



PERCUSSIONS CLAVIERS DE LYON

THE RED BALLOON

A MUSIC THEATRE & FILM SCREENING WITH LIVE MUSIC PERFORMANCE

Artistic director and transcription **Jérémy Daillet**

Director **Nicolas Ramond**

Magical effects Designer **Abdul Alafrez**

Albert Lamorisse / Darius Milhaud



© Cédric Roulliat

ACADEMY AWARD FOR BEST ORIGINAL SCREENPLAY - **OSCAR 1956/57**
PALME D'OR - **1956 CANNES FILM FESTIVAL**

The Red Balloon

Musical theatre & film screening with live music - Total duration: 50 mins
Open to all audiences of age 6 and above

The pre-concert - A Music theatre and magical effects performance **20 mins**

The Red Balloon - Film screening with live music **30 mins**

ARTISTIC TEAM

Artistic Director and transcription
Jérémy Daillet

Direction
Nicolas Ramond

Magical effects Designer
Abdul Alafrez

Lighting Designer
Sébastien Lefèvre

Costumes
Mo De Lanfé

Film directed by
Albert Lamorisse

With the music of
Darius Milhaud

With

The Percussions Claviers de Lyon
Sylvie Aubelle, Renaud Cholewa,
Jérémy Daillet, Gilles Dumoulin
and Lara Oyedepo

On screen

Georges Sellier, Renée Marion,
Pascal et Sabine Lamorisse, Re-
naud et David Séchan

MUSIC EXTRACTS

La Création du monde

Le Carnaval d'Aix

Le Carnaval de Londres

Suite française

Suite for ondes Martenot and piano

Scaramouche

Chamber Symphony No. 1

Darius Milhaud

[TEASER AVAILABLE HERE](#)

TEAM ON TOUR

Team

5 musicians

1 technician

1 tour manager
(optional)

TECHNICAL INFORMATION

Stage

Proscenium opening: ≥ 9m

Depth: ≥ 7m

Height: ≥ 6m

Black floor, black rear and side
curtains.

—

Video

Video material can be provide by
the Percussions Claviers de Lyon

—

Please inform us if any size change
required.

CALENDAR

University of Glasgow (UK)

21 October 2022

Aberdeen Sound Festival (UK)

27 October 2022

Le Diapason - St-Marcellin (FR)

8-9 December 2022

MC:2 Grenoble (FR)

8 January 2023

Le Sémaphore - Irigny (FR)

4 March 2023

Scène Nationale d'Orléans (FR)

6-7-8 June 2023

PRODUCTION

Percussions Claviers de Lyon

CO-PRODUCTIONS



Théâtre Allegro
Miribel (France)

