



STREET ART

MUSIC OF OUR TIME & CHOREOGRAPHIC
FREE-RUNNING



LES APACHES

JULIEN MESMONDET

A new concert experience

Les Apaches break free from the barriers of the classical concert and conquer both concert halls and public spaces with their Street Art program! Theaters become their playground, and the street their open-air concert hall...

Inspired by free-running, the controversial, free and multifaceted art form, Les Apaches enjoy mixing genres by bringing together young musicians, composers and traveling artists within their horde. More than a concert, they take us on a **musical and physical par(k)cours** where 20th and 21st century contemporary music becomes a field of **experimentation around movement, rhythm and timbre**. Les Apaches cross the urban visions of **three contemporary French composers** and engage in a dialogue with the pioneer of minimalist music, **Steve Reich**, who has influenced pop, rock and contemporary music for generations.

Each in their own way takes the pulse of the city, exploring with great freedom the urban art that is the best reflection of our times and the most accessible expression of all.



Musical program

Prélude – Variation I (Nicolas Canot)
for bass clarinet and electronics
after Steve Reich, *New York Counterpoint* (3'30)

Régis Campo, *Street Art* for ensemble (16'30)

Interlude - Variation II (Nicolas Canot)
for electric guitar and electronics
after Steve Reich, *Electric Counterpoint* (3'30)

Steve Reich, *Radio Rewrite* for orchestral ensemble (17'30)

Pascal Zavaro, *Silicon Music* for violin and orchestral ensemble
(Mouvements lent II) (9'30)

Postlude - Variation III (Nicolas Canot)
for two groups of clapping and electronics
after Steve Reich, *Clapping Music* (3'30)

Fabien Cali, *Niviana's Devil Drop* for ensemble and free-runners
(commissioned by Ensemble Les Apaches!) (15')

Total time : approx. 1h



Distribution

Les Apaches !

Julien Masmondet Conductor

Eva Zavaro Violin

Lauriane Maudry Clarinet

Damien Pouvreau Electric guitar

Nadia Bendjaballah & Calum Saunière Percussions

Nicolas Fox Drum set

Simon Nogueira Free-runner

Johan Tonnoir Free-runner

Andrea Catozzi Dancer and acrobat

Gordon Stage director

Sarah Silverblatt Buser Choreographer

Arthur Cemin Lighting design

Nicolas Canot Sound design

Cynwal Hoper Video

Time

1h (without intermission)

Touring staff

1 conductor, 13 musicians

2 free-runners

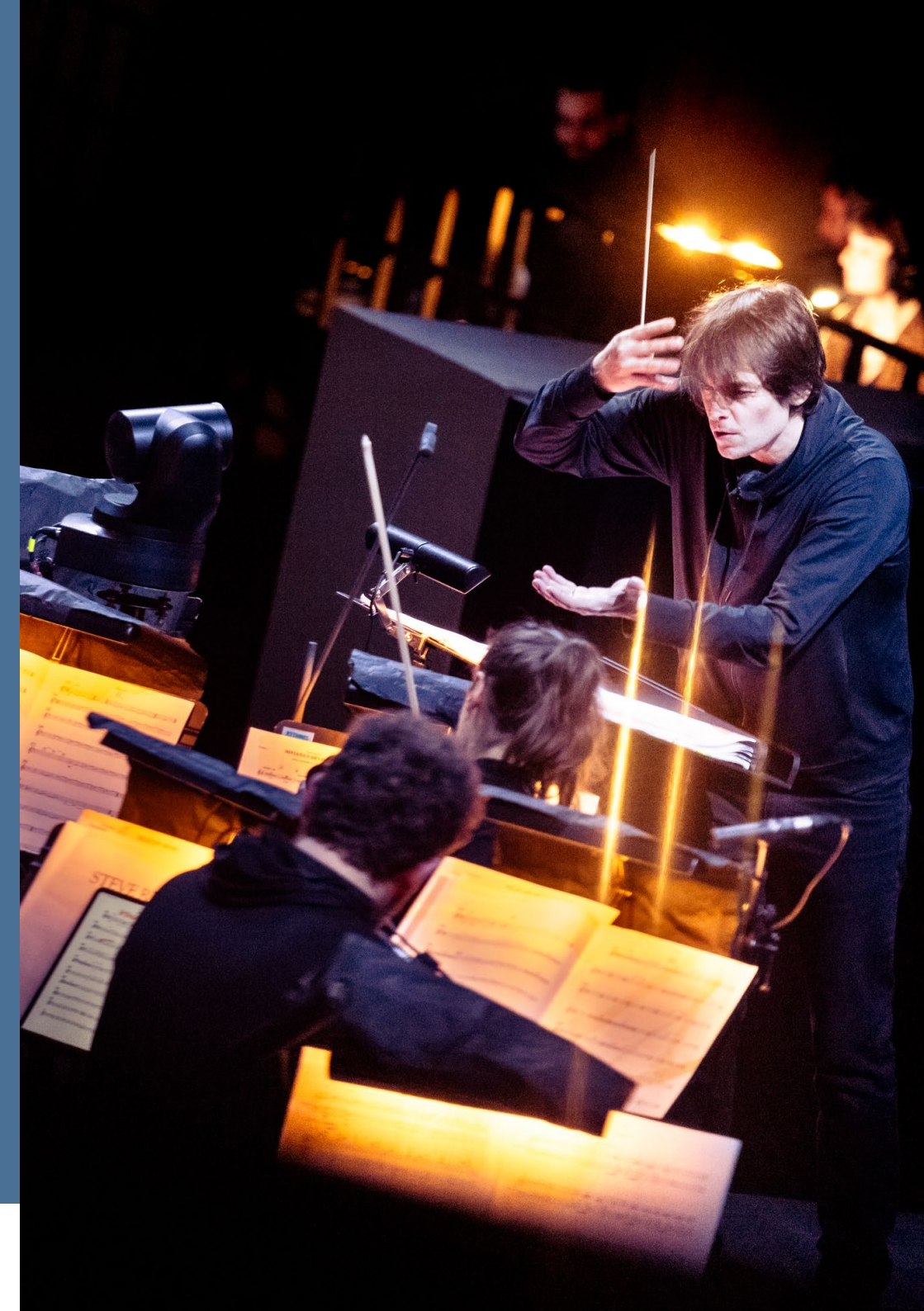
1 general/sound manager, 2 stage managers,

