



L'association de la musique électronique progressive française



Le calepin n°7- juillet/août 2020

Patch Work Music présente

Floating Days

Hommage à Klaus Schulze

Le Dix, place des Garennes à Nantes
13 & 14 novembre 20h30 Spectacle/Concert
14 & 15 novembre 15h-19h Expositions/Conférences

13 novembre 2020 (Entrée 5€)

Danse et projections (21h00)

Concert Sequentia Legenda et Tommy Betzler (22h15 - 23h30)

14 novembre 2020 (Entrée 10€)

Conférences (14h30) - Improvisations

Présentation du livre : « Klaus Schulze 50 Years » by Mark Jenkins

Danse et projections (21h00)

Concert Olivier Grall - Kurtz Mindfield (22h15)

Avec la participation d'Olivier Briand

15 novembre (Entrée 5€)

Poésie - Arts plastiques (14h30)

Concert Mark Jenkins (16h30)

Démonstrations synthétiseurs (17h45)

Réservations : sur <https://asso-pwm.fr>

Par chèque : Charles Coursaget 42 rue de la Nomluce 44250 Saint-Brévin les Pins

Infos : Contact@asso-pwm.fr

Tél. : 06.79.15.90.39 (B.L.) ou 06.44.33.35.41 (L.P.)

Floating Days – Projet de programme - v04

- événement organisé par par Patch Work Music à Nantes -

Vendredi 13 novembre 2020

(Ouverture des portes à 20h30)

21h00 : Musiques enregistrées de KS (compilation)

- Danses improvisées + projections. (partie 1)
- **Josias Galindo** (chorégraphe, professeur au conservatoire de Rezé. Ancien responsable et directeur de la troupe Galindo ; ancien professeur au conservatoire de Rennes.)
- **Cécile Clos photographe** (Photographe, platicienne, photographe au Musée d'arts de Nantes.)

22h15 : Concert

- **Tommy Betzler** : ancien percussionniste de Klaus Schulze.
- **Laurent Scheiber, alias Sequentia Legenda** : compositeur de musique Berlin School qui revendique l'influence de Klaus Schulze.

Fermeture : 23h45

Dimanche 15 novembre 2020

14h00 : Visites de stands - Rencontres - Echanges

14h30 : Poésie - Littérature (musiques de KS)

- **Marc-Henri Arfeux**, docteur en Lettres Modernes, professeur de philosophie, compositeur de musique électroacoustique, écrivain, poète. Lecture de textes sur des musiques de KS.

15h30 : Arts plastiques – peinture

- Création en direct d'œuvres graphiques inspirées par la musique de Klaus, projetées sur grand écran.

16h30 : Concert Mark Jenkins

- His performance is in the style of classic Klaus Schulze tracks.

17h45 : Démonstrations / Explications du Moog modulaire et des sequencers qu'utilisait KS en 1977.

- **Olivier Grall**, (musicien, ingénieur du son).

Fermeture des portes à 19h00

Stands :

- Disques, (PWM, Spheric Music) livres, fanzines, affiches, photographies (Christian Piednoir, photographe professionnel), discographie de KS sur panneaux (Olivier Bégué, Cosmiccagibi), etc.

Samedi 14 novembre 2020

14h00 : Visite de stands - Rencontres - Echanges

14h30 : L'oeuvre de K. Schulze (Conférence)

- **Bertrand Loreau** (musicien)

15h45 : « Mirage » (Conférence)

- **Frédéric Gerchambeau** (musicien)

16h15 : Concert - improvisations

- Compositions improvisées et inspirées de **Bayreuth Return** et de **Floating**. (KS)
- **Stephen Ingrand**, musicien, responsable de la société NR synth, jouera sur des synthétiseurs fabriqués par la société NR Synth..
- **Olivier Briand**, musicien.

17h00 : « Voyage existentiel dans un imaginaire schulzien : retours et perspectives... » (Conférence)

- **Pascal Bouchez**, ancien président de l'association GAMEA, universitaire.

18h00 : Présentation du livre « Klaus Schulze 50 Years »

- **Mark Jenkins**, (he has also written the book "Tangerine Dream: 50 Years", (each book with an accompanying CD.)

