

d'un instant à l'autre...

# ENGRENAGES

Inevitable chain of events, gears...

**A musical madness** mixed in with the text «Mouvements»

by Henri Michaux ©Editions Gallimard

**Christine Bertocchi** / voice and concept

**François Merville** / percussions and sound objects

**Julien Padovani** / Hammond organ and Fender Rhodes

**Sylvain Thévenard ou Axel Pfirrmann** / régie son

**Gaëtan Weber** / création lumière

**Delphine Gruet** / régie lumière

The company's 2016 projects received the support of the BFC DRAC (Regional Directorate of Cultural Affairs), Côte d'Or Departmental Councils and the city of Dijon. Engrenages performance is co-produced by the Cité de la Voix et D'jazz Nevers Festival, and received the support of the Burgundy region, Spedidam, FCM, Cultural Agency of Parc du Morvan, Dijon and Semur-en-Auxois.



région **BOURGOGNE**  
**FRANCHE-COMTÉ**



**SPEDIDAM**  
LE FOND POUR LA  
CRÉATION MUSICALE

**FCM**  
LE FOND POUR LA  
CRÉATION MUSICALE



**cité  
de la  
Voix**  
CENTRE  
D'ART VOCAL  
EN BOURGOGNE

**D'jazz**  
NEVERS





# ENGRENAGES



**3 MUSICIANS, 3 CHARACTERS** are busy with repetitive tasks developed around musical, visual, gestural, and textual scenes. The act of walking, sometimes loud, sometimes silent, structures the different scenes. On stage, a performance space is divided up. It is represented by a silver and black chess board, alluding to the view of the inside of a building as well as to the mapping of a camp, game board squares, or a storage plan where **all these different worlds can coexist**. In the same way as our brains work everyone is in constant motion. Within these well-run machineries skidding behavior, « unhooking » happen on a collective or individual level.



Based on this set up, **Musical sequences** are cut up and collide. They go from **repetitive** sequences to more ethereal sound landscapes or rhythmical based improvisation structures. They move through offbeat songs and themes taken from **revisited** traditional music. Playful soli and aerial duets alternate with more concise trio sequences which make **transformations** of natural sounds increase as they go along. Simple transitions made of shifts within the space, of rhythmical walks, of compartment changes, reveal well hidden mechanisms.

**Henri Michaux's text « Mouvements »** always emerges from different angles. We hear of compartmentalization, inaccessible worlds, interior and exterior partitioning, and we play with sounds and meanings of repetition and of **mechanics of words**.



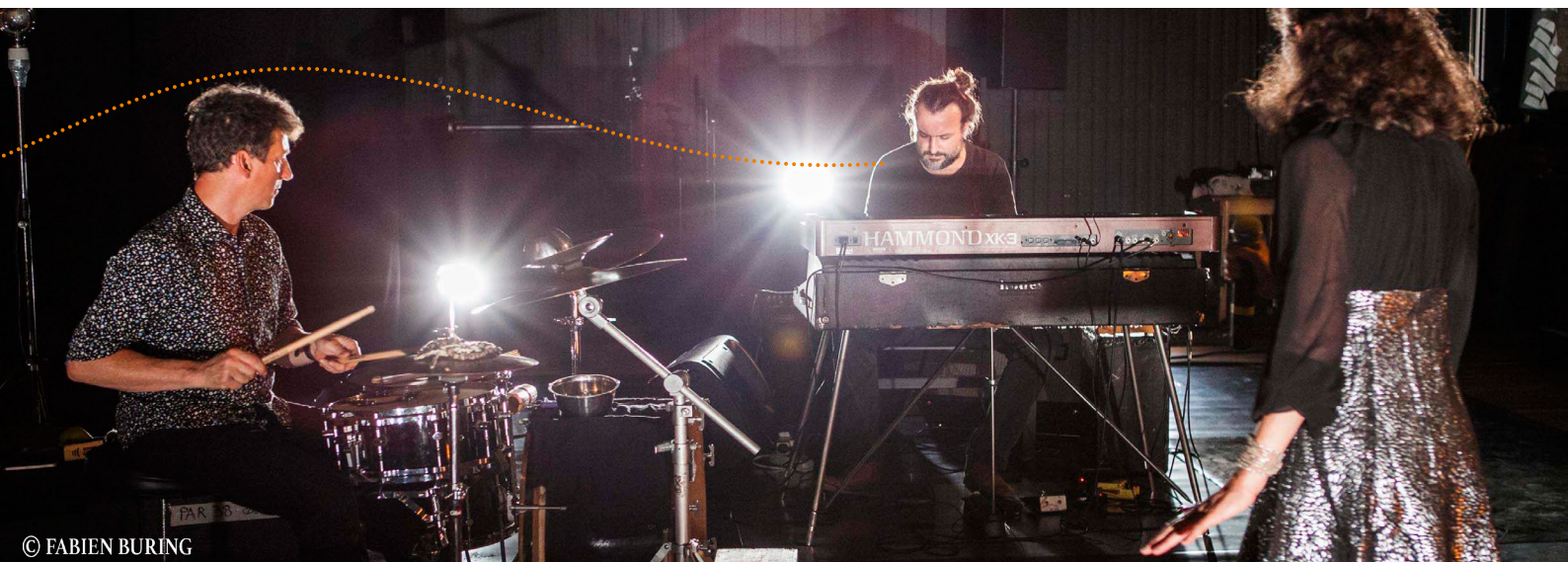
**The lighting** plays between proximity and distance, opening and closing different viewing angles. Just as it happens with musical sequences one witnesses contrasting luminous materials moving to indescribable movement on a wide open bare stage that can be viewed thanks to a ghost light. Recycled industrial lamps are also used so that to enhance the set design's metallic environment.

