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The Black Pirate

silent movie concert



Guillaume GRENARD
trumpet, flute, tuba, electric double bass

Eddy KOWALSKI
soprano saxophone, computers

Thibaut MARTIN
drums, vibraphone, sound effects

a 1926 color movie
directed by Albert Parker
with Douglas Fairbanks & Billie Dove



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The Movie

The Black Pirate is a 1928 silent motion picture and an important one at the time. Dedicated to a large audience from children who are fond of all pirate's movies - it is suitable to all kids able to read dialogue cards - to adults who certainly have seen that movie in their childhood. Douglas Fairbanks was a famous star in the 1930s whom the French actor Jean Dujardin was inspired by in his figure in « The artist » movie.



At the beginning

All musicians are experienced in performing silent movies and they have seen several movies in order to select those they could work on. The Black Pirate was selected because of its length (1h30) instead of many movies from that period which are much less long and because of its action and scene range : glamorous scenes, heroic, fights, much more various than other movies from silent period.

It's rare because silent and in colours, using a special technique (at the very beginning of Technicolor) in order to provide a high quality image at the time.

Approach

Most of the silent movies were burlesque genre and accompanied by very standardized music on piano during the screenings. Even they were the same scores from a movie to another. They mainly underlined action and reinforce the comedy.

For the Black Pirate, musicians are working with a larger and actual instrumentarium (electroacoustic device, electric double bass, for example) which gives a wide sound panel and set off the characters.

The sequences have been worked out to draw all the parts and the entire structure of the movie. Each musician gave part to his own chosen sequence. Before working in residence at St Claude's Fraternelle, there was an exchange of their work between them and they draw their inspiration from one another. It brought continuity, a main theme, a cohesiveness to the whole.

They designed this project wondering what could have been lacking anywhere as emotion pattern and they thought music about to serve narration.

These scores work like emotion enhancer, if they could have miss in the movie, or, on contrary to subside it.

In a way the group interpretes musically the movie and brings out its rythm.

The movie codes at the time were different from now : some sections seem to be quite slower now and maybe used to be frantic.

The musical work here is to keep energy on this kind of movie. Musicians need here not to overplay like some would offently do on silent movies. They play here to subside or draw out, to underline comedy.



There is a part of improvisation and some moments are written as well. We jump easily to one another and sometimes one influence the other. There is no dogma to say what is improvised or what is written. There is no preconceived idea to figure out what music fits to a sequence.

Several musical processes get involved to accompany the movie : illustration, gap. None has been privileged and everything has been conceived equally. The gap is an easy way when you are running out of time or on low budget (like at the beginning of the cinema industry when producers needed to set the music on a month without complex arrangements).



The musicians had here the time to design the project with all the process they needed.



The score sometimes accompany the movie and on other moments a gap is needed. The musicians interpret the action and underline it with bruitism. The music is not designed to provide an accompaniment for the film, it has its own purpose.





Guillaume GRENARD

composition, trumpet, tuba, double bass

From 1998 to 2003, he was member of the *Ishtar* Collective and member of its main group *La grande Déformation* as performer and composer.

Composition takes a large part in his musician's life. He joined the *Arbre Canapas* collective in 2003.

He composes as well for extra projects. *Délivrance* (2007) for orchestra and echo (coworked with Gérald Chagnard) is noticable, *Nadja* (2011) for 6 bass clarinets (inspired by André Breton's novel), *En pleine forme* (2015) for 3 pupils orchestra performed on Pierre Etaix' short film.

He composed a rewriting on Goldberg's Variations premiered at the Ambronay Ancient music festival in 2012. He is now working on the 118 chemical elements for the quartet *The Mendeleiev Periodic Table* (G. Grenard, C. Gauvert, Thibaut Martin, Fred Meyer). He joined the *ARFI* Collective in 2011 et collaborates at several projects: *Chant bien fatal*, *La Marmite Infernale*, *Monsieur Méliès* and *Géo Smile*, cine-concert around Georges Méliès' movies (premiered in July 2013 at the Festival d'Avignon), *Le Babel Orkestra*, *les Incendiaires*.

During the Residence at the Duchère (Lyon), he participated at the writing of the screenplay and staged « Ô Pied de la Tour » with the district pupils. He also scored some performed works.

