

# Recital with Percussions

## RAVEL & LE PAYS BASQUE

### MAURICE RAVEL

Ma Mere l Oye 1 piano

original version from the composer

- Pavane de la Belle au bois dormant
- Petit Poucet
- Laideronnette, Imperatrice des Pagodes
- Les entretiens de la Belle et de la Bete
- Le jardin feerique

Rhapsodie Espagnole 2 pianos

original version from the composer

- Prelude a la nuit
- Malaguena
- Habanera
- Feria

### Interval

Oñazez -2'45 -

José Gonzalo Zulaika "AITA DONOSTIA" (1886-1956) - Katia piano solo

Deskalabratua naiz (Elegiaca) - 2'29 -

Jesus GURIDI BIDAOLA (1886-1961) - Marielle piano solo

Haika mutil - 5'17 -

ANONYME (Baxenabarre) -

Eñaut Elorrieta voix , Marielle piano

Gernikan - 3'50 -

Eñaut ELORRIETA (1975-) / Joseba SARRIONANDIA (1958-) -

Eñaut Elorrieta voix KM

Argizazi ederra - 4'40 -

ANONYME (Baxenabarre) -

Thierry Biscary, Eñaut Elorrieta

**Maurice RAVEL (1875-1937) - BOLERO - 16'00 -**

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## PROGRAMME No 2: autour du BOLERO de Ravel

### CLAUDE DEBUSSY

Epigraphes Antiques

- Pour invoquer Pan, dieu vent d'ete
- Pour un tombeau sans nom
- Pour que la nuit soit propice

- Pour la danseuse aux crotales
- Pour l'Égyptienne
- Pour remercier la pluie au matin

## **Philip, Glass Four movement**

### **ENTRACTE**

**Maurice RAVEL** (1875-1937)

"Ma mère l'Oye " 20'

original version for four hands

1) Pavane de la Belle au bois dormant

2) Petit Poucet

3) Laideronnette, Impératrice des Pagodes

4) Les entretiens de la Belle et de la Bête

5) Le jardin féerique

**Bolero** – 16'

**KM + Hegiak**

Voyage en terres musicales basques

Une terre magique où la montagne épouse l'océan. Passé le choc visuel de cette première rencontre rare en Heuskal Herria, le Pays basque, la seconde s'avère plus émotionnelle, avec un patrimoine riche et unique en son genre, auxquels ses enfants demeurent farouchement attachés. On comprend pourquoi des artistes qui y possèdent des racines continuent d'honorer son héritage. Toutes deux natives de Bayonne, Katia et Marielle Labèque élargissent ainsi le registre de leur collaboration entamée en 2017 avec l'ensemble traditionnel Hegiak autour du Bolero de Ravel .. Dans cette véritable quête de leurs origines, les sœurs embarquent à travers plusieurs siècles de musique et de culture basques.

Hegiak signifie en langue basque « bordure », « lisière » ou « littoral », Ainsi, dans la diversité historique de leurs choix, recense-t-on Irten ezazu de Xavier María de Munibe e Idiáquez (1729-1785). Plus près de nous, leur sélection retient Oñazez (« la douleur ») de José Gonzalo Zulaika, dit « Aita Donostia » (1886-1956) et Gernikan, un hommage aux victimes du bombardement de Guernica de 1937 signé Eñaut Elorrieta et Joseba Sarrionandia.

À ces œuvres fondamentalement ancrées au Pays basque, les sœurs Labèque ajoutent le Boléro de Maurice Ravel, qui avait fait l'objet de leur toute première collaboration avec l'ensemble Hegiak. Leur version reprend l'arrangement original pour deux pianos accompagné de txalaparta, ces percussions basques conçues sous la forme de planches de bois frappées avec des bâtons dont Hegiak s'est rendu maître.

l'album Amoria, paru en 2018 (Deutsche Grammophon). Mot désignant l'amour en langue basque, « amoria » représente aussi le nom de la quête musicale initiée par Katia et Marielle Labèque, tout comme la rencontre musicale avec Hegiak qui l'a rendue possible.

Voyage dans le temps et source de rencontres, l'Amoria de Katia et Marielle Labèque s'offre comme une création de partage et de passion, riche de rythmes (zortziko, bolero, sarabande)

et natures des chants (religieux, travail, ballades...). Un choc moderne des cultures dans le profond respect d'un précieux héritage.