18h30 : Vidéos inédites

- **James Frachon**, responsable de la société Mygale Films, cinéaste.

Fermeture des portes de 19h30 - 20h45

21h00 : Musiques enregistrées de KS (compilation)

- Danse improvisée + Projections. (partie 2)
- **Josias Galindo** (chorégraphe) et **Cécile Clos** (Proj.)

22h15 : Concert

Partie 1 :

- **Olivier Grall** (musicien, ingénieur du son) jouera avec un set de synthés qui sera une reconstitution du set que Klaus utilisait en 77 : Moog 3P +seq + Minimoog, Polymoog, Odyssey, PS3300, EMS, etc.
- **Jean-Luc Briançon** (musicien, ingénieur du son)

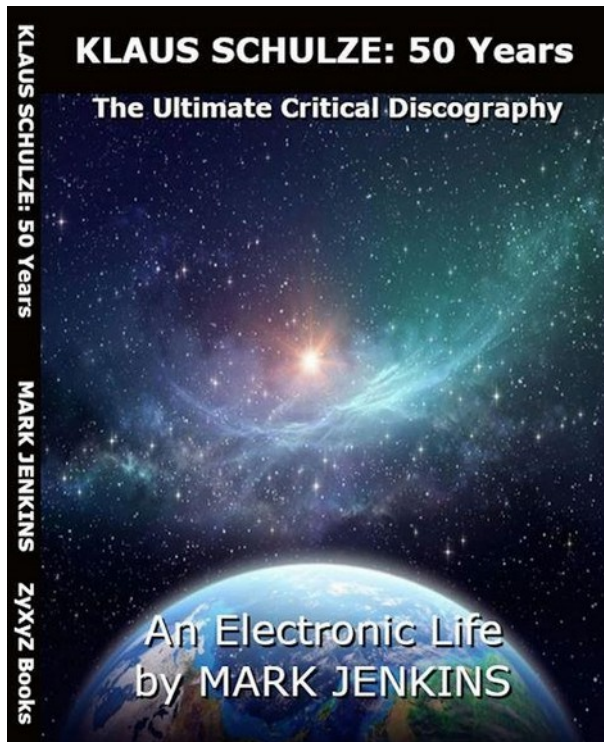
Partie 2

- **Olivier Briand** (musicien, ingénieur du son)

Fermeture des portes à 23h45

Les *Floatings Days* accueilleront Mark Jenkins qui présentera

Klaus Schulze : 50 Years The Ultimate Critical Discographie

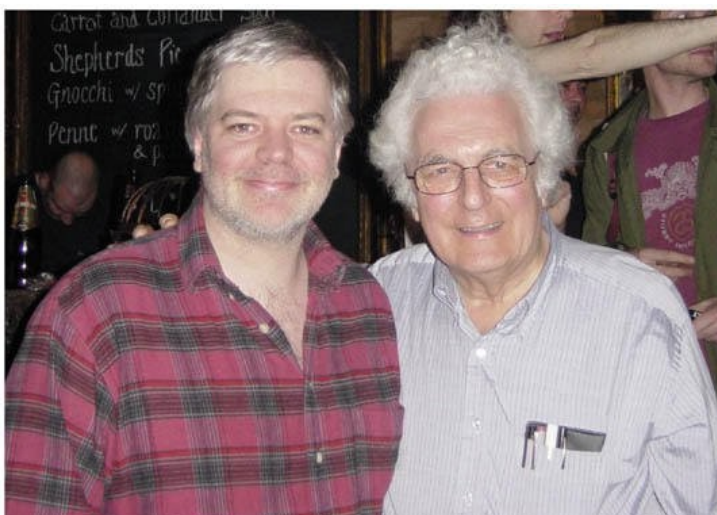


Mark Jenkins is a British musician and music writer who wrote for "Melody Maker" and other magazines, interviewing Klaus Schulze, Tangerine Dream, Philip Glass, Robert Moog, Karlheinz Stockhausen, Depeche Mode and many other artists.

He has written "Analog Synthesizers" the world's most popular book in its field. His own synthesizer music CD's sell all over the world and he has performed live in the UK, France, Germany, the Netherlands, the USA, Brazil, Russia and China.

