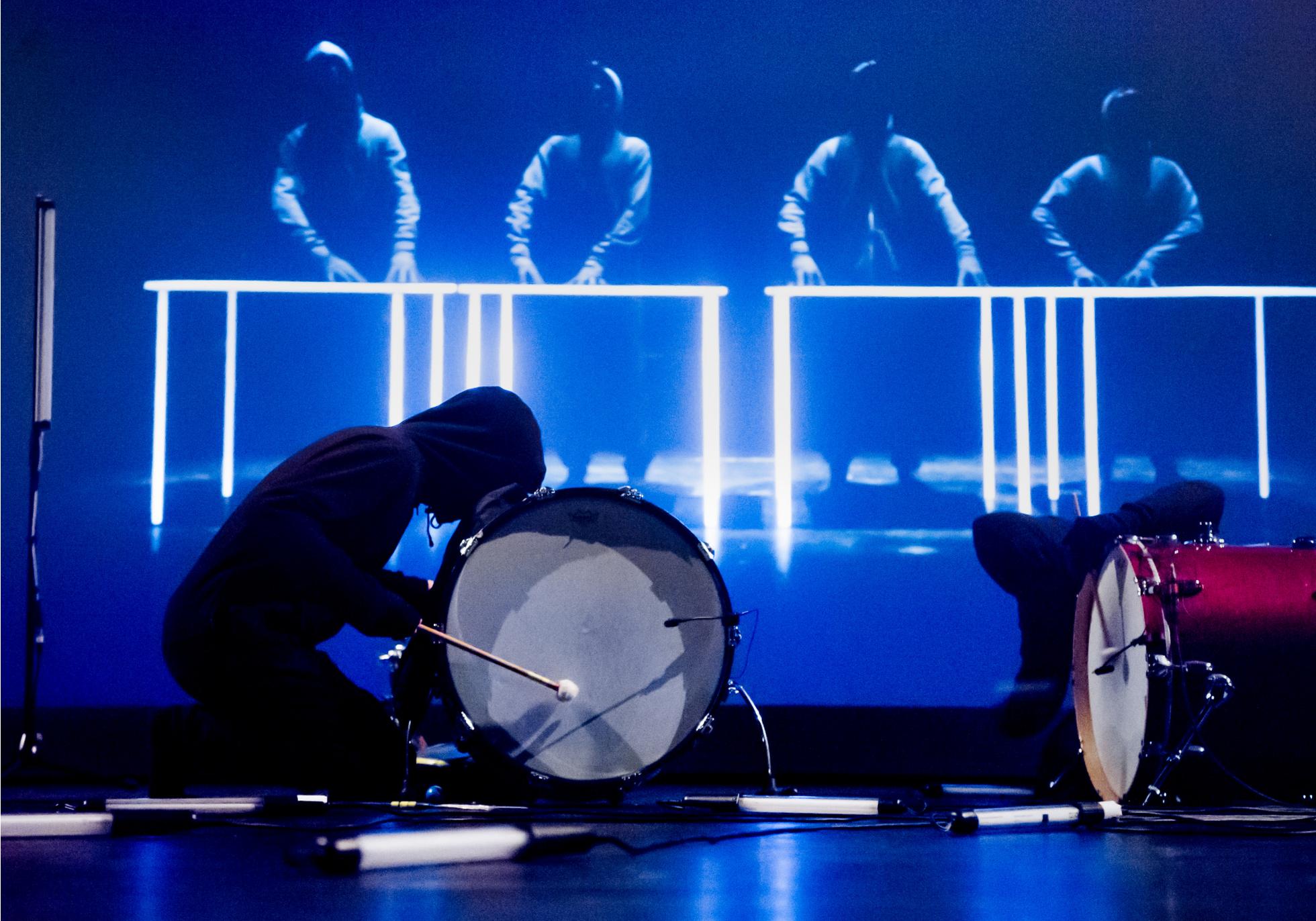
Through three scenes, conceived as an incantatory ritual, the invisible is invited on the set and reality is gradually disembodied. *Ghostland* places the spectator in a zone of uncertainty. It creates a metaphysical and musical experience that encourages the deregulation of all the senses. It illustrates the relationship between theatre and shadows and sublimates the faculty of the stage to incarnate the immaterial. In order to compose

a subtle piece which is both scenographic and musical, Pierre Jodlowski was inspired by various sources : the works of Arthur Koestler, Marie Darrieussecq's novel *Naissance des fantômes* and the movie *Kairo* by Kiyoshi Kurosawa. Pierre Jodlowski has mixed video, choreography, electronics. He has encouraged a permanent dialogue between musicians and performers, between rhythm, sets, light and shadow.

