



50 / 50

JANIS JOPLIN / JIMI HENDRIX

revisited by Claude Barthélémy, Fabien Cali,
Justina Repeckaité and Carol Robinson

Vocal ensemble Sequenza 9.3

8 mixed a cappella voices / direction: Catherine Simonpietri

TrioPolycordes

Florentino Calvo, mandolin / Sandrine Chatron, harp / Jean-Marc Zvellenreuther, guitar

**Through the eyes of four contemporary creators, let's celebrate of
one of the greatest moments of the history of popular music:
Woodstock Festival.**

An ambitious project, combining **contemporary creations and arrangements
of emblematic hits**: from Jimi Hendrix to Janis Joplin,
from Grace Slick to Country Joe McDonald...

With artistic advice from **Jean-Yves Labat de Rossi**, alias Mister Frog (Utopia).

Premiere: March 7th, 2023

in Gennevilliers (France)

Tour in March/April 2023 (Angers, Saint-Omer, Rouen, Le Creusot...)

Concert available for 2023/2024

TRIO
POLYCORDES

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sequenza 9.3
Catherine Simonpietri

PARTICIPANTS

The **TrioPolycordes** brings together three instrumentalists, **Florentino Calvo**, **Jean-Marc Zvellenreuther**, and **Sandrine Chatron**, who have been defending contemporary music with passion for over twenty years. This artistic and ethical choice is embodied in the constitution of a trio of plucked strings, recognized for the finesse of their interpretations.

The vocal ensemble **Sequenza 9.3** has also been committed for twenty years to vocal art and the creation of today under the direction of **Catherine Simonpietri**. It is recognized for its artistic quality, its commitment and its curiosity to work towards meeting other artistic universes and in more atypical forms that question aesthetics and disciplines.

PROGRAMME (order to be defined)

Creations

Fabien Cali (1982 -) - *We Paint Red through the Sky* (temporary title)

Carol Robinson (1956 -) - *Can You See*

Claude Barthélémy (1956 -) - en 3 parties - *Le Rêve des cigales / Totem Blues / Les temps thermiques*

Justina Repečkaitė (1989 -) - *Cri* (temporary title)

With electroacoustic tape built from archival sounds of the era.

Transcriptions (by Fabien Cali, Carol Robinson and Claude Barthélémy)

Joe Cocker : *With A Little Help From My Friends* – Tutti

Jimi Hendrix : *Hey Joe* – Tutti

Country Joe McDonald : *Feel like I'm Fixin' to Die* – 4 a cappella men voices (or with mandolin)

Gracie Slick & Jefferson Airplane : *White rabbit* – 4 women voices, guitar & harp

Jimi Hendrix : *Up From the Skies* – Tutti

Janis Joplin : *Mercedes Benz* – A cappella voices

Creedence Clearwater Revival : *Proud Mary* – Tutti

SCHEDULE AND PARTNERS

Premiere: March, 7th, 2023 - Auditorium in Gennevilliers (France, 92)

Projected schedule:

First rehearsals in June 2022

Creation residency from the 20th to 26th, February, 2023 in Gennevilliers

Tournée (L'Étincelle de Rouen/Chapelle Corneille (14/03), Collégiale d'Angers (16/03),

Festival Détours de Babel, L'Arc-Scène Nationale du Creusot, La Barcarolle in Saint

Omer (14/04)... (ongoing)

Partners of the project :

Coproduction: Ensemble vocal Sequenza 9.3, Les Pincées Musicales, CRD de Gennevilliers, La Barcarolle Saint Omer... (en cours)

Two of the four creations got l'Aide à l'écriture d'œuvre musicale originale, a support from the French Ministry of Culture.

WOODSTOCK, 1969...

August 1969: the Woodstock Festival brought together half a million people who came to listen to and celebrate thirty-two groups and artists from the folk, rock, soul and blues scene. Joplin and Hendrix performed there on August, 16th and 18th, they were twenty-six, with just over a year left to live.

TODAY...

More than fifty years later, the Woodstock Festival has become a myth, a symbol and emblem of an era, of a generation. Janis' electric voice and Jimi's overdriven guitar continue to touch and challenge us.

It's rock, blues, but it could also be Flamenco, Puccini, Dowland... it moves us most intimately.