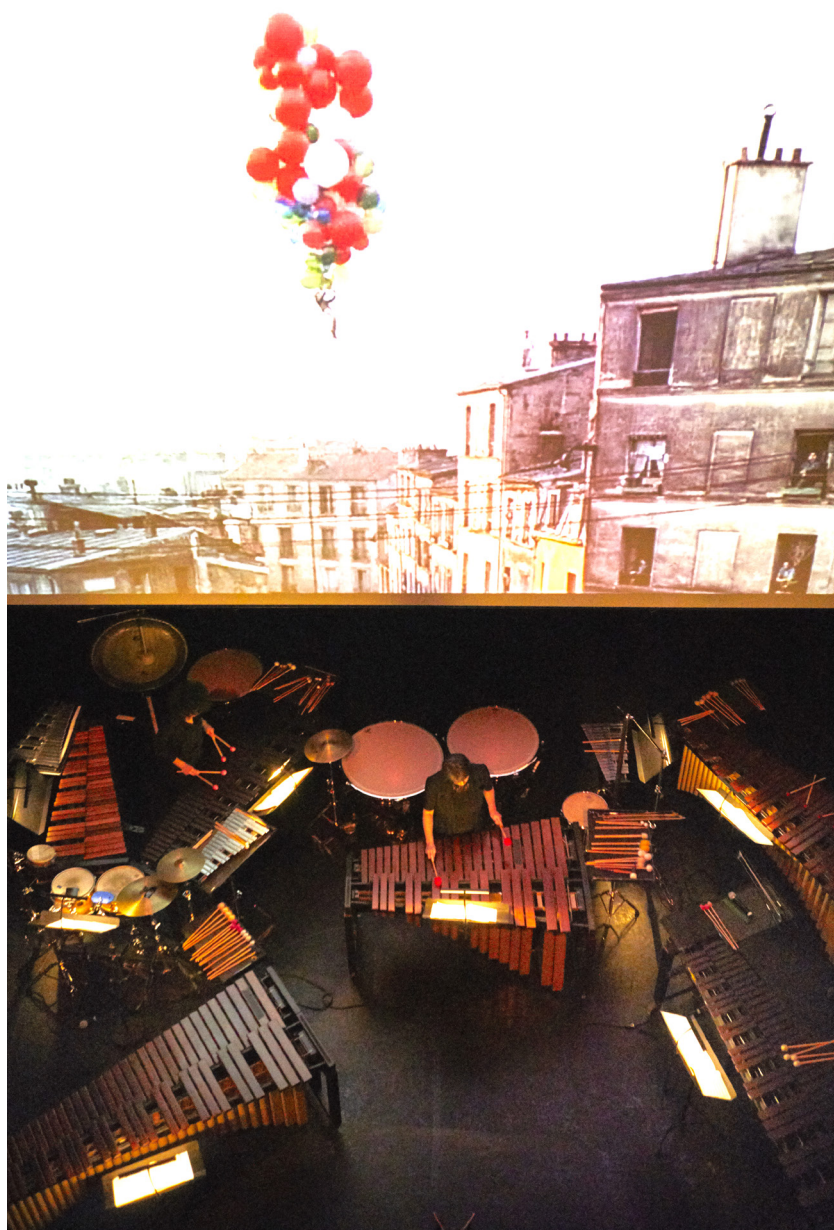


La Rampe-La Ponatière
Échirolles (France)

The Red Balloon

SUMMARY

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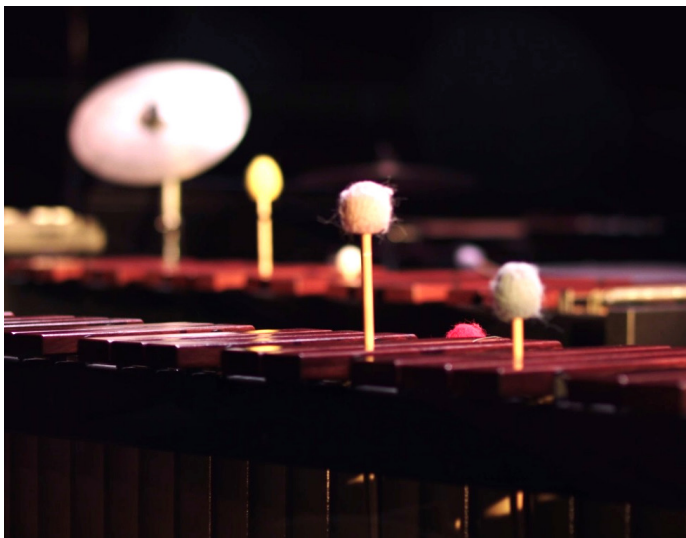


Picture of the film concert • Cédric Roulliat

THE PERFORMANCE

THE PRE-CONCERT

The set on the stage seems to have been there for years, as if it had been abandoned. A huge cloth — the size of the stage covers objects that cannot be defined, as old furniture. In any case, there is life underneath, a soul. Shapes and moves begin to appear. With the music, the fabric begins to twirl in the air as if the place were inhabited. The objects, instruments, sticks, scores start levitating, coming to life! It is a real « ballet » that we witness. It is in this parallel and enchanted universe that the musicians will do their best to play the film concert that will follow. They try to set up the stage and rehearse a few bars, but they are cautiously watching the objects that surround them and that they can not control. Will they finally be able to start this film concert? In this first part, poetry, illusion and burlesque are in the spotlight.



