

Four For

Mixed media. Automated piano, musician, wood, performers, wool, mushroom, metal, electronics, and original text. (Halory Goerger, 2019)

It's a piece about stasis and metastasis.

It's a piece about the place that music can take in a life.

It's a piece for four performers, called Four For (and not For Four)

It's a piece taking place in the brain of a person that has serious issues.

Intentions

1986 : Morton Feldman is on his deathbed. He has dark visions rooted in past and present music. What is happening in the precious brain of the composer ? Two healers and a doctor dive into it through astral projection, get lost, and make fourth kind encounters.

Formally, we expect this piece to be a theater experiment inspired by music, not a concert with a dramaturgy, nor musical theater. Both onirical and down-to-earth, the stage will be the embodiment of music itself, as a phenomenon.

If we are but a musical species, as Oliver Sacks puts it, and if our brain eats sound, are there musical superfoods ? And what could possibly happen when you overdose on it ? Morton Feldman once described his music as a «vibratory stasis». Four For aims at materializing this state of mind on stage, and raise the attention level in the audience, to the point where free associating becomes possible.



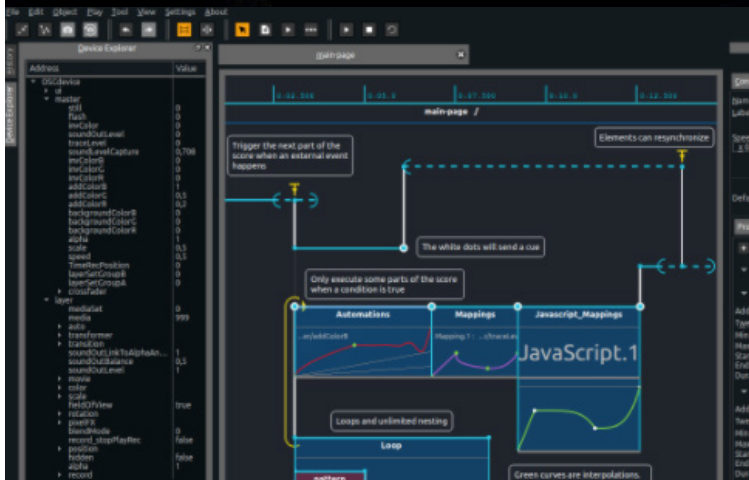
We formulate the hypothesis that in our social interactions, there are intervals, harmonic relations, tonality, rhythm. Boring 4/4 conversations, great 6/8 sex, terrible G-flat governments.

Method

March 2017 : commissioned by La Pop (Paris), we created a short piece titled « *For Morton Feldman* ». We took it as a starting point to build an ambitious project called «Four For», that will push further our questioning the ability to listen. We want the piece to be as musical as it can be, but rooted in a crazy narrative and a strong scenography that may help the listener to find his way in the material. Coming next :

- documentary research on three composers (Morton Feldman, John Cage, Eliane Radigue) chosen because they represent three complementary yet essentially different ways of thinking music.
- translating musical thought into stage work
- developing software and hardware tools for interfacing light / sound / video / motors
- writing of an original text (libretto), loosely inspired by the composers, the climate and the musical structure of each piece.

«Four For» is thought freely and swiftly, keeping up with the spirit of the New York School, out of the culture of spectacularization, opened to indetermination and silence.



Staging music

It is NOT a concert. We are interfering with tempo, timbre, acoustics. We mix live performance and midi files played by the automated piano. We use a computer modelization of our piano that we modify heavily on-the-fly. For each piece, we will be deconstructing the score for dramatic purposes, or change the instrumentarium. We use lasers, telemetry, light, props as musical instruments. Everything is connected to everything, as it would be in one's brain.

Works :

Palais de Mari (Morton Feldman, 1986), Jetsun Mila (Eliane Radigue, 1986), Daughter of the lonesome isle (Cage, 1945), Imaginary Landscape n°1 (Cage, 1939) + more.

Instrumentarium :

piano, prepared piano, synthesis, unconventional percussions, oscillators, voice.



Left > Right : Mushrooms / scenography - early sketch / James Turrell

The concrete stuff that we actually have no clue about, but still have the guts to pretend we do, out of sheer pragmatism.