**Audience members** take part in the progression of this little universe, sometimes they're overwhelmed by the mass sonority and the flickering lights, at other times they get tickled by tiny sounds, chrome body parts, intimate words. They are invited to make connection between one's own life and one's own imagination.

This invitation leaves room for each audience member's imagination to build (or rebuild) one's own interpretation...

# PARTS OF TEXT

Au vacarme  
au rugissements, si l'on donnait un corps...  
Aux sons du cymbalum, à la foreuse perçante  
aux trépignements adolescents qui ne savent encore  
ce que veut leur poitrine qui est comme si elle allait éclater  
aux saccades, aux grondements, aux déferlements  
aux marées de song dans le cœur  
à la soif  
à la soif surtout  
à la soif jamais étanchée  
si l'on donnait un corps...



Signes des dix mille façons d'être en équilibre dans  
ce monde mouvant qui se rit de l'adaptation  
Signes surtout pour retirer son être du piège de la langue  
des autres faite pour gagner contre vous,  
comme une roulette bien réglée qui ne vous laisse que  
quelques coups heureux et le ruine et le défaite pour finir  
qui y étaient inscrites pour vous, comme pour tous,  
à l'avance  
Signes non pour retour en arrière  
mais pour mieux «passer la ligne» à chaque instant  
signes non comme on copie  
mais comme on pilote  
ou, fonçant inconscient, comme on est piloté

«Mouvements» de Henri Michaux, 1952



# DATES

## ARTISTIC RESIDENCIES IN 2015 ...

February 16 – 18 at the Company's studio in Quincerot

May 20 – 24 at la Cité de la Voix in Vezelay

June 8 – 13 at la Cité de la Voix à Vézelay

September 2 - 6 at L'Ancien Tribunal à Semur-en-Auxois



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## ... AND FIRST PERFORMANCES

