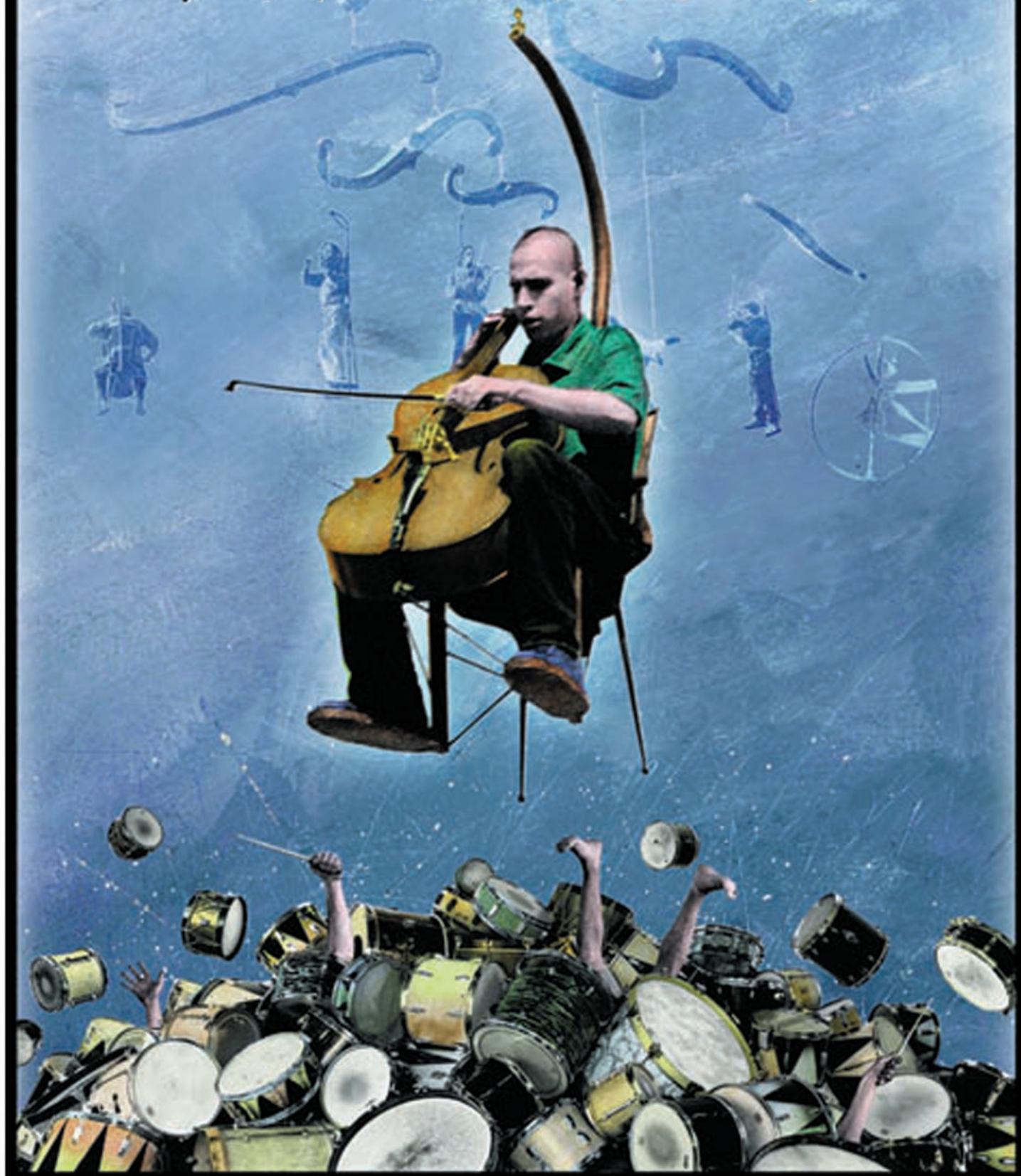


L'ÉTRANGE EXPRESS

PRÉSENTE

Lâcher de Violons

ART CÉLESTE





Vertical emotion

Charles Baudelaire previously evoked the fact that children climbed upon the shoulders of their father «to witness a magical act vanish as if touched by the gods». If he was with us today, he would describe the crowd with their noses pointed toward the clouds, unable of detaching their eyes from the halo which crosses the night... A crowd intoxicated by following the echos of drums throughout the streets. The drummers execute a wild symphony when they arrive at their final destination. A rapid and dry sound - Music of warriors. Suddenly, a delicious melody envelopes the night.