We all know of stories and folklores about ghosts. But we are not aware that they also question our contemporary reality. *Ghostland* draws on our fear of the dark, it associates humor and earnestness in order to warn us against some modern ghosts such as dehumanization, industrialization of nature and the growing virtuality of our lives.

It is a tribute to our dear departed loved ones, which highlights all the conjuring power of the theatre.

Étienne Leterrier





## ARTISTIC TEAM

PIERRE JODLOWSKI

COMPOSER

Pierre Jodlowski is a composer, performer and multimedia artist. His music, often marked by a high density, is at the crossroads of acoustic and electric sound and is characterized by dramatic and political anchor.

His work as a composer led him to perform in France and abroad in most places dedicated to contemporary music as well as others artistic fields, dance, theater, visual arts, electronic music. His work unfolds today in many areas : films, interactive installations, staging. He is defining his music as an «active process» on the physical level [musical gestures, energy and space] and on the psychological level [relation to memory and visual dimension of sound]. In parallel to his compositions, he also performs on various scenes (experimental, jazz, electronic), solo or with other artists.

Since 1998 he is co-artistic director of *éole* (research and production studios based in Odysud - Cultural center in Blagnac) and *Novelum* festival in Toulouse (from 1998 to 2014).

He has been collaborating with various ensembles such as : *Intercontemporain* (Paris), *Ictus* (Belgium), *KNM* (Berlin), the *Ensemble Orchestral Contemporain* (France), the new *Ensemble Moderne* (Montreal), *Ars*

Nova (Sweden), Proxima Centauri (France), Court-circuit (France), Ensemble Les Éléments (France), the Berg Orchestra (Prague), Soundinitiative (Europe) and various soloist from the international contemporary music scene. He also conducts collaborations with musicians such as preferred Jean Geoffroy - percussion, Cedric Jullion - flute, Wilhelm Latchoumia - piano, for works and research on the new instruments capacities. He performed in a trio with Roland Auzet (percussion) and Michel Portal (sax & clarinet), a duo with drummer Alex Babel and different projects with musicians from improvised music scene in Europe.

His work led him to develop collaborations with visual artists, in particular, David Coste for specific projects with video. He also works as a stage designer on several projects at the intersection of theater, installation, concert or oratorio.

He has received commissions from IRCAM, Ensemble Intercontemporain, the French Ministry of Culture, Akademie der Künste (Berlin), CIRM, GRM, the Donaueschingen Festival, Radio France, the Piano Competition in Orleans, GMEM, GRAME , Siemens Foundation, the Opera of Toulouse, the European project INTEGRA, the studio EMS - Stockholm, the Royaumont Foundation, Cabaret contemporain, Venice Biennale music festival, Polish Ministry of Culture...

Winner of several international competitions, he won the Prix Claude Arrieu SACEM in 2002, the Prix Hervé