Bringing together the **TrioPolycordes** (a mandolin, a harp, a guitar) and the **vocal ensemble Sequenza 9.3** (4 men voices, 4 women voices, a woman conductor), formations at the antipodes of the decibels of basses, drums and guitars electric rock to summon, question, transpose and transfigure the myth of Woodstock: such is the purpose, the bet and the challenge of 50/50. The challenge of going beyond temporality to extract the essential and the universal: eternal youth?



With the aim of distinguishing, of disentangling reality from myth, a work is carried out with Jean-Yves Labat de Rossi, known as "Mister Frog", in order to better understand this musical era. This electroacoustic pioneer went to the United States at the end of the 1960s and arrived in Woodstock, where he spent ten years. There, he rubbed shoulders with the greatest musicians of his time and became a rockstar. This desire to find the right balance is embodied in this **equal project**: 50/50.

Composed by **two women composers and two men composers from two different generations** (Carol Robinson, Justina Repeckaitė, Claude Barthélemy and Fabien Cali) and served by a **total parity of its interpreters** (four women voices, four men voices, two women with the conductor and harpist, two men with the mandolinist and guitarist), this concert puts in equal parts the creation and the re-reading of great titles of the time and unites in an unprecedented way two musical formations (Sequenza 9.3 and the TrioPolycordes), while placing at its center two icons (Janis Joplin and Jimi Hendrix) surrounded by other key figures in Rock history.

INTENTION NOTES

Carol Robinson

I imagine a piece that draws its inspiration from the tirelessly hoarse and pleading voice of Joplin, and one of Hendrix's signature performances. Entitled *Can You See*, this piece will incorporate phrases in French and English taken from the American national anthem, the famous *Star Spangled Banner*, immortalized by Hendrix in Woodstock. This praise to war, to conquest, to the existence of this country called « land of the free », speaks volumes about the American dream which has now become a little altered.

Somewhere between a timbre and a scream, a riff and a complaint, Janis and Jimi entered us forever, unwavering. The 70s were an era when everything seemed possible, and then comes the sharp truth of Jimi and Janis, those who dared to test limits, that we let everything try for us, fascinated. I was young, too young, in this very clean world of the American Dream to have the slightest idea where such an emotion could come from, but Janis and Jimi, with their unknown, incongruous, misunderstood and intriguing sounds, left me to glimpse a more troubled, more dangerous world... The 50/50 project with audacious voices and incisive plucked strings is for me not only a tribute to two immense creators, but also a transposition of their expression into our present. The plucked strings will waver from a fusional state to scintillating bursts, while the different vocal ranges will emerge and confront each other in a disconcerting lament. **Between the brilliance of the instrumental timbre, and the experimental side of the voices, I hope not to copy this music from the 70s that haunts us, but to create a current resonance that will give chills.**

Fabien Cali

Until adolescence, I was what Nadia Boulanger called a "sleeper". **A passion for electric guitar, blues, rock or metal brought me very unexpectedly out of this torpor and finally led me to my artistic life today.** After the intellectual swarming of studies, hindsight and experience brought me back to this time of Woodstock, these musics and these artists who have carried me from the beginning to integrate their influences into my work as a composer. **Beyond the richness of the repertoire they were able to create, what touches me in a sensitive way is their relationship to sound, phrasing, spontaneity, play, the unexpected but above all, raw energy, without detour.** All this is at the heart of my process and I hope to be able to go even further in contact with the artists of this project. The palette of sounds offered by Sequenza 9.3 and the TrioPolycordes is such that the possibilities seem difficult to exhaust. The sharpness and spiciness of the plucked strings are, in my opinion, perfectly complementary to the flexibility and density of the vocal ensemble.

Claude Barthélemy

Janis, Jimi, Jimi, Janis... these two figures have become such icons that we tend to forget that they are first and foremost great professionals, but above all immense **experts of the Blues, a founding genre from which all so-called popular music today in the West** comes, starting with Jazz and Rock. I would also like to underline their intelligence, remarkable in the lyrics by Hendrix, which are neither outdated nor dated today, and in the wise choice of the accompanists chosen by Joplin, her recordings testifying to a perfection of interpretation not so frequent among discs of that time. It is in my opinion a striking sign, knowing how to surround yourself is an essential talent. **It seems to me that if the goal of the instrumentalist is to get as close as possible to the voice, the one of the vocalist is to make his voice an instrument.** From there, the idea came to me to entrust the vocals with evocations of Hendrix's guitar. For Janis, far from the idea of making his scratches ape at the limits of the break, I am interested in the subtlety of the interpretation, her end-of-sentence vibrati, held in the throat, moving me to the highest degree. We will take advantage of the crystalline possibilities of the TrioPolycordes to recall the timbre of the arrangements of many groups of this period.

