

DISUL

Jean-Michel Veillon



Jean-Mathias Petri

Our album Disul is dedicated to Kristen Noguès and Jacques Pellen

Ten flutes : from the hazy warmth of the wood to the implacable clarity of the silver, from the deep and almost tribal sound of the octobass (contrabass) flute to the mysterious ancient Breton scale of the little boxwood F flute, from the distinguishing and singular Breton-type phrasing of the wooden flutes to the percussive and audacious patterns of the bass or octobass.

Ten flutes, from different makers and different times, made out of wood or from metal, each one with a distinct sound, a different voice... or maybe not so different after all. But we still hear a well-thought and appreciable range of sounds and musical expressions here.

And yet it is only flutes and flute-playing that produce all the variety here, apart from some bells in the distance, at the end of Disul II (track 7). The repertoire Jean-Mathias and Jean-Michel transcribed, adapted and arranged has become for them a sort of common musical ground on which the particular and the universal intermingle. Flutes are strange instruments, aren't they ?

1 Bolom (*Jean-Michel Veillon – with kind permission of Innacor Editions*) 4:55

Jean-Michel : D and A flutes

Jean-Mathias : octobass, alto and Eb flutes

This is a cover version of the short-tempered tune composed by Jean-Michel for the CD Mycelium, recorded in 2017 by the brilliant Jacky Molard Acoustic Quartet.

2 Jour de Foire (*Jean-Mathias Petri*) 6:17

Jean-Michel : Eb, Bb and F 'Bro-Wened old scale' flutes

Jean-Mathias : octobass, bass, alto, Eb flutes and piccolo

This composition was written by Jean-Mathias for the reading and music recital created in 1998 at the Art Department of the Université de Bretagne Occidentale, inspired by the novel « Livre des rois de Bretagne » by the Breton surrealist writer and painter Yves Elléouët (1932-1975).

« Jour de foire dans le pays d'Elorn; le ciel est raboteux de la colline aux myrtilles jusqu'aux flancs de la rivière chanteuse... Fief d'Elorn, roi des sommeils difficiles : ses sourcils d'eau du moulin berçant les enfants en bonnet de crochet » (Livre des Rois de Bretagne - Ed. Gallimard, 1974)

Both the novel and the recital were like a dive into a strange world where « *the boundaries between reality and imagination no longer exist* ».

Five compositions by Kristen Noguès (1952-2007)



Both Jean-Michel and Jean-Mathias had the privilege and pleasure to play in duet with the great harpist and composer Kristen Noguès, also known as « *Logodennig* » (little mouse). We miss her a lot.

3 Disul I (Sunday I) 5:10

Jean-Michel : D flute

Jean-Mathias : octobass and alto flutes

« I hate Sundays » she would say...

4 Tost d'ar Feunteun (Close to the fountain - *Jean-Mathias Petri*) 1:05

Jean-Mathias : octobasse flute

This improvisation by Jean-Mathias is based on some patterns often heard from Kristen and her partner, the amazing guitarist and composer Jacques Pellen who, 12 years after she had passed away, followed her to the 'World of Souls' (*An Anaon* in Breton language).

5 Feunteun Wenn (White Fountain) 4:37

Jean-Michel : D flute

Jean-Mathias : octobass, bass and alto flutes

This 'White Fountain' by Kristen definitely requires some time and patience before you can play it ! One of our renditions of it on stage inspired the Lannion poet Marc Rémond :

Feunteun Wenn

o sun o darkest sleep

why

listen to me

I have no shadow

(« *une île avant* » Marc Rémond, 2021)

6 Interlude 2:11

Jean-Mathias : alto flute

Her fragile and haunting voice, like a pensive and perplexed flute.

7 Disul II (Dimanche II) 4:10

Jean-Michel : D flute, small Bb flute

Jean-Mathias : octobass and alto flutes

« *Yes I do hate Sundays... but I like to hear the pealing of bells* » That was Kristen ! Talking about bells : Jean-Mathias has imitated harp and bells with his flutes at the end of this piece and we mixed them together with some real bells (from the village of Prat, in Côtes d'Armor).