2015 October 5 & 6, at the movie theater L' Etoile in Saulieu,  
3 performances including 2 school shows.

2015 November 9 during the festival D'Jazz de Nevers.

2016 July 11 during the festival Les semailles in Missery

2016 October 6, in Semur en Auxois

# EXTRAIT DE PRESSE



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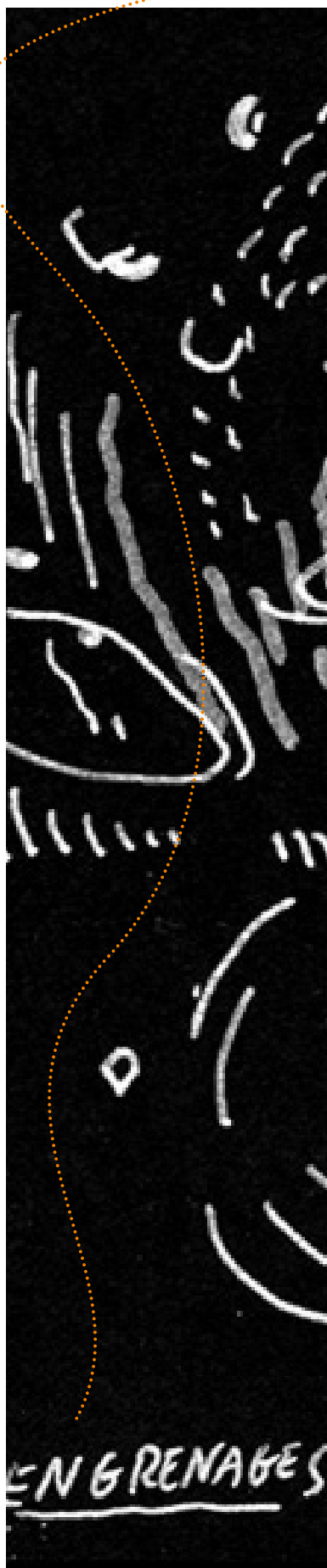
D'JAZZ NEVERS FESTIVAL,  
29th EDITION, «ENGRENAGES»,  
AKA MOON & SCARLATTI, «NOUVELLE VAGUE»,  
Tuesday, November 10th, 2015,  
written by philippe.meziat

...

All began yesterday at noon, in the Lauberty room, with the presentation of a very unusual project led by Christine Bertocchi (stage and music concept, voice), accompanied by François Merville (percussions and drum set), Julien Padovani (Hammond organ and Fender Rhodes), Christophe Hauser (sound processing) and Gaëtan Veber (lighting). Based on a text by Henri Michaux, inspired by Surrealism, we are reminded of modern life inevitable chains of events which are characterized by non-communication between the walking individuals who never meet except as a musical art form which is not to be taken lightly. Clearly inspired by an older generation of prestigious artists who she's sometimes close to (from Pina Bausch whom Christine refers to, to Meredith Monk whom one can sense), the musician, singer, storyteller used improvisation as a working method with her partners to come to this (still wide open) proposal where moments of great climax are followed by gloomy stretches of time and even totally dark. This « musical theater », supported (among others) by the Cité de la Voix de Vézelay, will benefit from being performed again and again. Even though the music score already holds well, the whole stage design and ways of inhabiting space can still be examined.

.../...

Philippe Meziat





# ARTISTIC TEAM

## CHRISTINE BERTOCCHI

### **voice, concept and artistic direction**

Born in 1974, Christine began performing on stage, at a young age (1989) in singing and theater shows directed by Patrick Font. During this period she still pursued her training (CNR in Grenoble and workshops). Starting in 1992, her interest guided her towards multidisciplinary works (theater, dance, singing), and she began working for choreographers and theater directors, such as Bruno Meyssat (1993-1999). She completed an internship at the Centre Acanthe in contemporary vocal music with Françoise Kubler (2002). Since 2000 Christine is also a certified Feldenkrais practitioner and holds a diploma in anatomy and voice physiology with phoniatician Guy Cornut and Blandine Calais-Germain. Co-founder of the non-profit organization Mercoledì & Co, she developed a unique body of works using multiple performance formats, such as reading-concerts (Michaux, Wedenski, Kafka), readings of contemporary authors, performances in music improvisation, a choir in vocal improvisation, a duet with double bass player Eric Chalan, titled « à mesure... » (co-written with Ghislain Mugneret/texts and Guillaume Orti/music). Christine is also regularly invited by contemporary composers. Since 2005 she shares her time between Burgundy, where she founded D'un instant à l'autre company, and Paris, where she still collaborates with music improvisers, composers and authors. Christine teaches vocal techniques, vocal improvisation, vocal games, musical theater and ways to integrate body and stage work. She teaches in professional training centers for musicians, singers, dancers or actors (Harmoniques, Orsay CFMI, different CEFEDM, CNFPT, Afdas workshops, Dijon Opera house), throughout France and beyond.



## FRANÇOIS MERVILLE

### **drum set and percussions**

Born in 1968, François studied classical music at the regional academy of music in Rueil and in Paris. In 1992 he received a first prize in percussion as well as a first prize in chamber music at the Paris Conservatoire National Supérieur de Musique. From then on he chose to mainly focus on jazz music, first of all with David Chevallier, Noël Akchote, Julien Lourau and Bojan Z, until he met Louis Sclavis, who became one of his favorite partner for almost twenty years.