Pictures of the pre-concert © Alchiméo

THE PERFORMANCE

THE RED BALLOON

Paris, in the 1950s. 6-year-old Pascal releases a red balloon hanging from a lamppost. The balloon starts to follow the child wherever he goes. This surprising complicity between the little boy and the toy arouses curiosity, then jealousy of the children from the neighbourhood who are trying to appropriate the 'tamed' balloon. To console Pascal - hurt by the sudden disappearance of his companion - hundreds of multicoloured balloons flock from all corners of Paris and attach themselves to the child to take him in the air...



Le Ballon Rouge © Albert Lamorisse / Picture of the film concert © Alchiméo

IN THE PRESS...

Albert Lamorisse was a pioneer at a time when children's cinema was not yet a vein. His films are dreamlike tales, a little outdated, which rely on the intelligence and sensitivity of young audiences. The Red Balloon was awarded the Short Film Palme d'or in 1956.

Jérémy Couston - 8 October 2017

Télérama'

NOTES OF INTENT

As a child, I had the opportunity to watch *The Red Balloon* at the cinema. This film has deeply left its mark on me, and I have always remembered it as an emotional and strong moment of my life. I have always kept in mind this wonderful picture of a little boy walking, feeling free, with his balloon in the old streets of Paris from another time.

This film was made in 1956. The audience follows the adventures of a little boy holding his toy. Within a poetic dimension, the whole invites the audience to embark on a journey and daydreaming. It also reveals the post World War II period of Ménilmontant, as a greyish and austere working class area that contrasts with the bright red and facetious balloon's character.

This contrast is also marked by the will of the little boy looking for friendship and freedom. He is sometimes free to walk and play with his friend, but has to confront the rules and social codes that reject him. It is this world of childhood, carelessness and dream that Albert Lamorisse shows here, denouncing in passing the conformism and authority of a sad society. Beyond the touching and poetic story, it is a true ode to youth and freedom that is proclaimed. Today and through this project, it is particularly important to me to share this sensitivity, this poetry and to carry this beautiful message of emancipation in a society where the demand, withdrawal and restrictions are increasing.

The original music of the film was composed by Maurice Leroux. I made the choice not to reuse it to create a new version and give another reading, another relief to the film. I also found this music too irregular and repetitive to make a film concert.

From my point of view, this form imposes a more abundant and varied music, and that we highlight the presence of the musicians on stage. It is in this sense that my musical suggestion is oriented with a version that is more coherent with the film concert and is more suited to transcription for our instruments and quintet.

To accompany the image, I first chose to keep a historical coherence and extend the 'documentary aspect' of the film. In this context, I looked for music that could evoke childhood, carefreeness, frivolity, adventure, play, dream... It thus led me to the music of a French composer of the fifties - Darius Milhaud - and especially through his music work called *La Création du monde*. I had kept in memory a music with classical writing borrowing from jazz and popular music. This is what I appreciate about Darius Milhaud's music; this ability to combine diverse musical currents that represent all the musical diversity that could exist at that time in Paris. My own research confirmed this feeling and I discovered a varied work of surprising abundance.

This diversity allowed me to feed the different scenes of the film with sometimes the light and dancing music evoking childhood, the play and music with more intense dramaturgy, illustrated by the tragic situation of the balloon's death. I found in many of Darius Milhaud's works a great ability to bring the image to life - it is not surprising that he also composed for the cinema.

Prior to the film concert, I wanted to create a moment closer to the instruments and musicians, where the spectator takes the time to see and hear our unusual instruments. I wanted this moment to be inspired by the film, its era, its language, but also its poetry and its magic. To transpose this universe from the screen to the stage, we worked with Nicolas Ramond (director) and Abdul Alafrez (illusionist). Together, we have built a story where the musicians - in an almost silent language reminiscent of Jacques Tati's cinema - make their way with the music of Darius Milhaud, in the middle of this magical and poetic universe embodied by the place and the animated objects.