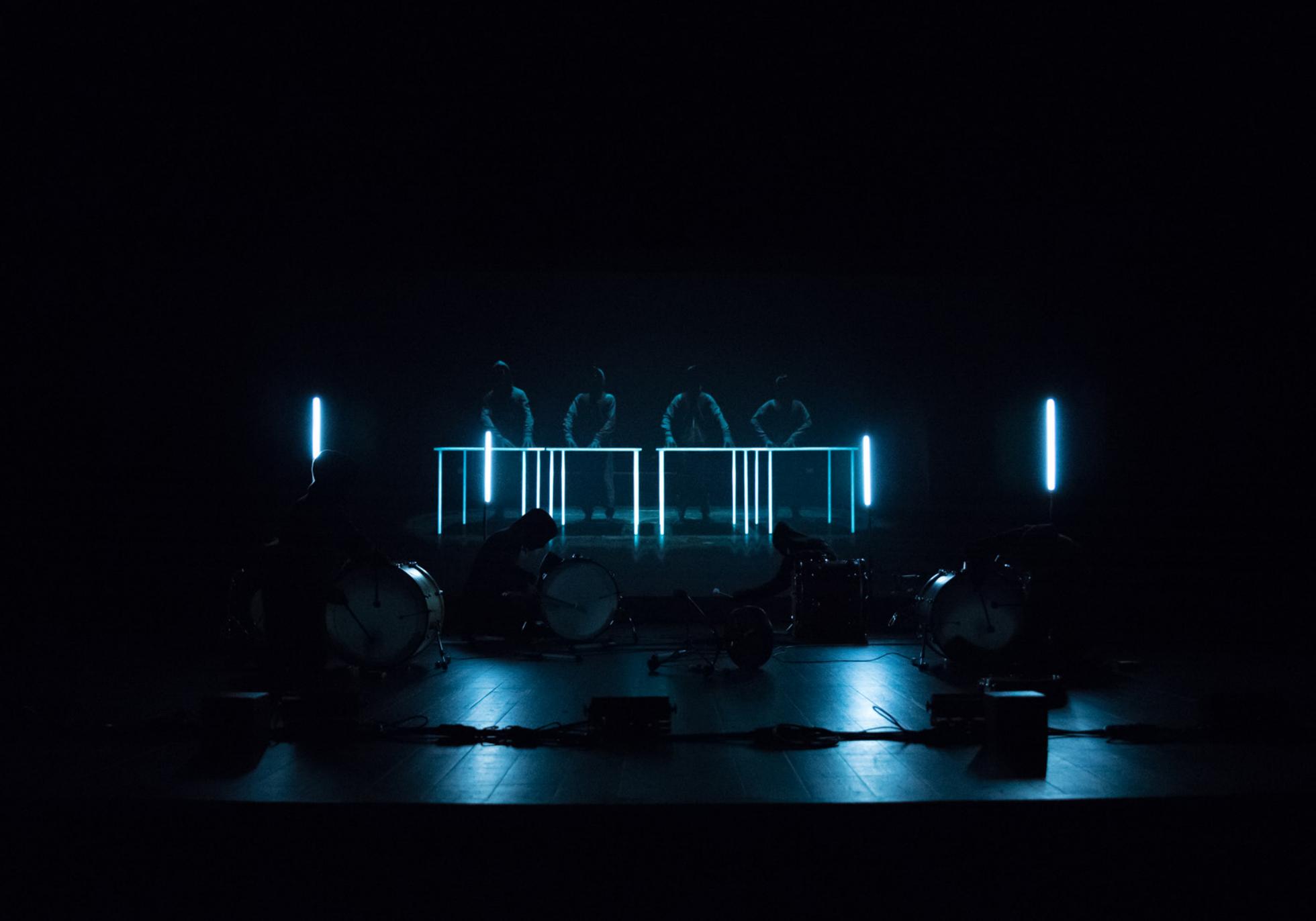
Dugardin SACEM in 2012, and was in residence at the Academy of the Arts of Berlin in 2003 and 2004. In 2013 he won a Prize awarded by «Academie Charles Cros» for one of his CD. In 2015 he is the winner of The Great Lyceum Prize in France for his piece «Time & Money».

His works are performed in key places devoted to contemporary sound arts in France, Europe, Canada, China, Corea, Japan and Taiwan and the United States.

His works are partly published by Editions Jobert and are the subject of several CD and video recordings on the labels éOle Records, Radio France and Kaïros.

He is living in France and Poland.







## LES PERCUSSIONS DE STRASBOURG

### *Half a century of creation*

Oldest ensemble of contemporary music in France, with an exceptional repertoire, Les Percussions de Strasbourg are internationally recognized and respected for the quality of their performance and their ability to create and innovate.

The ensemble has performed more than 1700 concerts in 70 countries since its inception, has a repertoire of more than 350 original works, has developed one of the most unique 'instrumentarium' in the world with over 500 instruments, has published over 30 recordings, and been awarded more than 30 international prizes... among which a « Victoire de la Musique classique » in 2017 for the 1st release of the new record label Percussions de Strasbourg *Burning Bright* by Hugues Dufourt.