1 video manager

Nomenclature

2 violins, 1 viola, 1 cello, 1 double bass/electric bass, 1 flute, 1 clarinet,

1 trumpet, 2 percussions, 1 electric guitar, 2 pianos



Spatial setting intentions

JULIEN MASMONDET

Street Art is the result of the shared vision of our three composers, two free-runners, a sound designer, a choreographer and a stage director. During our writing residencies, our scenographic and dramaturgical intentions were quickly articulated around the same impulse:

To set a rhythm for the concert using free-runners who will perform on stage and in the auditorium between each work, as well as on rooftops using video projections. The free-runners will physically illustrate the freedom and urban pulsation expressed by each composer, and will act as a common thread by inviting the audience to explore the different musical languages of the program. Several short, 3-minute choreographic tableaux for solo instruments, electronics, and free-runners will appear throughout the concert, culminating in Fabien Cali's final new work featuring free-runners

To free oneself from the strict, demanding framework imposed by the interpretation of classical and contemporary music by spatializing and moving the musicians on and off stage. Improvisation and rote learning of musical parts will be tools for freeing oneself from the score and evolving in space with the free-runners.

To adapt, which is the philosophy of free-running. The ability to adapt will guide us as we take over different spaces to perform the concert, inventing a set design and staging that is flexible enough to tour in a wide variety of locations. The minimalism that links the physical practice of free running to the musical expression of various composers have informed the scenographic research for this project. The characteristics of each set and the nature of each theater, enhanced by video projections and a few movable modules on stage, will be our playground.

Julien Masmondet





Creation process

Fall 2022

Writing residencies

Winter 2022

Choreographic rehearsals

March 2023

Filming in Paris (Orsay and Parisian rooftops)

April 2023

Creative residency at the Centre des Bords de Marne

11 > 20 April 2023

Tour of 5 middle schools in Val-de-Marne (musical form with light scenography) - 10 preparatory workshops and 6 performances for 21 classes, i.e. 600 schoolchildren

May 2023

Stage creation residency at the Athénée

12 & 13 May 2023

Premiere at Athénée (2 performances - Sold out)

6 & 7 February 2024

Nave of the Musée d'Orsay (4 performances - Sold out)

8 February 2024

Recording & filming of *Niviana's Devil Drop* at Studio Ferber

September 2024

Release of vinyl single *Niviana's Devil Drop*

2024-25-26

Tour under construction

Press and public feedback



« Street Art, a show combining minimalist music, video and free-running... A daring and talented cross-over (...) Choreographic lines in the air, but also musical lines, underpinned by Julien Masmondet's elegant, precise direction. »



