

ADIEU, MISÈRE !

*Music show for three performers
on work songs and sounds.*

Duration 1:15



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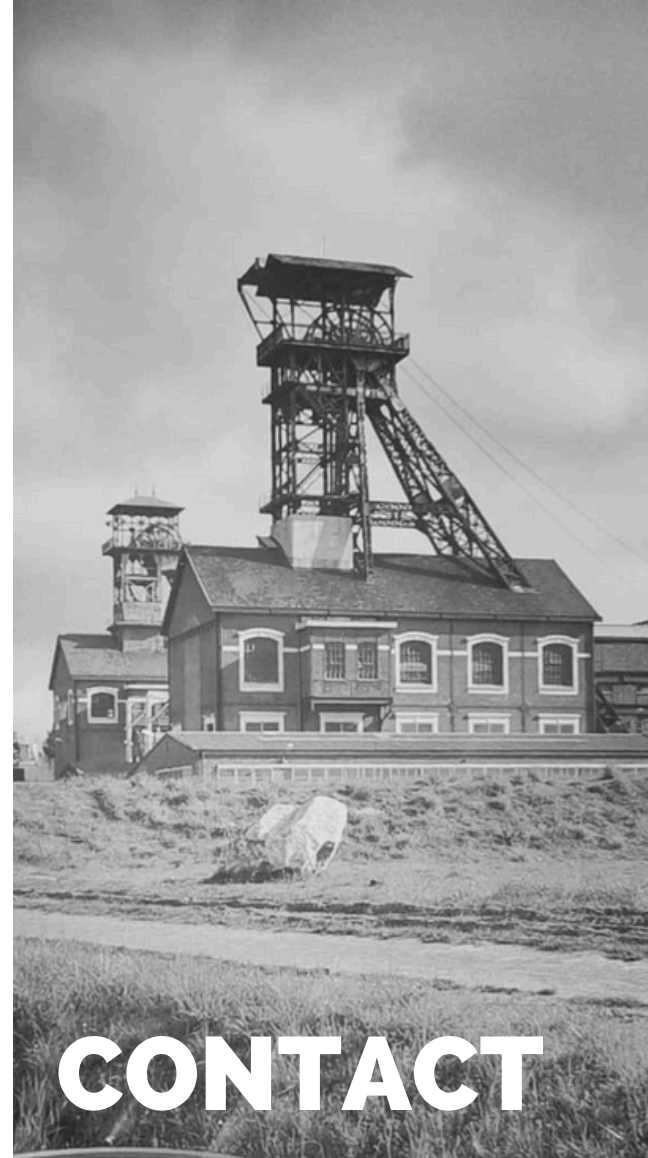
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INTRODUCTION: HUMANS AND MACHINES

Born in the mining district of the Pas-de-Calais (North of France), this musical performance rearranges **traditional work songs** by using acoustic instruments (vocals, banjo, cello, guitar) and industrial sounds (field recording).

DIVERTED SOUNDS

Four pop-folk and experimental musicians perform these songs coming from multiple countries in **several languages**: French, English, German, Spanish and Gaelic. They meld the songs and the warmth of their instruments with **work sounds**. Background layers of **textures**, these sounds are also used as **rythmic loops**, with, for instance, the use of diverted percussion or metallic noises.

UNKNOWN STORIES

Work **noises**, seen as ugly and dehumanizing, are thus **subdued by the music** which carries out the simple but strong message of its authors, who were mostly anonymous. Each of these songs of diverse origins unfolds a scarcely-known story that mirrors one another, outlining **a common destiny**. They underline the universal scope of the show's theme ("work") and shape ("working-class songs"). The concert's ambition is to cast a message of solidarity and openness to the world.

RESILIENCE

The songs were chosen for their **personal**, intimate or spiritual **experience** with work over explicit political slogans. They evoke how songs and music allow the expression of resilience, of resistance towards alienation, and of a **quest for dignity**, hope and freedom in a context of effort and obligation. They also allow a **musical journey** through time and space. This project, if a little nostalgic, does not give into melancholia nor does it falls into pessimism.