8 **Stang an Noz** (The Night Pond) 7:07

Jean-Michel : Bb flute

Jean-Mathias : octobass and bass flutes

« I dreamed I was standing at the edge of a pond, in the middle of the night. Suddenly, across the water on the other side, a lonely shape, a man... » ... Bye Kristen, *kenavo Logodennig* !

Kristen wrote *Disul 1 & 2*, *Interlude* and *Stang an Noz* for a concert called « *Flûtes de Traverse* » at the Reims CNAT (Theater and Concert Hall) in February 1998.

9 **Koriezdeki** (traditional Turkish) 4:33

Jean-Michel : D flute

Jean-Mathias : octobass, bass, alto and Eb flutes

Jean-Mathias learnt *Koriezdeki* from the jazz guitarist Serge Lazarevitch and we used to play it with *Flûtes 4* (a flute quartet with Jean-Luc Thomas and Stéphane Morvan, the well-known flute-maker) at the very beginning of the XXIst century.

10 **Ar Foll** (Erik Marchand) - **Hajde Duso** (traditional Macedonian) 3:30

Jean-Michel : D flute

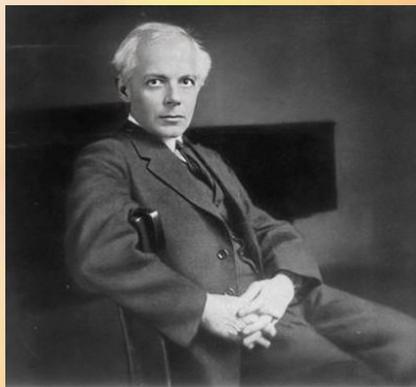
Jean-Mathias : octobass, bass, alto and Eb flutes

Ar Foll (the Madman) was composed by the Breton singer and musician Erik Marchand who was inspired by the « *Fou d'Elsa* », a poem by Louis Aragon (1897-1982).

Ar Foll and *Hajde Duso*, the macedonian tune which follows, can be heard on the CD *Pruna* (Erik Marchand et les Balkaniks – Le Chant du Monde, Harmonia Mundi, 2004)



Béla Bartók (1881-1945) - 8 pieces from the *44 Duets for Two violins* (1931)



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| 11 VI. | Magyar Nóta I (Hungarian song I) 0:56 |
| 12 XXXV. | Rutén Kolomejka (Ruthenian Kolomejka) 1:00 |
| 13 XIX. | Mese (Fairy Tale) 0:53 |
| 14 X. | Rutén Nóta (Ruthenian Song) 1:03 |
| 15 XIV. | Párnás Tánc (Pillow dance) 0:43 |
| 16 IX. | Játék (Play Song) 0:42 |
| 17 XXV. | Magyar Nóta II (Hungarian song II) 0:50 |
| 18 XXXII. | Máramorosi Tánc (Dance from Máramaros) 0:43 |

Jean-Michel : D flute

Jean-Mathias : alto flute, except on *Rutén Nóta* : bass flute



19 Les Elfes (*Gérard Delahaye*) 4:07

Jean-Michel : D, A and C flutes

Jean-Mathias : octobass flute

Les Elfes (The Elves) is a mysterious composition by the Breton singer Gérard Delahaye. Jean-Michel recorded a version accompanied by Kristen Noguès on the electro-harp on his second solo CD *Er Pasker* (1999). The octobass flute, though adding a new atmosphere, keeps the magic intact.