He worked and recorded in different groups, such as the ones led by Vincent Courtois, Martial Solal, Laurent Dehors, Denis Badault, Jean-Marie Machado, and more recently Denis Colin. He crossed path with numerous musicians, such as Michel Portal, Henri Texier, Marc Ducret, Dominique Pifarely, Joelle Léandre, Django Bates and Dave Douglas. Also a composer, he led his own groups. Along with his instrumental projects, he regularly works with dance, circus arts, theater or singing. He also has an important rôle as a pedagogue and teaches jazz and improvised music.



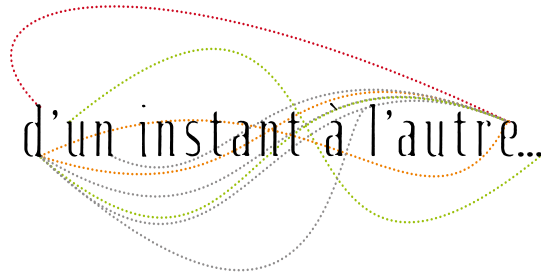


## JULIEN PADOVANI

### keyboards

Born in 1977, Julien has already a rich and diversified career, whether it be at the piano, Rhodes, Hammond organ or with the chromatic accordion. Between improvised music, traditional music, progressive rock, singing, or collaborations with dance and theater, he tries very hard to favor obvious and improbable encounters. We have been able to see and listen to him with, among others, Dominique Pifarély's trio, Dédalles (François Corneloup, Hélène Labarrière, Guillaume Roy...), Les Cannibales (Christiane Bopp, Vincent Boisseau), Le Grand Barouf (duet with Greg Jolivet), Giro, Akash, Ciac Boum (with Christian Pacher), La Compagnie Inouïe, Nahas (with Sébastien Bertrand), Triskan (with Jacky Molard and Annie Ebrel). His work currently revolves around both a bare acoustic sound and the wildest electric sound.

# THE COMPANY



D.U.O © Florian Roussé

D'un Instant à l'autre company was founded by singer and actress Christine Bertocchi. Through multidisciplinary approaches it explores and questions three main lines of work : relationship between voice and instruments, movement and music, composition and improvisation. Based in Burgundy since 2005, the company's work focuses on artistic development around contemporary art projects (concerts, sound exhibits, performances, residencies, educational projects, workshops, ...). The three main activities of the company revolve around making new works, touring and training courses.

## NEW WORKS

D'un instant à l'autre company produces and tours multidisciplinary performances. They are created by the company's artistic director Christine Bertocchi along side with her artistic partners, music and performing art artists : Hélène Coeur, singer and sound technician, Guillaume Orti, saxophonist and composer, Michaël Santos, percussionist, François Merville, drummer, Julien Padovani, keyboards, Julie Lardrot, costume and stage designer, and others.



Engrenages - Missery © Fabien Buring

## TOURING VENUES

D'un instant à l'autre's works were presented at the Dièse Festival, A Pas Contés Festival, Dijon Theater Burgundy/CDN, Auxerre Theater, Entre Cour et Jardins, Musiques Libres in Besançon, D'jazz à Nevers, Le Son en Scène – Why Note Festivals, at the Athenor à Saint-Nazaire Theater, Bar-le-Duc National Theater, Sons libres in Paris, Cité de la Voix in Vézelay, and several touring dates in Belgium...

## TRAINING COURSES

With an approach on education, the company's artists and partners propose workshops geared mainly towards music and performing art professionals. These workshops take place at D'un Instant à l'autre's work studio, in Quincerot. They offer the opportunity to work further on subject areas deeply connected to the company's artistic identity : movement in voice work, composition and improvisation, Feldenkrais for instrumentalists, vocal improvisation, sound poetry, body awareness in rhythm work. In regards to the touring of concerts and performances, the company is called upon to develop, with the organizers, unique educational experiences geared towards non professional and young audiences.



Restitution stage de saxophone au Château de Quincerot





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**[www.uninstantalautre.com](http://www.uninstantalautre.com)**

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