The public turns his eyes in every direction, searching to discover the source. A string quartet appears under the moonbeams suspended by a telescopic crane. A simple and light form, the mobile seems to tame the wind, sweeping the sky above our head. We see the trapezist cradled by the voice of the lyric singer. A majestic ballet during which she poses a note of music on each passing star.

The mobile disappears slowly. The drums resonate one last time. The obscure silence follows and the night slowly takes its reign. At their turn, the crowd disappear, carrying with them parcel of images and emotions.

Thierry Voisin, Rue de la Folie, July 1999

Lâcher de Violons



Into the city

Since 1987, the Company Transe Express has continued its investigation of existing labyrinths that make our towns and cities, that permit them to penetrate the city, using these articulations to surprise the passer-by and enchant existing architectural sites. The piece is monumental as it is the city that imposes the scale. The images introduce the confrontation between mankind - the public and the comedians - the machines and the architecture.

Lâcher de Violons is resolutely Baroque. Tense chords and harmonious curves play with chance, evoked by the ballet of moving, balancing, beams. Enveloping music and vertigo voice marry the classic esthethical inspired by the violin with Calder's naive deliria of modernism.





Lâcher de Violons

Verticality

Lâcher de Violons plays on the opposition of several mediums : the weight of the drum in contrast to the delicate string quartet and lyric singer. The dialogue between Earth and sky is established... the drummers strike on ground level playing with the violons 30m above them. The show declines the usual techniques and strategies used in street art.

The parade

The rituals begins by filling the streets with folly and frenzy... Circulating in every direction, entrapping the public in every corner and encouraging those who hesitate to come with us embarking together for an adventure... for a creator, it's the fact of touching the Public's senses by means of sound and image appearing and disappearing intermittently as we entice the spectators and passers by to embark on the journey.

Final

It is the privileged and magic moment produced by excellence where the public as a whole gazes childlike skyward. A moment during which the masses vibrate in unison. It is the occasion to impregnate into the urban landscape these fugitive images where the Bouffon challenges the architect. Mirages to be engraved into the collective memory.



Unveiling

Cliquetis

Suspended by an outsized pendulum, two acrobats alternately beat the hide of an immeasurable drum. Like a heartbeat, the rhythm flows. Filled with electrical music like escaped from a medieval techno parade, the rhythmic cortege melts into the crowd. On ground level, the wave of drummers gives colour to the rhythm and the horde advances like the tide at equinox to the traditional meeting point of the city. Suddenly, a cluster of violinists appear in the sky balancing tentatively, suspended by an airborne structure. A melody sparkles and plays with the weight of the drummers... The magic fusion of an intense moment...

It rains violons

Naturally, we arrive at the traditional meeting point which has accommodated throughout time the important moments of the city. The Tambours roll and suddenly, from the sky, violins fall like rain, suspended by the airborne structure : a human mobile.

The melody is lanced and flirts with the weight of the Tambours... Vertigo... A magic fusion takes place where the lyric singer gives tone to the trapezist. Les Tambours stand back, we hold our breath...



The show

Created in May 1999 at the Fourneau in Brest, Lâcher de Violons was the prologue of «2000 Coups de Minuit», involving in each show, from Plougastel to Newcastle through Zaragoza, local volunteer musicians. On December 31 2000, 1000 percussionists were thus trained for a unique and spectacular show aimed at celebrating the change to the 3rd millenium in front of the Centre Pompidou.

Since 2001, Lâcher Violins is proposed like a traditional repertoire show. The 27 protagonists of this new adventure being professionals of the company, 9 percussionists from our team Les Tambours are integrated into the show.

It is however possible, at the request of the organizers, to train local percussionists voluntaries who will be recruited in local groups or in the socio-cultural environment. In this case, between 10 and 40 musicians can be integrated into the show. The conditions of this initiation will be sent on request.

A few dates

1999



Paris (FR), Les 2000 coups de minuit

2000



Edinburgh (UK)

Manchester (UK)

Poznan (PL), French week celebrations

2001



Neerpelt (BE), Theater Op de Markt

Hanovre (DE), World Fair

Fellbach (DE), European Summer Festival

2002



Palermo (IT), closing ceremony of the cutural season

Angers, Les Accroche-Cœurs Festival

Graz (AT),La Strada Festival

2003



Amersfoort (NL), Etcetera Festival

Belfast (NI), Belfast festival at Queens

Trento (IT), Carnaval

2004



Ludwigshaven (DE), jubilee of the city

Siracuzza (IT), Fiesta del Mare

London (UK), Croydon Summer Festival

2005



Athènes (GR), Olympic Games

Saint Nazaire (FR), Les Escales

2006



Foligno (IT), Barocci Festival

Naples (IT), Christmas celebrations

Patras - Mesologgi - Aigio (GR)