MUTATIONS

The project evokes **a disappearing world**: humans are being replaced by artificial intelligence, employees flee their workplace for the benefit of remote working, **factories close down and are silenced**, racket blossoms elsewhere. The world of labour is in the midst of a great transformation, causing a **cultural crisis** which "Adieu Misère!" humbly echoes. The aim is to propose some tools to embrace the present while looking towards the future with serenity.



THE MUSICIANS



ISABELLE CASIER

Voice, guitars, canjo.

English-speaking author-songwriter and performer under the name of Pollyanna, she has issued three albums and performed in hundreds of venues. After a first life as a journalist, she has been focusing on music full-time since 2017. She founded her own label, Acoustic Kitty, and the association Acoustic Kitty Live (performing arts).
Newest album: Man Time (website: Pollyanna.org).



LESLIE OHAYON

Voice, folk guitar, banjo.

Author-songwriter and performer under the name of Oaio, she is a multilingual multi-instrumentalist. She participates in many folk and world music trainings. Having lived in Argentina, she is familiar with American and Latino folklore.
Newest album: [Bizarre Monde](#).



MARCELLO

Cello.

Trained in the conservatory, he plays classical and contemporary pieces. He also frequently participates in pop-folk (Thee, Stranded Horse) or experimental projects (recently with [La Colonie de Vacances](#)).



GILLES POIZAT

Sound arrangements.

Trumpet player in the Orchestre Tout Puissant Marcel Duchamp Orchestra, he has worked with the Guinean korista Ba Cissoko. He is also developing a solo experimental project combining brass instruments and modular synthesizer.
Newest album: [Champignon flamme](#) (Carton Records, 2021).

THE INSTRUMENTARIUM



Vocals are at the core of our musical practice. **Two women take the lead, in turn**, sometimes creating a polyphonic choir with the support of the cellist's male voice. They are backed up by a **guitar (a folk or an electric one)** - a vintage Gretsch with a bluesy tone). The cello is versatile and serves as a counterpoint, creating a multi-layered background, exploring grinding and friction noises in a discreet contemporary approach. On more rhythmical songs, the cello takes the bass's role, in pizzicati..

BISCUIT BOX

The **banjo**, a popular folk African-American instrument, often appears throughout the set. On one song, we can also hear a **canjo**, a little string instrument built from a metallic biscuit box. The canjo (or **cigar box guitar** when built from a cigar box) reminisces the blues genre and the poverty-stricken musicians in the United States who used to play it.



Those acoustic moments are completed by **soundscapes (backing tracks)**, sometimes as layers sometimes as rhythmical loops: flowing water, wind, engines, chains, alarms, metallic collisions. If you listen carefully, those noises are recognisable but they mend in with the music and become an instrument of their own.

THE "SOUNDS OF CHANGES" BANK

To create our "soundscapes", we borrowed sounds from the **European bank Sounds of Change**. With the EU's support, eight German, Scandinavian and Slovenian museums collected and indexed dozens of hours of industrial sounds. Their goal is to save this **heritage** before it disappears from our continent, engaged in an inevitable process of deindustrialisation. Thanks to this bank of sounds, Gilles Poizat (Orchestre Tout Puissant Marcel Duchamp) edited the **montages** that meld with our songs.

THE REPERTOIRE

• **Early in the mornin' (United-States)**

A prisoner's song, rendered rhythmical by the blowing of an ax. Taken from the Negro Prison Blues and Songs collected and recorded by Alan Lomax in Mississippi and Louisiana jails in the 1940s.

• **Pick a Bale of Cotton (United-States)**

Nursery rhyme on cotton harvest. It is also, and structured like, a traditional "work song", bringing cadence to the harvest.

• **Moorsoldatenlied (Germany)**

Song written in the first nazi concentration camp, in Börgermoor, by political prisoners in 1933. In Germany, it is still seen as a hymn for freedom. Its melody is well-known since it has been covered and used many times (in French by the military or by the 1970s feminist liberation movement, for instance).

