

**Project Hyxos**

# PROJECT HYXOS

COLLABORATION : MUSIC AND DANCE



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**Proposition :**  
Multidisciplinary Concert with Music, Dance and Lighting



**Title : Hommage à Scelsi**

**Participants :**

Solomiya Moroz, Flutes

Krista Martynes, Clarinets

Charles Duquette, Percussion

Jonathan Turcotte, Dance

Lighting Technician

## PROJECT DESCRIPTION :

We propose a multidisciplinary concert with music, dance, lighting and staging. The concert is titled Hommage à Scelsi. The program consists of composed pieces by Giacinto Scelsi, intercalated with improvisations inspired by Scelsi's compositions. The dancer takes certain gestures of Scelsi's compositions and interprets them in his choreography, as well as dances in the improvisations. A lighting technician is needed to facilitate the staging points of the performance.

The program is organized in a circular manner between two mouvements of duo Kho-Lo with central pieces: Piccola Suite, Hyxos, and Collective Improvisation. At the end returning with Kho-Lo like at the beginning. This program is chosen based on Scelsi's signature, which is a simple circle with a line underneath.

*Kho-Lo*  
*Percussion solo improv*  
*Tre Studi*  
*Percussion/Flute improv*  
*Solo dance*  
*Krishna e Rhada*  
*Solo Dance*  
*Suite mvt 1*  
*Hyxos*  
*Suite mvt 3*  
*Improv*  
*Ixor*  
*Improvisation with Alto flute/Bass clarinet*  
*Alto flute piece Quay*  
*Bass clarinet/vibraphone improv*  
*Kho-Lo*

We have already presented a "work in progress" for a small audience, seen in the sound unedited demo DVD submitted. This first production helped us to understand the further steps to take in order to fully realize this project. We hope to present this project in an appropriate venue to a larger audience.

The production is a 55 minute long continuous presentation, with various staging points throughout the show. Because the staging is in diverse sections of the performance space, the audience is invited to choose from a variety of comfortable seating areas.

We have chosen pieces for small instrumental duo groups of flute and clarinet (*Piccola Suite, Ko-Lho*), alto flute and percussion (*Hyxos*), solo instrumental pieces (*Ixor, Quays, Tre Studi*), and arrangements of *Krishna e Rhada* for vibraphone, flute and

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bass clarinet. The improvisations are solo, duo, trio, and collective alternating with composed works.

Scelsi was a unique composer of the Italian Post-World War II period. His music did not follow the forms and classifications of his period, but was often generated through improvisations. He considered himself a 'messenger' not a composer. His works could be classified as periods based on the years of his creative output.

He was initially trained as a pianist, studying composition in Vienna with one of Berg's students, and a classics scholar. Gradually Scelsi moved away from all trends of the period arriving at his own style of music, which focused on intensification of single sounds. The sound became an entity as well as a part of a unified shape, influenced by melodic and harmonic changes. His polyphony emerging from monody, as heard in *Ko-Lho*, is reminiscent of the early Renaissance composer, coming from his "mature" and prolific third period (1960-1969). In this production, we play pieces mostly from his second period (1952-1959) from the polyphonic *Piccola Suite* to Eastern modal *Hyxos* and *Ixor*. These pieces stand on their own without fully immersing in Eastern music's sensibilities.

In our improvisations, we strive to achieve the mood and expression of Scelsi's music. Since Scelsi composed "without any formulas but only with simple prescription of boundaries", we take this approach musically and with the dancer's improvisations. The improvisations will be a unified expression with preference given to intensification of a single timbre, polyphonic structures emerging out of monody, and rhythmic exchanges.

## **Technical Rider**

### **Lights:**

3 overhead lights in three stage locations, two flood lights for curtain and shadow, two spot projectors with filters, following spot light, lighting technician to control lights

### **Staging explanations:**

There are two main stages (front and back) lighted by front and back projectors. There are also performance locations off-stage around the space lighted by overhead lights (A, B and C, please see the diagram). The performers move from different performance locations after each piece. The performers move around a circle where some audience is seated where cushions and chairs are provided.

### **Required for stage space:**

Seven stands, seven stand lights, white transparent curtain, cushions and blankets.

### **Instruments:**

Percussion equipment that could be arranged for at the location:

Vibraphone

3 Gongs, 1 Cymbal, Tom-Tom

Alto Flute rental

### **Lighting tech instructions list:**

Kho-Lo - **back stage projector on, flood lights on** for shadow effect behind the curtain

Percussion solo improv – **front stage projector on**, all other lights off

Tre Studi – solo clarinet starts **keep the front projector**

Percussion/Flute improv - **Overhead A** and keep the **front stage projector on** – after turn all off

Solo dance - **follow the dancer with a spotlight**

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Krishna e Rhada - **turn front stage projector on**

Solo Dance - **keep the projector on** for the dance

Suite mvt 1 - front stage projector off. **Overhead B** is on for flute and clarinet

Hyxos - **keep overhead B** and **add overhead C** for percussion

Suite mvt 3 - percussion **overhead C is off**. **Turn overhead A on** for clarinet and **keep overhead B for flute**

Improv - All the **overhead lights are on** including the front stage projector

Ixor - **keep front stage projector on**, turn all other lights off

Improvisation with Alto flute/Bass clarinet - **Front Stage projector off. Back Stage Projector and shadow/flood lights on for dancer**. At the end turn **Overhead B on**

Alto flute piece Quay - the flute steps into the light of Overhead B. **Back stage lighting is off (projector/flood lights)**

Bass clarinet/vibraphone improv – **front stage projector is on**, all other lights are off.