Discography

Arfi label:

Chant Bien Fatal « *Autour de la musique de Maurice Merle* » (2011)

La Marmite Infernale « *Le cauchemar d'Hector* » (2012)

Babel Orkestra « *chants à l'air libre* » (2014)

Les Incendiaires (2015)

l'Arbre Canapas label:

L'Effet de foehn « *variations sur les variations Goldberg* » (2014)

La table de Mendeleiev : « *volume 5/6 : livre des vers, serpents, araignées, crapauds, cancrs, livre des taches qu'on porte à la naissance* » (2014)

La Table de Mendeleiev : « *volume 4: die grosse wundartznei* » (2014)

La table de Mendeleiev : « *volume 3 : von den ersten dreien principiis* » (2014)

'Elefanfare : « *fanfare, mon œil* » (2010)

La table de Mendeleiev : « *volume 2, atalanta fugiens* » (2010)



Thibaut MARTIN

compositions, drums, vibraphone, flute

Graduate D.E.M of ENM in Villeurbanne and a Diplôme d'Etat (jazz) delivered by the Cefedem Rhône Alpes, he gave up teaching to devote himself to many groups and explored many ways as rock, pop song and young audience. He started working with new instruments as congas, bongos, cajon, tablas, vibraphone and marimba. By founding the *Hékla* Quartet, he took up with jazz and improvised music and started to compose music. Afterward he joined *L'éléfanfare*, a 8 musicians street band belonging to L'arbre Canapas collective.

He continues to work for young audience and street bands but also with new bands in contemporary jazz as :

- *Mendeleiev Schedule* quartet (trumpet, guitar, double-bass, drums),
- *L'effet de foehn* quintet (clarinets / singing saw / bottle stand / serigraphy frames, voice / violin, sax / mandoline / computer, trumpet / double-bass, drums /vibraphone)
- *BunK Tilt* trio as composer and arranger (sax, guitar, drums)
- *TTTW Tribute To The Who* sextet (trumpet / slide trumpet / horn, soprano & tenor sax / accordion, soprano & alto sax / mandoline, bass, drums /

Discography

Fanfare mon oeil / L'éléfanfare
(L'Arbre Canapas) 2010

Atalanta Fugiens / La table de Mendeleiev
(L'Arbre Canapas) - 2010

En Roll / Hékla
(L'Arbre Canapas) - 2007

L'homme sur le fil
(M'Sphere) - décembre 2008

La folle course folle / L'éléfanfare
(L'Arbre Canapas) - 2004



Eddy KOWALSKI
compositions, soprano saxophone, computer

Self-taught musician, he mainly plays the soprano saxophone. He discovered very early in his course, the experimental and improvised practices. Convinced by the possibilities they offer, he decided since through his approach of the instrument, to take his way shape. His practice of the instrument is resolutely radical, with a singular sound research what incites him to go to the limits and lead him towards adventurous sound proposals. « In improvisation the saxophone does not become more than a simple pipe which we compress with breath,

and which we twist with the mouth, the fingers, the mind, it results from it a succession of sound events - it's ultimate poetry done by the very improviser himself, playing the present time. »

He likes to cross his practice through various design projects and he collaborates regularly with musicians, dancers, or experimental movies directors...

At present, he practises his solo, as well as the duet «Crazy masters» with the dancer A. Sallet. He also joins for more short-lived projects with street artists or theater groups.

Since 1993 within the Collective Ishtar he commits it reflections and actions to develop the improvised musics and the experimental practices, particularly on the territory of Ain. He also develops his route by proposing his musical experience for projects of practices and raising awareness to the improvised musics for pupils, the amateur and/or professional musicians.

Conditions de technique

- plateau de 7mx4m , disposition des 3 musiciens de part et d'autre de l'écran.
- un écran de 2X3m minimum en fonds de scene.
- Si le lieu ne dispose pas d'écran, l'Arbre Canapas en apportera un.
- une table 1,5 X 1.
- 2 chaises
- pas d'éclairage ni de sonorisation, sauf grande scène

L'Arbre Canapas



Formed in 2004, L'Arbre Canapas (Canapas Tree, from Henri Michaux novel *Ailleurs*) is a collective of Jazz musicians creating music, and leading education and community programs together. Our music is a crossover inspired by jazz, world music and new music.

A musician gathering

Each band develops a unique relationship with music communities. L'éléfanfare is an outdoor orchestra for everyone, which turns streets and common places into surprising concert hall. La Corde à Vent creates performances for young people. It's surprising and creative music blends traditional musical instruments with inventions out of everyday objects (wild lute). L'effet de Foehn offers to everyone, musical enlightened or not, young and adult audiences, a contemporary composition based on musical and visual landscapes. The quartet La Table de Mendeleiev offers adventurous and explosive compositions, shaking up Bunsen burners. Nadja is a bass clarinet sextet performing André Breton's fantasy. TTTW is a new and original re-reading of the Who's compositions by six multi-instrumentalist musicians.

L'Arbre Canapas is an independent association. It provides administrative and public relation support for music creations and broadcastings (concert planning, record production, communication tools...) as well as education and community programs for each project.

L'Arbre Canapas is a Jazz(s)ra member, «platform of action and reflexion» managed by cultural jazz members from the Rhône-Alpes : artists and collectives of artists, education structures, venues and concert hall, production and edition structures.

L'Arbre Canapas is supported by the General Council of Ain, The Regional Council of Rhône-Alpes, the DRAC (Ministry of Culture), the ADAMI and the SPEDIDAM.



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