Justina Repečkaitė

For me as a composer, the starting point for a new piece is always the instrumentation. **The sound marriage between the voices of Sequenza 9.3 and the plucked string trio of TrioPolycordes is already a considerable source of inspiration, evoking tangible ideas.**



TrioPolycordes

**A TRIO OF PLUCKED STRINGS INSTRUMENTS
DEDICATED TO CONTEMPORARY REPERTOIRE AND CREATION**

Florentino Calvo, mandolin
Sandrine Chatron, harp
Jean-Marc Zvellenreuther, guitar

The TrioPolycordes, created in 1996, brings together Sandrine Chatron, harpist, Florentino Calvo, mandolinist and Jean-Marc Zvellenreuther, guitarist, who defend contemporary music with passion. Their thirst for creation is embodied in the constitution of this plucked string trio, dedicatee of nearly eighty works. Their commitment and expertise lead each of the musicians to participate in many creations within contemporary French and foreign ensembles.

The ensemble has been formed around the first existing works for this formation, composed in particular by Goffredo Petrassi and Hans Werner Henze. It has become, over time, a source of inspiration for many composers, women and men, building a demanding and high quality repertoire. We can for instance quote: Béatrice Bellocq, Régis Campo, Bruno Giner, Alexandros Markéas, Zad Moultaqa, Frédéric Martin, Klaus Huber, Alain Louvier, Juan Arroyo, Philippe Schoeller, Edith Canat de Chizy, Felix Ibarrondo, Anthony Girard, François Rossé, Luis Naon, Michèle Reverdy, Sylvain Kassap, Fabien Cali, Fabien Touchard, Joanna Bruzdowicz Tittel, Yassen Vodenitcharov, Claude Barthélémy...

Beyond traditional concerts, the TrioPolycordes strives to develop innovative performances that combine music, image, texts, dance and visual arts. The TrioPolycordes was in residence in Argenteuil from 1998 to 2000 and at the Galerie Pascaline Mulliez from 2015 to 2018. It has been again, since 2018, in residence in Argenteuil within the structure Les Pincées Musicales.

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SEQUENZA 9.3 directed by Catherine Simonpietri

Innovating and high-level confirmed vocal band

The vocal ensemble SEQUENZA 9.3's ambition is to convey with sincerity and spontaneity the discovery of vibrant musical novelties and the playback of unknown masterpieces from our heritage.

As the numerous projects conducted since its creation went by, the ensemble succeeded in being identified as an innovating and effective group though a little unconventional as regards to the musical landscape of today.

Created by Catherine Simonpietri in 1998, Sequenza 9.3 is acknowledged for the virtuosity of its performances, its commitment and its appetite for risk. The singers forming the ensemble are professional soloists who all decided to serve and share with passion a large panorama of the polyphonic vocal art of today. The vocal quality and artistic dimension of each of them and the precision work they carry under the demanding and generous baton of Catherine Simonpietri contributed to enhance Sequenza 9.3's interpretations with subtlety.

Taking advantage of its twenty-year experience, the vocal ensemble Sequenza 9.3 is acknowledged for its artistic commitment. Today, the most renowned festivals and concert halls can attest it.

Among others: the Châtelet Theatre, Paris Philharmonie, Chaillot National Theatre, La Biennale di Venezia, Saint-Louis of the Invalids Cathedral, Royaumont Abbey, Noirlac Abbey, Epau Abbey, Clairvaux Abbey, the festival Presences, the festival of Ile-de-France, the festival of Saint-Denis, the festival of Auvers-sur-Oise, the festival Saint-Riquier, the Flaneries Musicales in Reims, the Messiaen festival in La Grave, the festival of the Black Perigord, the Africolor festival, the festival of Sully and the Loiret, the Easter festival of Aix en Provence, the season of the national Orchestra of Lille, the festival of music and competitions of the conductors of Besançon, the festival of La Chaise-Dieu... and abroad in Spain, the Netherlands, Germany, Turkey, Switzerland, Luxembourg and Canada.