Duration : 70 to 90 mn

Minimum space : 13m width x 10m depth, auditorium / black box / white cube

Personnel : 4 performers + 3 tech + 1 production person

Language : french with subtitles or translation

Setup : day-1

Bravo Zoulou / Halory Goerger

Anchored in Lille (France), this company is the new production tool for the work of Halory Goerger. Bravo Zoulou aims at radical but humble stagework, pushing further an adventure started in 2004 with plays such as &&&& &&&, *Germinal* or *Corps Diplomatique* that toured extensively in multiple venues, languages and contexts. Bravo Zoulou wants to extend, distort and reform the territory of art, to make it an ideal republic.

Halory Goerger creates shows and installations instead of building houses or repairing animals because it's better like that for everyone. He works on the history of ideas, because everything else was already taken by the time he came along. Wrote and performed with A. Defoort &&&& &&& (2008) and *Germinal* (2012). With *France Distraction*, conceived *les Thermes*, giant ball pit in which he gives lectures on stoicism. In 2015, he wrote *Corps Diplomatique* (2015), and *Il est trop tôt pour un titre* (Avignon 2016). He co-founded and co-directed Amicale de Production from 2010 to 2016. He left to run a new structure : *Bravo Zoulou*. He is associated artist with Le Phénix, scène nationale Valenciennes pôle européen de création, and le CENTQUATRE.(Paris).

His work has been shown in PICA (Portland), On the boards (Seattle), Under The Radar (NYC), KunstenFestivalDesArts (2012 / 2015), Biennale de la Danse de Lyon (2012 / 2014), Festival Trans Amériques (2012 / 2014), Théâtre National de Chaillot, Cent-quatre, Centre Pompidou-Metz, HAU (Berlin), Mousonturm (Frankfurt), Arsenic (Lausanne), Wiener Festwochen (2013 / 2016), Dublin ITF, SIFA Singapore, Melbourne Festival...

Bravo Zoulou is administrated by La Magnanerie 00 33 (0)1 43 36 37 12
Contact production « Four For » - Julie Comte-Gabillon / julie@magnanerie-spectacle.com
Diffusion / communication - Victor Leclère / victor@magnanerie-spectacle.com
Touring and logistics- Anne Herrmann / anne@magnanerie-spectacle.com

Halory Goerger
conception / scenography
text / performer

Barbara Dăng
piano / electronics

Antoine Cegarra
performer

Juliette Chaigneau
performer



People

Production « Four For » :

Julie Comte-Gabillon

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Diffusion / communication :

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Artistic direction :

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Production :

Bravo Zoulou

Coproduction :

Le phénix scène nationale Valenciennes,
pôle européen de création

Le Vivat (scène conventionnée d'Armentières)

Opéra de Lille

Musique Action CCAM / CDN Nancy

La Pop (Paris)

Help :

PACT Zollverein (Essen, Germany)

BudaKunstenCentrum (Courtrai, Belgium)

DRAC Hauts-de-France

www.bravozoulou.fr

Time

Research / Prototyping

> 9-18 nov 2017 - [Opéra de Lille](#) - research

> 19 -23 mar 2018 - [Vivat](#) (Armentières) - research

> 3 - 16 apr 2018 - [PACT Zollverein](#) (Essen) - sound research

> 21 - 31 may 2018 [Vivat](#) - dramaturgy

> 18 - 30 jun 2018 - [Opéra of Lille](#) - tests

Production / Creation

> 10-21 dec 2018 : prototyping - [Opéra de Lille](#)

> 28 jan - 1er feb : scenography - [Le Phénix](#) (Valenciennes)

> 11 - 25 feb 2019 : rehearsals [Le Phénix](#)

>>> 26 27 28 feb 01 02 mar 2019 : premieres [Le Phénix](#) <<<<

> 15 & 16 mar 2019 : [SN Orléans](#)

> 04 apr 2019 : [Vivat Armentières](#) (with [Opéra de Lille](#))

> 7-8-9 may : [Festival Musique Action / CDN Nancy](#)



For Morton Feldman, view of the stage, Gaîté Lyrique 2018.