« With Street Art, Julien Masmondet doesn't mince his words and dares, frankly, by inviting movement into the room! (...) Street Art is first and foremost synonymous with freedom, constant surprise, poetry and sometimes even humor; it owes much to the formidable commitment of thirteen musicians led by Julien Masmondet. »



« On one side an orchestra, on the other a free-runner. (...) Choreography, precision, movement, there are ultimately many similarities between the two practices. »

[Listen to the show](#)



« A breathtaking concert. »

[Listen to the show \(from 9:10\)](#)

« A true performance, both from the acrobats (more feline than human), as well as the musicians (special mention to the percussionist!), each art form, and each artist, is sublimated by the symbiosis that takes place, and the audience, plunged into the heart of this experience, gradually becomes intoxicated with sensations. You'll come away breathless, and convinced that you've witnessed a moment that will go down in history. »

Suzanne, 41 years old

« All these mixtures of classic and modern, sound and image, exterior and interior, caught my attention and I had a great time. Congratulations again to all the artists. »

Hiva, 43 years old

« We let ourselves be completely carried away by these free-runners sometimes on stage, sometimes on video, who fly from roof to roof to... astonishing music! A visual and auditory experience that will not leave you indifferent. »

MS, 36 years old

Les Apaches !

Imagine. create. vibrate

Les Apaches ! is a **multidisciplinary musical ensemble** created and directed by conductor Julien Masmondet. The ensemble **specializes in the musical repertoires of the 20th and 21st centuries**, and works closely with contemporary composers to whom it commissions numerous works. For each project, the ensemble teams up with creators from complementary artistic worlds (video artists, choreographers, set designers, stage directors, writers, poets, dancers and free-runners).

Their **sound identity** is built on the challenges they like to set themselves in eclectic repertoires. What binds them together and unites their energies is a deep-seated desire to shake up cultural habits and revolutionize the way audiences think about classical music and the music of today.

They create with the times, acting as ambassadors, sponsors and interpreters of today's music. Their **latest recording** *La Tragédie de Salomé*, which resurrects a masterpiece from the early 20th century, received **numerous awards** (Diapason d'Or, Choc Classica, FFFF Télérama). The ensemble also incorporates **new technologies** into its projects to reach audiences of all ages, geographies and cultural backgrounds.

Les Apaches are constantly pushing the boundaries of what an independent ensemble can be. Living and sharing today's music in a different way!



Julien Masmondet
Conductor and artistic director

A daring conductor and inquisitive artist, Julien Masmondet is a regular guest invited by prestigious international orchestras (Paris, Vienna, Quebec, Moscow, Riga, Prague, Lausanne, Liège, Naples...). Discovered when he was **assistant conductor of the Orchestre de Paris** with Paavo Järvi, he is acclaimed for his instinctive musicality, his energy and his ability to inspire musicians in a wide repertoire.

Just as appreciated in the symphonic repertoire as in the lyrical domain, Julien Masmondet considers opera to be the best reflection of our time. He regularly commissions and creates operas by contemporary composers. He has recorded several records for the labels Sony Music, Warner Classics, Aparté Music, Claves records, at the head of the Orchestre National de France, the Orchestre de Chambre de Paris, the Monte-Carlo and Czech National Symphony Orchestra.

Passionate about meetings and cultural exchanges, Julien Masmondet founded the Ensemble Les Apaches and the Festival Musiques au Pays de Pierre Loti where he establishes a constant dialogue between today's creation and the works of the past and enriches each project with artistic crossovers. He regularly collaborates with videographers, directors, choreographers, actors and writers on unique, critically acclaimed performances.

Julien Masmondet now **teaches at the École Normale de Musique - Alfred Cortot** in Paris, where he was trained by Dominique Rouits and where he continues the French school of conducting inherited from Charles Munch, Jean Fournet and Pierre Dervaux.

Composers & dancers



« The idea that any sound can be used as an element of a musical work inspired many musicians of the 20th century. Whether it is the use of horns by Gershwin in *An American in Paris*, or of sirens by Varèse, of airplane propellers by Antheil, of radio by Cage, or of the noises and rock'n 'roll from the 1970s, or even more recently through rap music, the desire to insert the sounds of everyday life into musical work has gradually spread. Today, the digital synthesizer makes it possible to transform this desire into practical reality. »

Steve Reich, February 1995



« Several words close to Street-Art were jostling in my brain while composing this work: mosaic, trico-tag, calligraphy and magical gesture, graffiti and musical tags, fat cap, throw-up, blockletters, hip-hop culture, New York, weed, pixel, video games, several artists like Banksy, Invader, JR. It takes a lot of effort and sophistication to find the soul of music that is visceral, rudimentary and binary. This music fascinates me and today's creative music must transcend it like Stravinsky fantasizing about the poor form of ragtime. »

**Régis Campo, about
Street Art, created in 2019**



« Niviana. One of the many names of the legendary fairy Viviane, the same one who inspired the sculptor Pierre Székely for his Lady of the Lake in 1975. Climbing rock resembling a mainsail carried by the winds above the pond of Courcouronnes, this structure has become one of the emblematic places of Parkour. At the beginning of the 1990s, the Yamakasi took over this space and imagined the first movements of this spectacular discipline. A forward somersault from a suspension point, the Devil Drop is one of them.