Pascal Bertin

Groupe HEGIAK:

**Thierry Biscary**, voix, percussions

**Eñaut Elorrieta**, voix, percussions

**Ander Zulaika**, voix, percussions

**Harkaitz Martinez de San Vincente**, percussions

**Mikel Ugarte**, percussions

alternative first half:

Agota - Balere ARTXU IDIART (1780 - Altzürükü – Zuberoa) – 8'17

Thierry Biscary, voix

Eñaut Elorrieta, voix,

Katia Marielle -

Elurra Iruñan - Thierry BISCARY (1976-) – 3'34

Thierry Biscary, voix

Katia Marielle

Oñazez -2'45 - José Gonzalo Zulaika "AITA DONOSTIA" (1886-1956) -

Katia piano solo

Deskalabratua naiz (Elegiaca) -Jesus GURIDI BIDAOLA (1886-1961) – 2'30

Marielle piano solo

Haika mutil - - Anonyme (Baxenabarre) –5'17

Eñaut Elorrieta voix , Marielle piano

Argizazi ederra - Anonyme (Baxenabarre) –4'40

Thierry Biscary, Eñaut Elorrieta, duo vocal

Bateran -Harkaitz MARTINEZ DE SAN VICENTE (1975-) / Mikel UGARTE (1973-) –3'20

Harkaitz Martinez de San Vicente, Mikel Ugarte :Txalaparta solo

Gernikan -Eñaut ELORRIETA (1975-) / Joseba SARRIONANDIA (1958-) –3'50

Eñaut Elorrieta voix

Katia Marielle pianos

Hegiak percussions

**BIS ( not to be written in program)**

De Trevillen azken hitzak -Pierre BORDACARRE "ETXAHUN IRURI" (1908-1979)

Thierry Biscary, Eñaut Elorrieta, Ander Zulaika

**There is a possibility to do this program with just 3 musicians**

**Thierry Biscary**, voix, percussions  
**Eñaut Elorrieta**, voix, percussions  
**Ander Zulaika**, voix, percussions

In this case "Bateran" would be changed for another song  
Please check with Thierry Biscary for informations  
biscary@gmail.com  
Kalapita Productions  
4, rue Marcel Paul  
64700 Hendaye  
Mobil: 00 33 648 250 971  
www.kalapita.com

## **CONTACTS FOR BOLERO**

The group HEGIAK come from the basq coast, they are 5 percussionists and singers They bring their own instruments as it is impossible to find those instruments out of the Basq Country.

The group can be contracted through Thierry Biscary's company « Kalapita productions » in order to avoid 5 separate contracts

please check with Thierry all details, fees, travels and contacts others musicians as it is a new group

**Thierry Biscary**  
33 559 37 78 05, +33 648 25 09 71, biscary@gmail.com

## **Texte sur "Amoria"**

Lorsque le prêtre Bernat D'Etchepare écrit *Linguae Vasconum primitiae*, le premier livre en euskara imprimé à Bordeaux en 1545, il a pleinement conscience qu'il est précurseur.

C'est un acte de foi, une déclaration d'amour à la langue basque. L'écrivain bas-navarrais publie plusieurs poèmes amoureux particulièrement remarquables. Amoria, l'amour, pur, éternel, est traité dans le poème « Ezkonduien koplak » (le poème des mariés). Ce terme donne le nom de ce nouvel opus de Katia et Marielle Labèque. On connaît l'attachement que Katia et Marielle portent à leur terre de naissance. Elles décident de rendre hommage à leurs racines en interprétant un répertoire rassemblant les oeuvres de compositeurs basques depuis la Renaissance jusqu'à nos jours

Pour le programme les auteurs des textes des chansons à mentionner sont les suivants :  
Agota. Traditionnel  
Argizagi ederra. Traditionnel  
Prière op. 17. Texte tiré du poème Ezkonduien Koplak. Bernat Detxepare (1480-1545)  
Haurtxoa Seaskan. Klaudio Sagarzazu (1895-1971)  
Elurra Iruñan. Aurelia Arkotxa (1953-)

## **PAST PROGRAM ( not be be played season 22/23 and 23/24) : "WEST SIDE STORY"**

### **Leonard Bernstein**

#### **WEST SIDE STORY**

Leonard Bernstein's West Side Story, arranged for two pianos and percussion by the musical's original orchestrator, Irwin Kostal.