2007



Porsgrunn (NO), Internasjonale Teaterfestival

Sziget (HU), Sziget Festival

St Benoit, Ile de la Réunion

2008



Roma (IT), White Night

Wolfsburg (D), Opening of Movimientos Festival

Bogota (CO), Festival Iberoamericano de Teatro

2009



Bucarest (RO), B-Fit Festival

Rijeka (HR), Summer Nights Festival

Lyon (FR), festival of Lights

2010



Barking (UK), Lift Festival

Huddersfield (UK), Festival of Lights

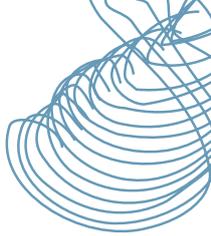
Adana (TR), Adana Theatre festival

2011



Argenteuil (FR), Cavalcade, Fête de la Ville

Santiago (CL), Santiago a Mil Festival





Cie Transe express

Inventors of imagination

Founded in 1982 by Brigitte Burdin and Gilles Rhode, who assure the Artistic Direction, Transe Express plays in open spaces to provoke the meeting of a public.

Specialised in Celestial Art, the Company Transe Express practices "Intervention Theatre".

One motivation: Provoke a « rendez-vous » with the public and play with the urban surroundings

One scale: That of the city – "monumental art"

Without limitation, the artistic mediums and modes of expression are the ingredients for our creators. Music, visual arts, prouesses, circus skills, fire, literature, metallurgy, opera, rock, dance, with a preference for theatre, found at the corner of each of our philosophical stones.

The Company is based in Eurre, the Drome region of Southern France. « La Gare à Coullisses » is the name of our Street Arts Base where we develop artistic creation. The team is constituted of a hundred actors, aerobats, acrobats, bell ringers, dancers, percussionists, singers, string quartets, welders, technicians, forgers and others that make up the motley crew who regularly realises the project of the Company : Ephemeral creations or repertoire shows, close proximity, aerial or ambulating spectacles.

- 1982/86 **Wouar Chou Bou Lou**, gesticual comedy
- 1985 **Cirque de Caractère**, co-réalisation of Archaos
- 1986 **Les Tribulations de Rosemonde**, children show
- 1987 **Itinéraires Bis**, spectacular movement
- 1988 **Bar Barre**, dance-theatre
- 1989 **Les Tambours**, parade show
- 1990 **Mobile Homme**, airborne attraction
- 1991 **Phénomène**, fantastic jazz theatre
- 1991 **Avis de Tempête**, street and storm music
- 1992 **L'Homme Catapulté**, faiground attraction
- 1993 **T.N.T.**, comedy with rythm and gest
- 1994 **Héphaïstos**, rituel of rythm and fire
- 1996 **Maudits Sonnants**, celestial art
- 1997 **Ouh... Les Cornes**, imaged tale
- 1999 **Lâcher de Violons**, vertical emotion
- 1999 **Roue-Ages**, Champs Elysées, 31 decembre
- 2000 **Cocagne**, monumental music box
- 2000 **Les 2000 Coups de Minuit**, Paris, 31 decembre
- 2002 **Les Rois Faignants**, naive fresco
- 2006 **M.O.B.**, Mobile Oblic and Bancal
- 2008 **Cabaret Chromatic**, fauvist show
- 2011 **Les Tambours de la Muerte**,
Iconoclastic, pyromaniac and striking celebration

Credits

Creation

Author, scenographer : Gilles Rhode
Composers : Etienne Roche , Sydney Thiam, Vittorio Panza, Gilles Rhode
Engineering : Bernard Chaperon
Construction : Philippe Moutte and Michel Priori (Sud-Side), Yanick Ducord, Gabriel Ragaïgne.
Sound-Conception : André Serré, Agop Djvahirdjian
String instruments : Eric Fouilhé
Costumes : Agnès Aubry, Gilbert Claudot, Elisabeth Page-Mallein, Clothilde Laude
Light : François Fouilhé, Sylvain Brunat, Stan Valette
Production : Cie Transe Express
Photo credits : Fabienne Caulet, Stéphane Marc, Philippe Petiot