In 2020 he published the books "Tangerine Dream: 50 Years" and "Klaus Schulze: 50 Years" each with an accompanying CD available separately of music in the style of the artists.

Mark Jenkins lives in London, website www.markjenkinsmusic.com



Interview Mark Jenkins

PWM : Can you tell in a few words what was the starting point of your interest for électronic music ?

M.J. : As a child I wasn't very interested in music and passed on a chance to study music in school. I did listen to the radio and liked some singers like Roy Orbison (probably mostly for his big orchestral arrangements) and Electric Light Orchestra, who had a first single in 1970 ("10538 Overture") featuring classical instruments alongside a rock band.

In 1973 I caught just the end of an arts programme on the BBC called "Second House". They were showing Mike Oldfield playing "Tubular Bells Pt. 1", and I just saw the end with the repetitive bass line and each instrument being introduced in turn.

This seemed something incredible and new to me - that if you could have a wonderful passage of music it could be repeated and extended far beyond the length of a pop single.

The whole piece was repeated later on TV and I rushed out to buy an acoustic guitar. I found this incredibly difficult to play just because of the string tension, but before I could think of buying an electric I was lying in bed late at night listening to the John Peel show when something even more amazing came on - a studio session by Tangerine Dream.

This seems even more innovative than Tubular Bells, the electronic sounds and sequences putting me in mind of a soundtrack for the "Space Invaders" arcade games which I liked to play.

Getting into electronic music was a lot more difficult than learning guitar - affordable instruments were not around. From my school I took an old pedal harmonium which needed fixing, and learned some basic keyboard chords. Then I got my parents to buy me for Christmas an electric organ by Magnus (actually they were Orla products made in Italy). And about two years later I was able to buy and have assembled for me an ETI Transcendent 2000 kit synthesizer, a small monophonic variable instrument designed by Tim Orr of EMS and used by Joy Division and New Order.

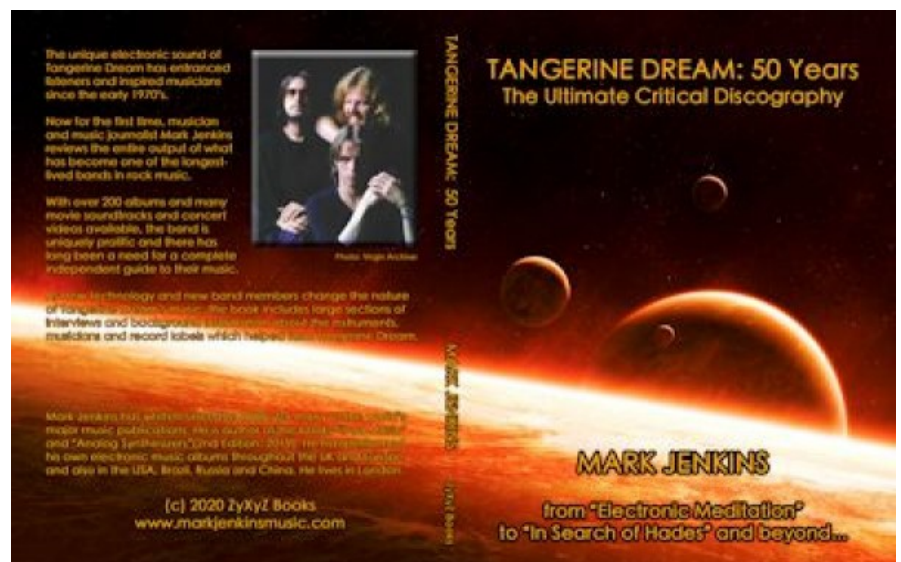
At that time a lot of German albums were available as imports, and a few in standard record shops, so over a few years I bought Tangerine Dream, Klaus Schulze, Franco Battiato, Gong and Tim Blake, Terry Riley, Steve Reich, Can, Guru Guru, Hawkwind, Pink Floyd, Kraftwerk, and from "Oxygene" in 1976, Jean-Michel Jarre.