with **Raphael Seguinier** drums & **Gonzalo Grau** percussion

- Prologue
- Jet Song
- Somethings Coming
- Rock Blues
- Mambo
- Cha Cha
- Maria
- America
- Cool
- One Hand, One Heart
- I Feel Pretty
- Tonight
- Somewhere
- A boy like that
- I Have a Love
- The Rumble
- Finale

**CD released on Deutsche Grammophon / KML Recordings**

#### **" LOVE STORIES" march 2017**

you can find the information on  
[www.kmlrecordings.com](http://www.kmlrecordings.com)

**WEST SIDE STORY** is performed **WITHOUT** amplification when performed in concert hall. It requires a basic drum set + some percussion .This backline is always to be provided and paid by the promoter

#### **PERCUSSION INSTRUMENT LIST (backline)**

to be provided and paid by the promoter

#### **Drum set:**

Pedal Bass Drum, 22" BASS DRUM

2 snare stands, Hi-hat stand , 3 cymbal stands, snare drum 6,5x14

Cymbals : 1 Ride 22', 2 crash 16' & 18', Hihat 14' – preferred brand: Bosphorus or Istanbul.

2 toms including floor tom 16' and rack tom 13' -

One pair Latino Timbales, made by LP if possible. (with cowbell + cowbell bracket and low 'tilted' stand to play seated) + cowbell

1 Drum Stool.

1 table for small percussions  
1 illuminated music stand.  
Carpet or similar material for placing under kit. (approx 3m by 2m)

**Percussionist:**

1 cymbal boom stand.  
One Bongo 'with stand', made by LP if possible.  
One pair Conga drums (no stands needed) (sizes 11-3/4' and 12-1/2')  
One CAJON, made by Schlagwerk Percussion, model LA PERU (CP 4007 Burl veneer)  
1 crash cymbal (16')  
2 percussion tables  
2 x illuminated music stands.  
1 large Tam-Tam (with stand)  
1 tubular bell in E (low octave) ... (with stand)

The percussionists will be located behind the pianos and if possible on a riser with the following dimensions: height: 0.3m minimum, length: 8m minimum, width: approx 4m

**THE FOLLOWING INSTRUMENTS ARE SMALL AND EVENTUALLY WE (the artists) CAN PROVIDE THEM**

1 vibra slap (LP)  
1 pair of claves (Schlagwerk Percussion)  
1 finger cymbal (also known as crotales)  
1 LP cricket effect  
1 pair of maracas (LP skin type)  
1 pair of coquille

**CONTACT PERCUSSIONIST AND DRUMMER**

please contact directly them directly for travels, check instruments list etc...

**PERCUSSION:**

**Gonzalo Grau**

+1 917 204 22 54  
gonzalograu@gmail.com  
Gonzalo Alberto Grau Palacios  
Fecha de nacimiento: 09 de noviembre de 1972  
Ciudadanía: Española  
Número de pasaporte: XD255535  
USA +1-917-204-2254 (también WhatsApp)  
ESP +34-622-241-669  
VEN +58-412-551-6256

**DRUMMER:**

**Raphael Seguinier**

polaraf@gmail.com  
+33 6 62 85 74 88  
born 26/05/1979 a Decize (58)  
S.s : 1 79 05 58 095 041 44

C.s : C 186 808  
email : polaraf@gmail.com

please contact directly our percussionists for additional informations concerning the backline

## **KATIA AND MARIELLE LABÈQUE (KML) RIDER TECHNICAL INFORMATION**

### **for programs with percussions**

**1. PRESENTER** agrees to provide for the engagement a performance facility in good operating condition which is clear and free from stage setting which are used for other productions, unless those settings are permanent fixtures of the performance facility. Performance facility will include stage lighting.

PRESENTER shall make the performance facility and dressing rooms available to KML at 9:00 a.m. or a mutually agreed upon time, for load-in of the instruments, rehearsal and sound check. PRESENTER shall take care to ensure that the KML performance does not experience interference due to noise from another performance or event concurrently scheduled.

### **2. PERSONNEL**

PRESENTER agrees to provide a senior stage technician who is authorized to make decisions. PRESENTER agrees to provide stage personnel to assist for load-in of pianos, rehearsal, performance and load-out of instruments.