Kho-Lo - **Front stage projector is off. Back stage light for shadow is on**...flute clarinet stand light on. Turn the back flood light off as the musicians walk off stage

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### **Biographie des Membres de PROJET HYXOS :**

#### **Solomiya Moroz**

Solomiya Moroz has completed a Banff Centre Creative Residency in winter 2009 where she had worked on independent projects with live electronics, percussion and contemporary solo flute repertoire. In the summer of 2009 and 2008 with support from Canada Council for the Arts travel grant, she attended the Acanthes International Music Academy in Metz, France where she studied with flautist Mario Caroli and attended master classes held by Salvatore Sciarrino. She has also organized and participated in concerts held in Montreal, one of her recent projects include a production of chamber music by Giacinto Scelsi for flute, clarinet and percussion incorporating improvisations and dance. In Montreal, she has worked with major contemporary music directors like Lorraine Vaillancourt (NEM) and Veroniques Lacroix (ECM). Solomiya has completed with Honours a double Bachelor's degree in Flute Performance and Composition at the University of Ottawa. She has obtained her Master's and D.E.S.S diplomas from University of Montreal.

#### **Krista Martynes**

Krista Martynes is a multi-media clarinetist who tames old and new repertoire and broadens her performances with inventive improv including audio and video sampling and acoustic character. An accomplished classical and contemporary clarinetist, Krista, has toured France, Germany, Mexico, Ukraine, and China. She has performed at the Mozart Festival at the Abbaye de Sylvanes and the Abbayes aux Dames and was the solo clarinet in the Orchestres des Regions Europennes. A feature soloist at the Festival Acanthes in both 2005 and 2006, Krista has performed at the Ircam Centre, the Maison de la Musique in Nanterre and Theatre de Nantes. Aside from her performances in France, she has also performed in the Musikprotokoll Festival in Italy, and the Klangspuren Festival in Austria. Krista has worked with various composers including Georges Aperghis, Pascal Dusapin, Gerard Pesson, Wolfgang Rhim, Hector Parra, Vassos Nicolai, Paul Mefano, Jorg Widmann, Zad Moutaka, and Philippe Leroux and has participated in a documentary that was filmed in Venice on the music of Luigi Nono. Krista has worked as an improviser with Louis Sclavis at the Abbaye de Royaumont, Sylvain Kassap and Michel Massot with the Ensemble Transversale 20.21, members of the Instant Composers Pool with the Magpie Music and Dance Company in Amsterdam, Rotterdam, and with the DesiDela dance company in Paris.

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### **Charles Duquette**

An active percussionist and drummer locally as well as internationally, Charles Duquette has studied with François Gauthier, Robert Leroux and Julien Grégoire. After completing a Master's degree in performance at the University of Montréal, Charles has continued to explore Latin percussion with specialists Alain Labrosse and Luc Boivin and drum set with Paul Brochu. He is a regular member of the contemporary ensemble Prima and freelances with a variety of ensembles, such as the Société de Musique Contemporaine du Québec, Le Nouvel Ensemble Moderne, Les Grands Ballets Canadiens, and the Laval, Sherbrooke, Longueuil and Trois-Rivières Symphony Orchestras.

In addition to his classical activities, Charles also performs world beat and jazz music, as a member of Itch (gypsy music), Les Spiritueux (wine tasting and music project), Les Doux Cactus (Japanese country/rock music) and Kamikaze Croquant. He is also involved in many multidisciplinary and experimental projects, such as the percussion quartet Quad and the percussion company Tuyu, with whom he has traveled many times to Europe. Charles' most recent project is a theatrical and musical collaboration with singer and comedian Jean-François Casabonne.

### **Jonathan Turcotte**

Jonathan Turcotte has studied theatre communications at Lasalle Conservatory followed by his studies in contemporary dance at LADMMI. He has worked as a dancer in *Louise Bédard Danse*, *Karina Iraola*, *Jean-Pierre Perrault Foundation*, *Compagnie Songe* in France, *Dance Cité* and many others. With *Dance Cité* and *Compagnie Songe* as well as in Paul Neudorf's film *Refractions*, he has established himself as a dance performer-improviser. Last year he has worked on an improvised/choreographed piece with Krista Martynes and Solomiya Moroz based on the music of Giacinto Scelsi.

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