Jérémy Daillet

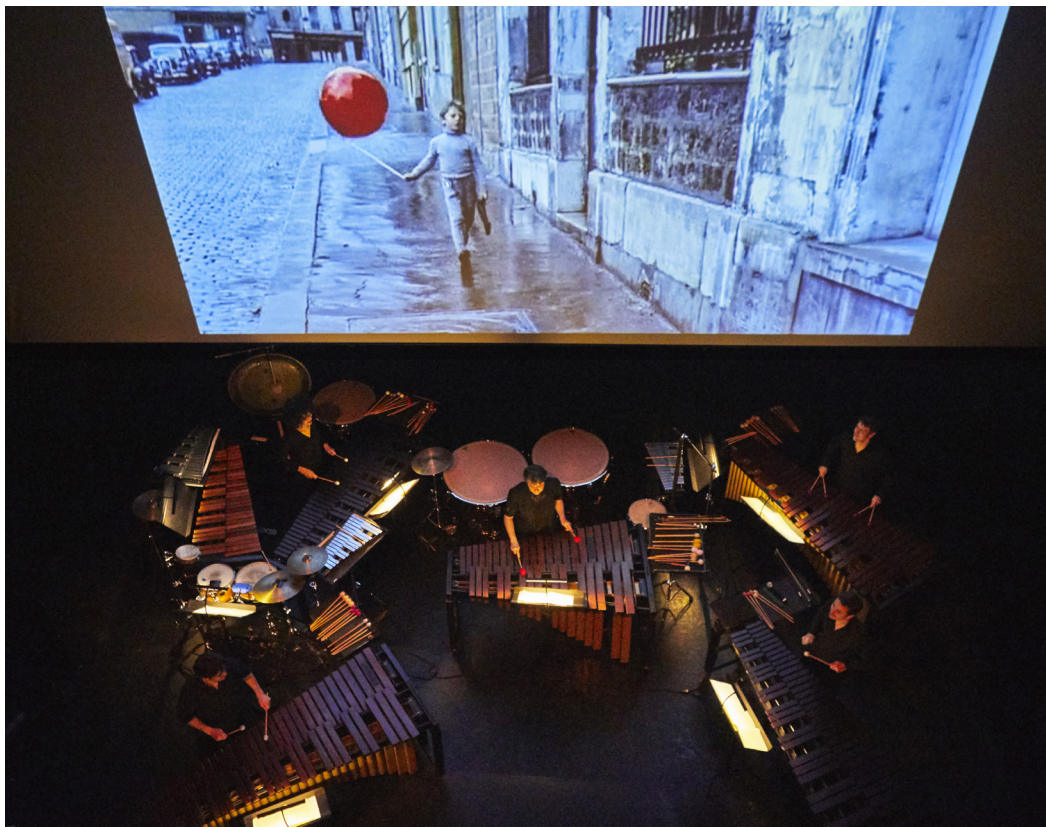
NOTES OF INTENT

I have had the pleasure of working several times with the Percussions Claviers de Lyon, and every time we have questioned the relationship between music and theatre. I often say that music can also be listened with the eyes. The musicians of the quintet are talented and are also inveterate researchers like me.

When Jérémy Daillet told me about *The Red Balloon* I went back to the great book of my childhood. I spent long hours daydreaming of the film's images. I was this lonely little boy who was crossing the city with his magic balloon.

I think that the alchemy between the music, the magic, the acting, and the film will make this performance a precious and enchanted moment that will captivate adults and children alike.

Nicolas Ramond



Picture of the film concert © Cédric Roulliat

AROUND THE PERFORMANCE

CULTURAL ACTIONS

Since the creation of the ensemble in 1983, the members of the Percussions Claviers de Lyon have been developing educational and cultural activities:

- * **Workshops** for social centres, primary and secondary schools, high schools (all activities provided during school and extracurricular time)
- * **Residences** in cultural centres and regional scenes, with actions dedicated to all audiences
- * **Master classes** and improvisation workshops for percussion students from music schools and conservatories.