PWM : I find very interesting the fact that you have been very early sensitive to the repetition in music while many people became fans of Berlin School music being fascinated by the Moog sequencers used by Klaus Schulze and Tangerine Dream in the middle of the seventies. You speak about Reich, Riley and you know Glass ; do you find in the music of these great minimalists composers the same emotions that you can find in the electronic music ?

M.J. : I like minimalist music and Terry Riley's "A Rainbow In Curved Air" was a very early purchase. But that album is untypical of Riley, Glass or Reich because they rarely use quite so much multitracking and varied keyboard sounds. With extreme minimalism (like Glass' "Music In Changing Parts") you can enter a trance-like state, but I don't feel it's such a deep emotional state as created by the best passages of Klaus Schulze or Tangerine Dream.

After studying at university (spending more time in the music department where they had an ARP Odyssey and other keyboards than I did in the English department) my first job was on the music magazine "Electronics & Music Maker". From there and from jobs on "Electronic Soundmaker" and "Melody Maker" I met, interviewed and exchanged ideas with almost all the musicians I was interested in - Klaus Schulze and Tangerine Dream, Michel Huygen of Neuronium, Depeche Mode and Nick hodes from Duran Duran, Karlheinz Stockhausen, Richard Pinhas, Philip Glass, Mike Oldfield, Karl Bartos from Kraftwerk, Hans Zimmer and many more. I created compilation CD's with contributions from Martyn Ware (Human League), Kitaro, Isao Tomita, Deep Forest, the prog rock band Spock's Beard and many others.

The only musician I regret not being able to meet was Kate Bush, who very rarely gave interviews, not even technical ones about playing the Fairlight CMI. But in more recent years I have been able to turn my knowledge of these musicians into a whole series of books and CD releases - books on "Analog Synthesizers" and on the 50-year histories of Tangerine Dream, Klaus Schulze and (due October 2020) Kraftwerk, and all-synthesizer CD's based on Mike Oldfield's "Tubular Bells" and Terry Riley's "A Rainbow In Curved Air", as well as "tribute" style pastiche CD's of Tangerine Dream, Richard Pinhas and Heldon, Klaus Schulze, and the krautrock bands Neu! and La Dusseldorf. I have also recorded some Philip Glass pieces, which involved teaching my vocalist to sing in Sanskrit - so those early meetings and study of all those musicians has been put to good use.



PWM : Your knowledge and experiences are truly amazing. What prompted you quite recently to produce these books about Tangerine Dream and Klaus Schulze ?

M.J. : I wrote my book "Analog Synthesizers" just over ten years ago. It's based on information from the time when I had a very large collection of synthesizers including Roland Modular, Yamaha CS80, PolyMoog, ARP2600, PPG Wave 2.2 and many more. The book included a sampling CD with sounds from all those instruments.

Ten years later I was asked to update the book, adding mostly about Eurorack and some new interviews, all the sound samples are now on the book website. I realised that a lot had changed, some important musicians had died (Edgar Froese, Keith Emerson etc etc) and some important anniversaries were coming up. So I wrote "Tangerine Dream: 50 Years" which is selling very well. Soon after I realised that it's also "Klaus Schulze: 50 Years" because his first album appearance was on the first Tangerine Dream album. And in October I will also publish "Kraftwerk: 50 Years".

Through all my magazine interviews and meetings over the years I had a lot of new information about all these musicians and some great unseen photos. So 2020 was a good time to mark their important achievements in music.

PWM : Which musicians have influenced you the most for your own music ?

M.J. : I was very enthusiastic early on for Mike Oldfield, but music in his style is quite difficult to play and I found the musical styles of Tangerine Dream and Klaus Schulze much easier. Playing guitar means you have to get around a lot of notes, but with a synthesizer one note of a carefully created sound can be very powerful.

I absorbed a lot of other influences too - from rock (Jethro Tull, Hawkwind and Pink Floyd) to minimalism (Terry Riley, Philip Glass and Steve Reich) to ambient (Brian Eno) and to folk music (Alan Stivell, The Chieftains and The Dubliners) and classical music.

I spent a long time creating purely synthesizer music but more recently I have been using these other influences too. I performed with David Vorhaus as part of White Noise creating spontaneous ambient music, I played in a mediaeval rock band, and I am playing crossover electronic/classical music with a cellist - she is classically trained and we play as "Cellistica" in the style of Klaus Schulze and Wolfgang Tiepold, also covering music by Vangelis, Yes, Mahavishnu Orchestra, Philip Glass and Gary Numan.