SEQUENZA 9.3, privileged performer of the creation

Sequenza 9.3 chose to direct its artistic journey around the rediscovery of the vocal repertoire of the XXth century, the dialogue and creation with the composers of today: Lucia Ronchetti, Ondrej Adamek, Alexandros Markeas, Daï Fujikura, Marta Gentilucci, Juste Janulyte, Philippe Hersant, Esa-Pekka Salonen, Carol Robinson, Thierry Escaich, Laurent Durupt, Edith Canat de Chizy, Patrick Burgan, Diana Soh, Suzanne Giraud, Eric Tanguy, Alexandre Gasparov.

Many of them are internationally famous among various streams of the contemporary creation but all of them have acknowledged in Catherine Simonpietri and the SEQUENZA 9.3 ensemble, generous and ambitious quality performers who offer a reading and a creation of their masterpieces delivered with a precise and ambitious musical skill.

SEQUENZA 9.3, hybridise with a commitment to other aesthetics

Since its creation, Catherine Simonpietri explores creation under all its forms:

Going to meet with instrumentalists from different musical universes (jazz, world music, rock artists, etc.)

Going to the “edges” of other artistic universes “outside the music” (choreographer, theatre director, circus artists, comedians, plastic artists, etc.) by confronting the requirements and liberties of everyone to serve original projects, full of exchanges and sharing while keeping the commitment to a polyphonic vocal music of high quality.

Creating innovative forms of performances in collaboration with other artists from different fields and exploring unknown territories; daring to get out of its working habits. Going to meet other audiences and taking the musical creation out of the concert halls are as well the challenges defended by the Sequenza 9.3 Ensemble. The meetings with other fields allow these crosses of audiences.



The discography of the Ensemble has been unanimously acknowledged by the critics.

Last records : > VOCELLO published by Universal DECCA in 2017 with the cellist, Henri Demarquette (and creation of Philippe Hersant, Thierry Escaich, Juste Janulyte...)

> NOIR LAC published in 2020 by Label Klarthe with David Neerman & Lansiné Kouyaté – Krystell Warren / with the encounter of the universe of jazz, world music and soul

Catherine Simonpietri, a generous and demanding choir master

Passionate about the choir direction, Catherine Simonpietri followed the teaching of Pierre Cao in the Royal Conservatoire of the Grand Duchy of Luxembourg where she received the first prize of choir direction. Then she went to the International School of Choral Singing of Namur in Belgium from which she graduated with a unanimous first prize.

In France, she improved her training under the direction of Frieder Bernius, master of the Kammerchor and Barockorchester of Stuttgart as well as with John Poole, Eric Ericson, Hans Michael Beuerle and Michel Corboz.

In 1995, she participated to the creation of the Mission of Choral Singing of Seine-Saint-Denis before taking the responsibility of the pedagogical and artistic direction. Passionate about the contemporary artistic creation, she founded in 1998, the professional vocal ensemble *Sequenza 9.3* with whom she developed a demanding music policy open on the different aesthetics of the XXth and XXIst centuries.

Lecturer and director of the Masters of Direction of Choir at the National Superior Conservatoire of Music of Paris, she directed there numerous productions (Bach, Haendel, Stravinsky, ...). She is as well professor of direction of choir at the Conservatoire of Regional Influence of Aubervilliers / La Courneuve and since 2010 within the Pôle Sup'93 (Center of Higher Education of Music). She directed the *National Chamber Choir* in Ireland, the *Chamber Choir of the Flemish Radio*, the *Radio-France Choir* and the *Arsys-Bourgogne Choir*, the *Chamber Choir of Quebec*. Catherine Simonpietri is as well often requested to be a member of the jury of direction (54th *International Contest of Young Conductors of Besançon*)

The vocal ensemble Sequenza 9.3 is supported by the Department of Seine-Saint-Denis and the Regional Direction of the Cultural Affairs of Île-de-France - Ministry of the Culture and Communication. It is welcomed in residence by the city of Pantin. The Sacem (Society of Authors, Composers and Editors of Music) contributes to its development. Certain programmes receive the support of the Nouvelle Musique en Liberté (New Music in Liberty), of the Adami. Membre of the network "Futurs Composés" (Composed Futures) and the FEVIS (Federation of Vocal and Instrumental Ensembles). It is a part of the Ambassadors of the Seine-Saint-Denis.

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