### **3. DRESSING ROOMS**

PRESENTER shall provide one or two comfortable and private dressing rooms. The rooms shall be clean and well-lighted with tables, chairs, make-up mirrors, and hanging facilities for costumes, and will be within easy access to private bathroom facilities. Whenever uprights pianos are available in the venue, they should be installed in KML's dressing rooms. In addition, 2 electric heaters (oil or radiant system) should be at their disposal. Air condition system blowing cold air should always be switched off before their arrival.

### **4. HOSPITALITY**

PRESENTER will provide snack and beverages backstage. KML prefer natural bio foods without additives. Beverages: PRESENTER will supply bottled mineral water, hot water, coca cola and various herbal tea bags. Food: PRESENTER will supply fresh fruit, fresh raw vegetables, brazilian nuts, macadamia nuts ,dried fruit , roasted chicken or turkey (All bio). **NOTE:** The presenter is NOT obliged to provide all those items but when KML arrive at the concert hall in the afternoon for rehearsal and sound check, and have no time to go back to the hotel before the concert, food and beverages are important. KML's representative should be told in advance when food is not available at the venue.

### **5. SECURITY**

The rehearsal in the performance facility, and the dressing rooms shall be closed to the general public. PRESENTER is responsible for keeping all unauthorized persons from entering the performance space during rehearsal and the dressing rooms before, during and after the performance.

PRESENTERS INITIALS\_\_\_\_\_

**NOTE:** Any video or audio recordings or photographs made for any purpose must be approved in advance by KML's management.

**NOTE:** in the case of an out door amplified concert, it is important that all sound system elements be installed and operating noiselessly prior to KML's arrival at the venue.

## **6. LIGHTING**

Lighting requirements for KML concerts will depend on the performance facility and the scheduled program. KML's management will provide a general touring lighting plot to PRESENTER. Any necessary adjustments to the general plot will then be made by Email, phone or fax in consultation with the representative. Lighting equipment is to be hung and tested prior to arrival of KML.

General Information:

Primary source of illumination: side spotlights (with sharp gobo, edge and shutter focus; 1000W/2000W), supplied with pale pink gelatin paper – to profile their faces – public side. Specific focused score and keyboard lighting from ceiling (shower). The floor should be kept clear and no heavy stands should be on stage.

NOTE for stage technicians: Absolutely no shadows should be on keyboards and scores.

## **7. STAGE**

The performance area should be large enough for two Steinway D pianos on stage. The performance area floor should be wood or black floor if possible. If the area is carpeted or has another soft surface, it should be covered with wood. Curtains on stage should be avoided.

## **8. USE OF THEATRE**

The theatre, its stage, off stage areas, dressing rooms, and all necessary equipment shall be in readiness, cleared of other equipment and completely at the disposal of KML for the following periods:

After PRESENTER lighting installation and the installation and tuning of the concert pianos (normally two - three hours are necessary for tuning both pianos), KML require two hours prior to EACH performance for rehearsal.

A typical schedule could be as follows:

8:00 LIGHT INSTALLATION & INSTALLATION OF BACKLINE , LIGHTINGS AND TUNING OF CONCERT PIANOS (KML NOT PRESENT)

CHECK OF PERCUSSION INSTRUMENTS 12:00

15:00 - 18:00 REHEARSAL (ONE HOUR EARLIER IF SOUND CHECK IS REQUIRED)

18:00 - 19:30 BREAK AND RETUNING OF PIANOS

19:30 - 20:00 HOUSE OPENS

20:00 PERFORMANCE

PRESENTERS INITIALS \_\_\_\_\_

## **9.PIANOS**

The Promoter agrees to provide two Steinway Model D concert grand pianos (Hamburg built) with serial number starting with 555.

NOTE: Three piano benches, (2 adjustable at 40 cm height, and 1 normal) are required for recitals.



Usually, the piano rental company which provides the Steinway D pianos, also provides as courtesy to KML two upright pianos for their hotel rooms.