PWM : Which one of your CDs would you advise the fans of Klaus Schulze who will come to the "Floating Days" to listen at first ?

M.J. : Best would be the optional CD accompanying the "Klaus Schulze: 50 Years" book. After re-listening almost 200 Schulze albums for the book I worked out a lot more about how he was actually playing and composing at each stage of his career. So the album contains completely new pieces in the style (and using the correct instrumentation) of "Cyborg" with organs and orchestra samples, "Picture Music" with the ARP Odyssey, on to "Body Love" with analog synths and sequencers, and through to the Techno period with samples and drum machines.

I created a very similar CD to accompany the "Tangerine Dream: 50 Years" book and that covered styles all the way from "Electronic Meditation" in 1970 to "Thief" and "Underwater Sunlight" in the 1980's. And probably I will be doing something similar with the Kraftwerk book in October.

2020 marks the 50th anniversary of the first album appearance by a living legend of electronic music, **KLAUS SCHULZE**.

From the early days of rock and experimental music in Berlin to worldwide acclaim performing throughout Europe and Scandinavia and in Japan, Schulze has been a constant innovator, introducing new sounds and musical styles to tens of thousands of listeners.



Klaus Schulze: Photo by Jens Kilian

Schulze's music develops constantly, without compromising his artistic principles. And his output has been enormous, spanning some 200 albums, many in extensive and sometimes hard-to-find boxed sets.

There has long been a need for a comprehensive review of Schulze's entire output, and to join his book **"TANGERINE DREAM: 50 Years"**, musician and writer **Mark Jenkins** has created a massively detailed overview of Schulze's work. More properly a "musicography" as it covers every piece of music rather than every sleeve design, pressing or label colour, this book gives an insight into Schulze's music with extensive interviews & scores of photographs, many previously unseen.

Since technology has always influenced the textures of Schulze's music, there's a detailed review of his instrumentation through the years and explanations of how each instrument contributes to Schulze's sound.

MARK JENKINS has written on electronic since the 1980's, other books including **"TANGERINE DREAM: 50 Years"**, **"Analog Synthesizers" (2nd Edition 2019)** and **"iPad Music"**. He has performed his own music extensively throughout the UK and in France, Germany, Holland, the USA and in Brazil, Russia and China. He lives in London.

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PWM : The fans of Klaus say that they feel a special sensitivity which speaks to their soul (it is my case), but the people who don't like his music find it boring , simple (no great harmonies, nor great skill), too long with slow tracks, no melodies. Have you a special view to say to the two camps ?

M.J. : It's very difficult to get people who only like conventional short pop songs to appreciate pieces of music which have no words and are very long. You must realise that most people, if you say to them "I like that key change", or "I play the bass guitar", really have no idea what you mean.

When people say some music is very repetitive and doesn't change, I say that it does change, but very slowly. If you create a great pattern or melody there's no reason why it should stop after three or four minutes. Michael Hoenig said "repetition is the image of eternity in music" and certainly the electronic and minimalist musicians will be listened to long after modern pop singers are gone, with their music regarded as being "classical".

I say that, but there is some very interesting music being created in the pop field. I am sure it goes "over the head" of most listeners. MIA, Dua Lipa, Charli XCX, Grimes (and her ex- Skrillex) are doing great things with electronic sound, and many "pop" producers are using modular synthesizers to create great sounds. You must have an open mind :-)

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Kryfels
Brahma-Loke

Une traversée sonore et mélodique du paradis. (R.F.)

Kryfels poursuit le chemin qui creuse un profond sillon dans le champ de nos émotions. Brahma-Loke ouvre des portes vers des espaces plus ensoleillés que d'habitude, mais le chant du compositeur de Dreamland continue de questionner l'auditeur sur sa propre créativité. « The exact interpretation must be done by the listener » nous disait Schulze dans « Mirage ». La musique de Kryfels exige de l'auditeur qu'il ajoute sa propre créativité et elle donne tout son sens à cette idée que « la musique c'est du bruit qui pense ». (B.L.)