It all began in 1959, when Pierre Boulez was invited to conduct his work *Le Visage Nuptial* in Strasbourg. To form the large desk of percussions he needed, musicians from the Strasbourg Orchestra and the ORTF orchestra were brought together. The six young musicians – Bernard Balet, Jean Batigne, Lucien Droeller, Jean-Paul Finkbeiner, Claude Ricou and Georges Van Gucht – driven by a common innovative will and a strong friendship, then decided to create a percussion ensemble : repertoire, choice of

instruments, everything had to be invented... the « Groupe Instrumental à Percussion » was born and later became « Les Percussions de Strasbourg ».

The first concert was given at the ORTF, on January 17th, 1962, in the presence of French composer Serge Nigg. Very quickly, the ensemble inspires the creation of a new repertoire by composers such as Messiaen, Stockhausen, Serocki, Kabelac, Ohana, Xenakis, Mâche or Dufourt ... As Pierre Boulez says later: « A repertoire was necessary for the Groupe, but the Groupe has made the repertoire necessary. » In 1967, the six percussionists perform *Ionization* by Varese, in agreement with the composer, while the score requires the participation of... thirteen percussionists. They carried this off with musical mastery and dramatic brio and opened the doors of success to a hitherto unprecedented musical genre. Thereafter, the Percussions de Strasbourg will create and innovate relentlessly, travelling all around the world in major international festivals, from Berlin to Osaka, Persepolis to Sydney, via Royan, Donaueschingen, Edinburgh, Athens, Israel, Sao Paulo, New York, Montreal, etc.

Through their many travels and a strong collusion with the composers, they actively contribute to

the sound research and the invention of new instruments, such as the sixxen designed by Xenakis.

More than 50 years later, the team expands and gradually integrates the fourth generation of Percussions de Strasbourg. Constantly revisiting the contemporary heritage, innovating with the evolution of new technologies and the expansion of scenic practices and expression : a challenge to invent and explore the wide field of world percussion in the 21st century.

The ensemble is also very active in pedagogy and develops many activities for everyone: masterclasses, workshops, concerts, educational or scholar concerts, Percustra collective creation workshops and training.



## FRANÇOIS PAPIRER

François Papirer was born in 1970 in Mulhouse, France. He awarded the gold medal, the Accessit First Prize and the Regional award the Mulhouse Academy of Music in 1990 - 1991. He obtained Diploma from the Freiburg-in-Breisgau School of Music in 1996; was a teacher of Percussion at the Délémont Conservatoire, Switzerland. He developed a passion for Indian drums (tablas). In 2004, he awarded the international programme « Hors les Murs » from the Médicis Villa.

## MINH-TÂM NGUYEN

Born in 1980, Minh-Tâm was trained at the Conservatoire national supérieur de Musique et de Danse de Lyon in Jean Geoffroy's class after being awarded the Percussions Prize at the Conservatoire de Nice. During his studies, he has been awarded of the First Prize at the International Percussion Competition of Luxembourg with the Trio Yarn, and got A Second Prize at the 2002 International Vibraphone Competition of Clermont-Ferrand. In January 2003, he was drafted by the Arcosm company for the show ECHOA. He is actually teaching as assistant professor at National Superior Conservatory of Music and Dance in Lyon.





## OLIVIA MARTIN

Born in 1996, Olivia Martin began percussion at the CRR de Nice in 2003, and learned piano, dance and singing. She joined the Paris CRR at the age of 15, then the Lyon Conservatoire National Supérieur de Musique et de Danse 3 years later. The following year, she won the Northwestern University International Percussion Competition in Chicago. She developed an interest in teaching and taught at the Conservatoire du 8ème arrondissement in Paris, then at the Lyon brass and percussion school until 2019, and wrote her dissertation on music learning and neuroscience. She collaborates with GRAME (Lyon) and IRCAM (Paris). A multi-instrumentalist, she accompanies George Ka (rap/song), Skia (rap), Yuston XIII (cloud rap) and Anton Oak (chanson/electro), creating singular set-ups adapted to each of them: percussion, synthesizers, machines, vocals. In 2021, GRAME invited her to write her first solo show, [FAM]E, a blend of contemporary and musique actuelle, performance and choreography, writing and improvisation. After training as an artistic project development manager at IESA art & culture, she founded Héra Music, an associative music production and cultural action label. In 2024, she trained in computer music/composition on Ableton at the SAE Institute Paris. She programs sessions, arrangements and has developed an interest in studio production.