Before the first rehearsal the pianos should be positioned side by side on stage, with both their lids so that KML can select which piano to play. Technicians should be available to move the pianos according to KML's instructions. The pianos should be tuned in the morning of the concert (it takes two - three hours to tune both pianos) and again after the rehearsal of KML (around 1 hour 30 minutes before the start of the concert). They usually use a pitch of A442

\*\*\*The tuner should be on stand-by during the performance

#### **PERCUSSIONISTS TECH & HOSPITALITY:**

1) The presenter agrees to provide stage personnel to assist the percussionists in pre-hang, load-in, rehearsal, sound check, performance and load-out.

2) HOSPITALITY : Sandwiches (such as cheese, ham, chicken , butter or mayonnaise should be on the side) will be supplied for the musicians.

3) LIGHTING as in Rider Recital; In addition the same kind of light should be installed for the rest of the percussionists, according to the photos provided by KML's management.

4) USE OF THEATRE In addition the musicians requires three hours on the day of the first performance for technical set-up and check percussions instruments.

PERCUSSION INSTRUMENT LIST: to be provided and paid by the promoter, any changes to the list will need to be checked with the percussionist and drummer.

For programs with Bsq percussionists the expenses of flying the instruments will be paid by the promoter. they have their own flights cases and it is easy to organize.

#### **SOUND**

Those programmas with percussions are usually performed WITHOUT amplification when performed in concert hall.

ONLY in case of large venue or outdoor concert,we need amplification ( as for any other recital program )

Specific audio requirements for a KML/Bernstein performance will depend on the performance facility .

### **OUTDOORS CONCERTS ONLY**

#### **KATIA & MARIELLE LABEQUE SOUND REQUIREMENTS FOR OUTDOORS CONCERTS:**

Sound equipment to be provided by presenter:

Depending on the type of venue, the two pianos may need to be amplified for the Bernstein. So a suitable\* stereo PA with a mixer may be required. In extremely large venues, and at outdoor

concerts, the percussion may also need to be amplified. In this case on stage monitoring may also be required.

Amplification and monitoring requirements must be established in advance.

In extremely large venues, and at outdoor concerts, the percussion may also need to be amplified. In this case monitoring may also be required for all musicians. If the venue has an in-house PA and sound engineer with the specification details of the system and availability of the sound engineer. We can recommend the following sound designers:

We can recommend the following sound designers:

Guillaume Loubere [guiloub@gmail.com](mailto:guiloub@gmail.com)  
tel 00 33 6 63 34 36 07

If no suitable amplification is available then a PA must be hired. Typically required is a high quality stereo system capable of providing full bandwidth distortion-free coverage to all seats in the house. Clarity at low volume is essential.

Meyer, EAW, d&b, Martin, Nexo are examples of acceptable brands.

The critical factors are:

1. That there is excellent distribution around the auditorium rather than intense sound levels at the front of the stage. Flown systems with subwoofers are therefore the preferred option.
2. That the amplifiers (Lab Gruppen, or similar) and speakers are of sufficiently high quality to produce virtually no system noise.
3. That the FoH mixer must be of a quality brand e.g. Midas, Yamaha (analogue)
4. That for outdoor venues and extremely large, acoustically unfocussed concert venues there will be a minimum of 4 monitors on stage.
5. Outboard equipment will need to include parametric and 1/3rd octave graphic equalisers for all speaker groups (i.e. each front of house speaker stack and, if monitors are being used, for each monitor mix). If all musicians are to be amplified (which will have to be determined in advance), then also required are 2 x quality reverbs (e.g. Lexicon PCM91, TC Electronic M3000), 1 x delay unit (e.g. Yamaha SPX990/1000), 1 x system delay (not effect), 4 x stereo compressors (e.g. Drawmer), and 1 x CD player.

**Microphones:** The two pianos, if amplified, will require 4 identical microphones. It is imperative that the presenter provides high quality condenser microphones that are suitable for the amplification of the pianos. Acceptable brands include Schertler, Bruel & Kjaer, Earthworks etc.

If the percussion requires amplification (in very large venues, or at outdoor concerts) then a set of 4 identical cardioid condenser microphones will be needed for the percussionist, and a set of 6 cardioid microphones plus 1 bass drum mic will be required for the drummer.

Please refer any questions to the sound designers:

**NOTE:** It is important that all sound system elements be installed and operating noiselessly prior to KML arrival at the venue.

**NOTE:** Any video, audio recordings or photographs made for any purpose must be approved in advance by KML management and KML audio engineer.