© Cédric Roulliat

The Percussions Claviers de Lyon transmit their passion through an awareness of their musical universe and by sharing the creative process

Participants are introduced to percussions and invited to practice music through games around sound and silence. Rhythm is approached through bodily experiences. Everyone is involved in a creative process through improvisation, stimulation of the imagination and collective production.

The musicians also offer keys to understanding their concerts and musical performances in order to stimulate a dialogue around their artistic choices.

The Percussions Claviers de Lyon's project adapts to the aspirations of all stakeholders interested in working with the ensemble.

BIOGRAPHIES

JÉRÉMY DAILLET

ARTISTIC DIRECTOR AND TRANSCRIPTION



© Cédric Roulliat

He grew up in a family of amateur musicians. This family environment led him to join a wind orchestra at a very young age, and thus to develop his musical ear. He quickly perceived music as vital to the point of leaving the family nest at the age of 11, and to attend music-focused courses at the Conservatoire à rayonnement régional de Tours in Jean-Baptiste Couturier's class.

Because of his affinity with orchestral environment, Jérémie got involved with a chamber orchestra for percussion and with many duo, trio and quartet music projects.

He continued his studies with Jean Geoffroy and Henri-Charles Caget at the Conservatoire national supérieur de musique et de danse de Lyon where he unanimously obtained his Master's degree in 2010. There has been further refinement of his interest in contemporary music and improvisation, whilst maintaining a real affinity with chamber music and orchestral practice.

In 2004, he created the trio Spirale with Stan Delannoy and Sébastien Hervier. In this trio project, Jérémie undertook a major work around free improvisation and musical theatre, and suggested reflections on the transmission of contemporary aesthetics to the public. In 2008, he created a duo with Quentin Dubois (duo Orion) – first winner of the 7th edition of the International

Percussion Competition Luxembourg. In 2011, he formed the TaCTuS ensemble which offers creative projects and multidisciplinary performances.

He also plays with several French orchestras and ensembles: Orchestre National de Lyon, Opéra National de Lyon, Opéra National de Lorraine, Orchestre Symphonique de Saint-Étienne, Orchestre Symphonique de Tours, Chœurs et Solistes de Lyon-Bernard Tétu (Spirito) and Atelier musical de Touraine.

His open-mindedness also leads him to practice various instruments and musical styles such as traditional Brazilian and Cuban music or even Indian music (2-year practise of the tablas with Alain Chaléard). He also participates in various projects; for example as an actor-musician in the film *Noces* directed by Philippe Béziat.

Through all these projects, he has constantly questioned his relationship with the stage, the public and has developed a creative urge such as *Replay* (2011) – for two percussionists and a dancer – dedicated to young audiences. This was a great success with more than 100 performances on the French stage.

Since he joined the Percussions Claviers de Lyon in 2011, he gradually moved away from his various activities in order to devote himself fully to this ensemble. He works with directors such as Laurent Fréchuret, Jean Lacornerie, Nicolas Ramond, Abdelwaheb Sefsaf, and with composers such as Gavin Bryars, Patrick Burgan, Moritz Eggert, Graham Fitkin, Jesper Nordin, Thierry Pécou and Arnaud Petit. He has been immersed in the work carried out during the aforementioned collaborations, but has also participated in the emblematic transcription work of the Percussions Claviers de Lyon.

BIOGRAPHIES

NICOLAS RAMOND

DIRECTOR



© Émile Zeizig

An actor trained at the Théâtre École de l'Attroupement, Nicolas Ramond has worked under the direction of Denis Guénoun, Jean-Michel Bruyère, Patrick le Mauff, Wladyslaw Znorko, Sylvie Mongin Algan...

Since 1985 - whilst continuing his acting career, he has been designing and directing his own shows. In 1992, he founded the theatre company Les Transformateurs of which he was the artistic director. At the same time, he directed shows for other artistic groups (Orchestre National de Lyon, the Percussions Claviers de Lyon, La Grande Fabrique, Cie ON/OFF, Cie Daraomaï, Cie Anidar, Cie Ségéric...).