Zanov
Chaos Islands

Zanov trouve son inspiration dans la « Théorie du Chaos », qui guide sa pensée depuis très longtemps. Il compose des musiques à la fois simples et complexes, ordonnées et imprévisibles, d'où émergent de la beauté, des émotions et des surprises au bord du chaos.



Sequentia Legenda
Five

Intense et très bon, Sequentia Legenda déjoue les pronostics avec un album que l'on espérait plus, tant le musicien semblait se plaire dans sa zone de confort. Et il fallait qu'il en sorte s'il voulait faire progresser sa musique. C'est chose faite et il ne manque que les solos de synthé... Laurent m'a chuchoté que ça s'en vient. En attendant, ce FIVE est un incontournable qui demandera un ajustement de notre part.



Frédéric Gerchambeau - PEM
Pourpre

Pourpre est un mariage passionnant, souvent surprenant, toujours enthousiaste et mélodique de la musique électronique façon Berlin School avec des influences électro, ambient, world, ou encore tout simplement indéfinissables.



Bertrand Loreau - Eternal Sorrows

There is something visceral that ties my emotions to the music of Bertrand Loreau! Very often, I have shivers and sighs in the soul while listening to the music of Bertrand. I guess we'd both cry while listening to old Berlin School and telling each other stories about our lives. Old Berlin School and slices of life! These are the threads of ETERNAL SORROWS... ... ETERNAL SORROWS is a surprise at the level of the titles' cohesion that intertwine each other in a symphony of vintage electronic music with a hint of psychedelism that will require some effort from his audience to hug this music which swims in full tenderness of the pré Jean-Michel Jarre's French School era. A very nice album that shows that Bertrand was indeed of his time. Hat my friend, you gave me a needed dose of chills !

Sylvain Lupari (November 25th, 2019)



Bertrand Loreau
One Rétro One

Ce disque de soixante minutes a été enregistré avec un seul synthétiseur analogique et monophonique construit par la société NRsynth : le « Rétro One ».

Il n'est pas destiné à la vente mais est offert avec toute autre commande d'un autre disque de Bertrand Loreau auprès de PWM ou bien de Spheric Music. Il peut aussi être obtenu auprès de la société NRSynth.

PWM



Jazz !



Soutenez un beau projet

Rendez-vous sur :

<https://fr.ulule.com/abigoba-nouveau-vinyle/>

ABIGOBA lance son 9ème album en vinyle collector, THE JAZZ SOULMATES !

Du son taillé sur mesure pour les amateurs de Herbie Hancock, Weather Report, Snarky Puppy ...

Retrouvez le sextet mythique au cotés de ses 10 invités : James Copley, Nina Attal, Nora Kamm, Ryan Kilgore, Erik Truffaz ...

Le noyau de l'atome ABIGOBA : Sabine Kouli (vocals), Raphaël Minfray (trompette et bugle), Yann Van Eijk (batterie), Terence Vincent (basse), Franck Boutin Albrand (percussions), Jean-Luc Briançon (claviers) démarre la route en sextet. Au fur et à mesure du voyage musical de fabuleux invités nous rejoignent: James Copley (Electro Deluxe), Ryan Kilgore (Saxophoniste de Stevie Wonder), Erik Truffaz, Nina Attal, Nora Kamm. Découvrez aussi les voix de Jordi Tisserand, Muriel Gigan, la contrebasse de Patrick Maradan, la guitare de Nicolas Mondon ...

Le tout mis en son (enregistrements, mixages) par Franck Morel, notre ingé son-ange gardien sur 5 titres.

Et c'est Dave Isaac (producteur/mixeur de Prince, Marcus Miller, Stevie Wonder ... 3 fois primés au Grammy Awards) qui assure les 4 autres mixages de l'album.

Jean-Nicolas Casalis de RTM studio (Paris), comme a son habitude depuis 10 ans, il a assuré le mastering de l'album, pour le vinyle collector, avec sa perfection et son savoir faire légendaire !



Pré-commandez notre
ALBUM COLLECTOR !
Rendez-vous sur ULULE
pour choisir votre contrepartie !



<https://fr.ulule.com/abigoba-nouveau-vinyle/>