Artists

String quartette : Tony Canton, Pouch Lapierre, Pierre Martinet, Philippe Lecat, Vimala Sittishack, Laurence Dupré.
Diva singer : Anne Fontana
Trapezist : Lili Ferrand, Silvia Marron
Rythm truck : Rocky Albenque, Yanick Ducord, Manu Fetaz, Tomtom Lantheaume, Ivan Tziboulsky
Acrobats : Yvon Gonin, Gaëtan Dejonghe, Guillaume Amaro, Thierry Tournet
Drummers : Rémi Allaigre, Olivier Balagna, Michaël Belle, Yannis Henry, Juju Ragaïgne, Hocine Bouguerra, Lucienne Chevallier, Félicien Dejonghe , Joël Catalan, Christophe Pardon, Matthieu Neumann, Anatole Guillemaud
Stage managers : Laurent Dolques, Agop Djvahirdjian, Pascal Nougier
Chief orchestra : Gilles Rhode, Jean Jacques Besson

Co-production and residencies

Lieux publics : Centre National de Création des arts de la Rue, Marseille
Le Fourneau de Brest et de l'Ouest, Fabrique des arts de la Rue.
Le Kiosque à Coulisses de Crest, Cie Transe Express

Supporters

D.M.D.T.S., Ministère de la Culture et de la Communication
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l'A.F.A.A., Ministère des Affaires Etrangères
Région Rhône-Alpes
Conseil Général de la Drôme
L'A.D.A.M.I.

Partners

Société Manitou
Société Médiaco Levage
Crédit Mutuel de Crest

Gilles Rhode Author, scenographer, artistic director

Originally metal sculptor, Gilles Rhode, visual artist, creator of decor, commercial artist became at the beginning of the 80's one of the pioneers of street art. His meeting with Brigitte Burdin, dancer and choreographer gives birth to the company Transe Express which they have artistically been directing together since 1982. A lover of circus techniques, he co-founds Archaos, Cirque de Caractère, with Pierrot Bidon in 1985.

A prolonged visit of 7 months in West Africa is the origin of Les Tambours (1989), mixing the heat of african rhythms with the technique of the French drumming. Nostalgic of Calder, he designs the human mobile and the company Transe Express produces Mobile Homme in 1990. The show was programmed in the major Street Art meetings and created the event on several occasions : the opening ceremony of the olympic games in Alerville in 1992 and the Jeux Méditerranéens in 1993. Gilles Rhode was awarded a "Victoire de la Musique" in 1992 with the partition composed for the aerial ballet.

He then decided to keep working on «Celestial Art » and creates « Maudits Sonnants » in 1996, monumental scenography that combines percussions and carillons.

In June 1999 « Lâcher de violons » is created, offering a dialogue between a flying string quartette, a lyric singer and a wave of drummers.

Completing the trilogy of the « flying machines », this show was a prologue to the show «Les 200 Coups de Minuit », which was played in front of the Centre Pompidou for the change of Millenium.

Amongst the eleven French creators who were selected by the Mission 2000 in the context of the operation Les Portes de l'An 2000 meant to vibrate the Champs d'Elysées the 31st of December 1999. His creation was Roue-Age reconstituting all the savoir faire of the compagny, music, theatre, prouesse and plastic art.

The composers

Vittorio Panza

Born 15 February 1956 in Bergame
After being graduated in classical music, Vittorio Panza travelled throughout Europe where he studied drumming with M. Lucchini in Milan, M. Caskel at the conservatoire of Cologne and M. Hamouy from the Percussions of Strasbourg. Founder of Dadadang and Parata per percussioni in Movimento in 1985 (musical street theatre and percussion), his work is programmed in many important festivals and events in Italy and throughout Europe.

Sydney Thiam

Born 13 Novembre 1953 in Dakar
The colourful touch of his music comes from an mixture of Senegal and France culture. Leader and composer of Zaka Percussion (1980/84), he was percussionist for Nina Simone (1981), Eddy Louis (1982/84) and Johnny clegg (1991). He participated in various recordings as Simple Minds (1989), Salif Keita (1986 and 1996) and Isabelle Mayereau (1996). Since 1987, he has worked with Ray Lema and is his on-tour percussionist.

Etienne roche

Born 25 Octobre 1955 in Crest
Since the age of six, Etienne Roche has consecrated his life to music. He created the Neo-Folk group Charligotton (1979) and, after his meeting with the fanfare MuscicaBrass, his creations have included L'Avant-Garde Républicaine (1985) and Embrass'moi (1993), which have toured throughout Europe, Canada and Africa.
In 1994, he formed the Grotorkestre, heavy duty orchestra of many extraordinary musicians within the Drôme-Ardèche region in France. He is musical director and composer and also founder of Le Septestre (1996), Trio Besace and Les Endimanchés in 1997.

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