Between 1992 and 2004, he created and directed a dozen shows including *Frontière ou les dos mouillés* (1995), *Travaille ! Travail* (1998), *Babel Ouest, Est et Centre* (2002) and *Les Identiques* (2004).

In 2005, he created *La petite insomnie* and *Le collecteur de rêves*. He directed *Crash Test* in collaboration with Marie Dilasser that same year and *Rêves de cirque* in 2008, in collaboration with the Orchestre National de Lyon.

In 2009, he directed *La Boîte à joujoux* commissioned by the Orchestre National de Lyon. He created *Les Constructeurs* and *L'Oasis des merveilles* in 2011 and *Annette* in 2013. In 2016, he created and directed the outdoor show *Festum* in 2016 at the Théâtre du Parc Andrézieux-Bouthéon. In 2018: the reading performance based on Jeanne Teller's *Guerre, et si ça nous arrivait ?* at the festival Les Mutineries in Lyon.

In 2019: reprise of the outdoor show *Les Identiques* as part of the festival Les Invites in Villeurbanne, *Ça marchera jamais* at Grand Angle, Scène Régionale Pays Voironnais.

ABDUL ALAFREZ

MAGICAL EFFECTS DESIGNER



© J. Bétant

His learning of secret techniques began very early. It was at the age of 22 that he was deemed fit to practise the mysterious art and was named Abdul Alafrez in homage to his masters. Since then, the great variety of his activity - live performances, special effects/illusions design and conception, pedagogy, magical publications - has led him to work in most European countries and to collaborate within the most diverse places and contexts, such as the Opéra national de Paris, French music band Les Rita Mitsouko, Théâtre des Célestins or even the Élysée Palace.

BIOGRAPHIES

PERCUSSIONS CLAVIERS DE LYON

Created in 1983, the Percussions Claviers de Lyon is a five-percussionist ensemble based in Lyon, France. Recently renewed, the ensemble is now composed of Gilles Dumoulin, Sylvie Aubelle, Jérémy Daillet, Renaud Cholewa and Lara Oyedepo. Dedicated to keyboard percussion such as marimbas, vibraphones, and xylophones, the ensemble produces an innovative and eclectic repertoire for their instruments that is always evolving. The quintet is constantly striving for musical excellence, reaching out to their audiences with original music creations, multidisciplinary performances, and collaborations with renowned bands and musicians like French singer Bertrand Belin (*Calamity/Billy* – 2018, *Bertrand Belin & Les Percussions Claviers de Lyon* – 2020), Doudou N'Diaye Rose (*Mix* – 2004), Zalindé (*Caleidoscópico* – 2019). These include the interpretation of pieces from the western musical heritage (Steve Reich, John Cage, Leonard Bernstein, Claude Debussy, Maurice Ravel, Darius Milhaud), transcriptions of popular music works (Scott Joplin, Emilie Simon, Chico Buarque, Jule Styne), as well as commissioned musical pieces by contemporary composers (Gavin Bryars, Moritz Eggert, Thierry Pécou, Xu-Yi, Patrick Burgan). The ensemble also participates in numerous cultural and education activities on tour such as conferences and workshops, as they do in L'Hameçon, their residence in Lyon..



Percussions Claviers de Lyon © Cédric Roulliat

CONTACT

Percussions Claviers de Lyon

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The Percussions Claviers de Lyon ensemble is subsidised by the Ministry of Culture - DRAC Auvergne-Rhône-Alpes, the Auvergne Rhône-Alpes Region and the City of Lyon. The ensemble receives regular support for their concert, performance and recording activities from SPEDIDAM, SACEM and the Maison de la Musique Contemporaine. The Percussions Claviers de Lyon is a member of FEVIS, PROFEDIM, CNM and Futurs Composés. The Ateliers Guedj and Resta-Jay Percussions support the ensemble through their Corporate Club.