Niviana's Devil Drop is a composition reflecting this strange place, inspired by an ancestral myth and ultimately

transcended by the modernity of freerunning. A musical path in this abundant imagination then emerges, from movements to movements, through successive poetic impressions: "Aerial", "Aurora", "Lunar Eclipse", "Handstand" and finally "Devil Drop". The meeting of a modality inherited from the Renaissance Masters with groove, offbeat "loops" and a rhythm section – first discreet then more and more incisive – is gradually organized. The elegant melodic lines become angular, heady, diabolical. As the electric guitar becomes saturated, the time for dreams and reflection gives way to action, to play, to the pleasure of movement. A letting go then takes place in the shadow of the medieval magical imagination and the whole orchestra sees itself carried away one last time in the tension and explosiveness of the swirling Devil Drop. »

Fabien Cali, about his work, commissioned in 2023



«The general idea of these four "variations" is to leave a lot of room for an approach that is more theatrical or scenographic than musical. The idea is to invite a sound universe. However, nothing relating to the virtuosity of the musicians, the difficulty of writing or of interpretation, will be put aside. On the other hand, I really want to carry out a sort of "mise en abyme" of Reich towards himself, either by superimposing the principles of certain of his works, or by crossing them, or by diverting them. »

Nicolas Canot, about his work



« A world of standardized objects, synthetic materials, and automatons surrounds us. *Silicon Music* was born from these images; acoustic instruments and electronic sounds coexist. Natural timbres are contaminated by synthesis and rendered equivocal, like the plastic materials that imitate animal skin. The insistence of certain rhythmic figures is an echo of techno music. The repetition of compartmentalized sections recalls the works of Warhol or the stories of P  rec. In calm interstices, the violin speaks. »

Pascal Zavarro, about *Silicon Music*, created in 2020

Simon Nogueira

Free-runner

Push the limits of your body. This has been Simon Nogueira's daily life for over 10 years. It all starts in department 91. Simon Nogueira became passionate about freerunning at the age of 13. He would spend his days dreaming in front of videos of people who would reclaim their environment by traveling through it. He immediately identified with these skillful, seasoned, and above all, free free-runners. He took the plunge, because after all: why not him?

Today, Simon Nogueira has more than 3.7 million followers on the social network TikTok thanks to his impressive videos. It took years of training and hard work to reach that status. An acrobat, climber and stuntman, he constantly goes beyond his limits. He makes the rooftops of Paris his playground. From Notre-Dame to the Opera, the 2013 French freerun champion reclaims Paris. Above all, he reclaims his own body, moving it entirely. What matters most to Simon is doing more than just walking and running: climbing, moving while in balance, reconnecting with forgotten gestures. To freerun you have to dare. Dare to surpass yourself. Dare to take risks.



Andrea Catozzi

Dancer and acrobat

Andrea Catozzi is passionate about acrobatics, dance and physical theater. His stage movements and fluid, light acrobatics are inspired by capoeira, a Brazilian martial art he discovered as a child. The street, then the stage, became his school.

At the age of 17, he joined a contemporary hiphop dance company, Cie Par-Allèles, with whom he experimented for several years with acrobatics through dance, on stage. He later joined various dance and theater companies. His assiduous training quickly earned him national and then international renown, thanks to his artistic video broadcasts on the Internet. He performs on every continent, and is a collective member of the Hybride company and the Tap Factory percussion group. He has performed on stage, in front of the cameras and on TV shows such as L'Eurovision with singer Anggun, La France a un Incroyable Talent as a soloist, and Le Plus Grand Cabaret du Monde. Today, he is still touring with The Rat Pack's contemporary circus shows «Speakeasy» and «Play Replay», where he continues to push the art of blending theatrical performance, dance and acrobatics.

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Project partners

Production Nouvelle Société des Apaches

Coproduction Établissement public des musées
d'Orsay et de l'Orangerie

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Perreux sur Marne (94)

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Soutenu par





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