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Colin Roche and Jacopo Baboni Schilingi at Le Charbon

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The Scene, Various Shows

July 2, 2017 by Michèle Tosi

More details

Evry-sur-Seine. Le Charbon. 18-VI-2017. Project Bloom. Pre-tensio, a performance by Colin Roche (born 1974) & Jacopo Baboni Schilingi (born 1971). Flute Shao-Wei Chou, Ensemble de musique interactive Alba Artis.

France

Île-de-France

Project Bloom is a collective of artists – composers, performers, writers... – determined to promote the creation of today but in new and sometimes very unexpected contexts and situations of play. This is the proposition of Pre-tensio where, for twelve hours, composers Colin Roche and Jacopo Baboni Schilingi try to write a flute work, under the eye and attention of the public, and according to very singular modalities.

The performance of the two creators who wanted to stage, each in their own way, the preceding time – pre-tensio – the act of writing, is still in the "Wine and Coal" label. Colin Roche has invested "the bar", sitting in front of a large page of writing on which he has carefully plotted his staves (rule and china ink). One is invited to sit in front of him with a headset through which his heart rhythm is heard. Sensors, placed at the level of the sensitive organ, are indeed connected to a recording device. It will allow him to count the beats of his heart, in constant fluctuation, in the form of "invoices", which become the support of the "partition of silence" written tirelessly by the composer, in the greatest concentration... until the musical idea emerges: a slow and systematic way of thinking music by writing "the silence of his heart".

In the adjoining room, equipped with a spatialized listening device, the Milanese Jacopo Baboni Schilingi writes on the skin, that of Mehdi where the same litters of five lines were drawn (the quality of the felt is not specified). The body was "prepared" with a makeup remover before the inscription that will admit neither remorse nor rature begins! "The body is even more present than the mind when I think of music," says the composer, who for several years has not written on paper – let alone on a computer – seeking through the intimate and emotional contact of the naked body and skin to re-establish the human, sensual and unique dimension of the creative gesture. Over the hours, the flautist Shao-we Chou is invited to decipher the fragments of the work that is being made, in one or the other "musical workshop". The performance is interactive for Baboni Schilingi as the positions of the body/partition – Mehdi has put on a boxer of "concert" – must facilitate the reading of

the flutist whose sound performance is, in turn, spatialised and processed live by the composer. The public is led to participate, through his questions and his own involvement as an interpreter, if he has brought his instrument.

If the works are not included in the composers' catalogue, the performances will leave their traces, handwritten for Colin Roche, photographic for Jacopo Baboni Schilingi: visual captures where musical writing fades in favor of the aesthetic dimension of the project.

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