20 Fretless Flute Song (*Steve Kujala*) 2:39

Jean-Michel : D flute

Jean-Mathias : octobass and alto flutes

For complicated reasons, involving a stolen cassette actually never stolen, various stays at various places (Texas, Brittany, Belgium, Holland ... and California), Jean-Michel plays a version quite different from the original composition by the Jazz flautist Steve Kujala :

« JM, your version makes me travel, he said, keep playing it as you play it please ! »

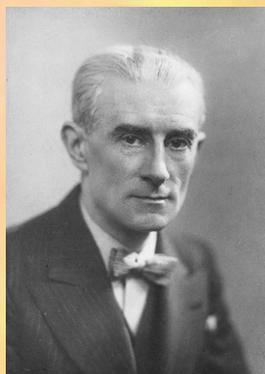
21 Valse pour Léa (*Jean-Mathias Petri*) 2:36

Jean-Michel : D flute

Jean-Mathias : octobass, bass and alto flutes

Jean-Mathias composed this waltz as part of a longer piece titled « *Rencontre pour 4 flûtes* » and it was played for the first time in 1995, marking the début of the Quartet « *Flûtes 4* ». Dedicated to Lea and Sarah Petri and all the children at Lannion-Trestel Hospital.

Maurice Ravel (1875-1937) A piece from *Trois Chansons pour Chœur mixte a capella* (1915)



22 Trois Beaux Oiseaux du Paradis (Three beautiful birds from Paradise) 2:11

Jean-Michel : D flute

Jean-Mathias : octobass, bass, alto and C flutes

This piece is originally a choir song evoking the World War of 1914-1918 : terrible news is brought from the front to a young woman...

*Three beautiful birds from Paradise,
(My friend he is at the wars),
Three beautiful birds from Paradise
Have passed this way.*

*The first was bluer than the sky,
(My friend he is at the wars),
The second was the colour of snow,
The third vermilion red.*

*'Beautiful little birds from Paradise,
(My friend he is at the wars),
Beautiful little birds from Paradise,
What are you bringing here?'*

*'I bring a pair of blue eyes,
(Your friend he is at the wars),
I, upon your fair snowy brow,
Must place a still purer kiss.'*

*'Vermilion bird from Paradise,
(My friend he is at the wars),
Vermilion bird from Paradise,
Tell me what you are bringing?'*

*'A pretty heart, all crimson,
(Your friend he is at the wars).'*
*'Ah, I feel my heart growing cold . . .
Bear it away as well.'*



Jean-Mathias Petri plays on octobass, bass, alto flutes by **Jean-Yves Roosen**, C flute by **Sankyo** (with a wooden headjoint by **Roosen**) and Eb flute made by **Jacques Leff**, as well as a Yamaha piccolo.

Jean-Michel Veillon plays on transverse wooden flutes :
in A, Bb, C and F (ancient *Bro-Wened* scale) by **Jil Léhart**
in D and Eb by **Stéphane Morvan**
a little Bb probably made by **Wylde** for **Rudall, Rose, Carte & Co** (London, 1867)
and on a D brass whistle by **John Sindt**

Arrangements of *Bolom*, *Jour de Foire* and *Koriezdeki* : Jean-Michel Veillon & Jean-Mathias Petri
Transcriptions for flutes of *Disul II*, *Stang An Noz*, *Duets for Two Violins* and *Trois Beaux Oiseaux du Paradis* : Jean-Mathias Petri



« L'esthétique du tapis joue de ces jeux de motifs qui s'entrelacent, se défont et disparaissent pour réapparaître avec des couleurs différentes mais en répétant les formes déjà perçues. »

Eric de Chassey « *Les tableaux d'une exposition : le Maroc de Matisse* »
Hors-série de *L'Oeil* - 1999



Recorded at WM Studio (22170 Bringolo Brittany-France) on the 27-28-29th of March 2023

Engineered and mixed by Yann Madec

Additional recordings and post-production by Jean-Michel Veillon & Jean-Mathias Petri

Breton village bells in the distance on Disul II recorded by Guy-Noël Ollivier (*Kleier eus Kreiz Treger*)

Mastered (stereo transaural) by Isabelle Davy (Circé, Paris)

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