## THEO HIS-MAHIER

Born in 1991, Théo His-Mahier began playing drums at the age of 7. He enthusiastically explored the raw energy of rock and improvised music, before discovering the repertoire of contemporary percussion and its myriad range of instruments. Admitted to the CNSMD in Lyon, he obtained his Master's degree in 2018. This composite path shapes his identity as a musician and leads him to mix a wide variety of sound universes, moving between radical noise and minimal music, improvisation and writing, performance and creation. Théo is also an associate artist with Collectif A/R (choreographic creation) and the TaCTuS ensemble (multidisciplinary creation). He is also co-founder of the trio assis//MÉTRIQUE (electro-acoustic-psycho experimentation) and the Mineral Square quartet (post-stoner).





## KATHARINA MUSCHIOL PUPPETEER

Katharina graduated the puppeteer study in 2011 from the State Academy of Music and Performing Arts Stuttgart with her diploma thesis einraum (Dir.: Joachim Fleischer).

Meanwhile, she participated in numerous projects with international presence (Wölfe, Dir. Michael Vogel, 2011 - Der Gruftwächter, 2009 - Woyzec, Dir. Yehuda Almagor, 2010 - Prologue with Iris Meinhardt, Dir. Michael Krauss, 2010).

Since March 2011 she lives and works as a freelancer in Leipzig. In the non-profit association for the promotion of Arts and Culture E 35 e.V. she organized numerous cultural events (including KUKS - arts and cultural summer).

Her main focus is on interdisciplinary collaborations. Out of this arose puppet theatre productions, where she was involved as a player as well as the assistance of the director (Faza REM phase, Dir. Michael Vogel, 2014), animated films, performances (White Radiation, Dir. Joachim Fleischer, Composition Michael Reudenbach - Switch the light on, Rainy Days 2014 , Philharmonic Luxembourg) and sculptural works.

In 2009 she founded with colleagues Maik Evers and Stefan Wenzel the theatre company Gruppe K with its actual performance Schaum der Tage (Dir. Hendrick Mannes, 2016).



## IN THE PRESS...

Published after the world premiere at Warsaw Autumn Festival the 19th of September 2017.

### RUCH MUZYCZNY

(POLAND)

« (...) A technically perfect performance, video, lights, sounds and electronics being astoundingly well coordinated, with a remarkable commitment on stage from the part of the four musicians. »

### GLISSANDO

(POLAND)

« (...) a multidimensional spectacle which was not overwhelmed by the variety of its elements, but effectively transported us to the world of phantoms. »

### POLITYKA.PL

(POLAND)

« (...) A virtuosity of performers as well as of composer itself, who combine skilfully instrumental and electronic sounds with a visual layer. »

### CULTURE.PL

(POLAND)

« (...) in the scenery resembling a kind of horror movie, striking audience with sharp lights and percussive solos at an unprecedented tempo. »

### NIBYTYGODNIK.PL

(POLAND)

« One of the major pieces in Pierre Jodlowski's Work, creating a mystic atmosphere thanks to a meticulous planning of each element of the multimedia show (...) In this work, Time and Absence combine and fuse - Absence being the real Ghost in *Ghostland* (...) During this one hour show, the spectator take a path which leads him to the final catharsis. »

## CONTACT US

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Since 1998, éole is in residence in odysseus-blagnac, a subsidized stage for ancient and contemporary music. éole is supported by the ministry of communication and culture / prefect of the occitanie region under the title of grants for approved ensembles, the occitanie region, the haute-garonne departmental council, the city of toulouse and the Sacem.

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## GHOSTLAND SOON RELEASES ON VINYL

Following the success of *Ghostland*, *Territory of Shadow*, Les Percussions de Strasbourg will release a vinyl in Autumn 2018, featuring the entire show !



10 Percussions  
de Strasbourg

école studio