• **Keep your hands on the plough (United-States)**

Gospel historically stems from the "work songs" of black African-American agricultural workers. This is a religious song that tackles work, the necessity of holding on throughout hard efforts, the need to bare this life and the promise of a better one in the afterlife.

• **Duerme Negrito (Latin America)**

Venezuelan lullaby collected by the Argentinian guitarist Atahualpa Yupanqui and made famous by Mercedes Sosa. It evokes plantation work, slavery and agricultural workers' life conditions in colonial context.



The Bolivian musician and miner Alberto Arteaga. (DR)

• **Los mineros de Bolivia (Bolivia)**

A miners' song from Potosi, composed by Alberto Arteaga, himself miner and musician, in the 1960s (picture hereabove). Potosi miners' works of art are at the core of their cultural and political heritage.

• **Which Side Are You On? (United-States)**

Written on a traditional melody by Florence Reece (wife of a trade unionist miner), this text followed a strike organised in Kentucky in 1931. This song was used during the miners' rebellions in the United Kingdom in the 1980s.

THE REPERTOIRE

• **Nel Pozu Maria-Luisa (Spain)**

A miners' song from Asturias which relates an accident in the well of Maria-Luisa. Directly addressing Santa-Barbara, protector of miners, the singer denounces the tragedy and despair of his companions. It is still sung during strikes in Spain, where it became a song of resistance under Franco's regime.

• **Hush Hush (Scotland)**

Lullaby written on a traditional Scottish melody by Jim McLean in the 1960s. It denounces the "highland clearances", when Scottish people were submitted to a forced exodus to the factories by local authorities and the British.

• **A Bhean Ud Thall, Gu De Th'orr' Aire (Scotland)**

This is a "waulking song", traditionally accompanying the work around wool drying and tensioning. This arduous task was executed by women around a table. It would last hours, allowing them to perform long songs describing their daily routine as well as those of their partners, mostly sailors.

• **Nous étions trois marins de Groix (France)**

Rowing song from Brittany relating the story of the loss of a sailor during a storm.



A clipper, as in "Le Mineiro", the song from Dunkirk. (DR)

• **Sur les bancs de Terre-Neuve (France)**

This song comes from women of Normandy and depicts the codfish fishermen's lives. It also deals with one of the main subjects of sailors' songs: the separation between lovers and the uncertainty of return.

• **Le Mineiro (France)**

Rowing song from Dunkirk that relates the story of the Mineiro, a boat that used to ensure the Dunkirk- South America connection.

THE PROJECT'S TIMELINE

CREATION 2022-2023

Residencies

- **LA BISCUITERIE (Chateau-Thierry, 02)**, December 2021 : rehearsals and arrangements
- **LE 9-9bis (Oignies, 62)**, May 2022: rehearsals and arrangements
- **L'EFM (Bully-Les-Mines, 62)**, September 2022: rehearsal and arrangements
- **LE CENTQUATRE (Paris, 75)**, March 2023 : staging
- **UNIVERSITE DE LILLE (59)**, May 2023 : staging

First Public Performances

- 13th of MAY 2022: **9-9BIS (Oignies, 62)**: Aperitive drink-meet-up with the audience followed by a concert.
- 10th of JUNE 2022: **Médiathèque musicale de Paris** : concert in the context of the Folkways cycle. Folkways is a reknown American folk and world music label.
- 24th of NOVEMBER 2023: **EFM (Bully-Les-Mines)**, festival "Héroïnes ordinaires" ("ordinary female heroes").
- 29th of NOVEMBER 2023: **Université de Lille**

DISTRIBUTION 2024-2025

- 14th of MARCH 2024: **Hôtel de Ville de Cachan**
 - 06th of JUNE 2024 : **Archives nationales du travail (Roubaix, 59)** with the **Cave aux Poètes**. Concert together with a week of podcast with "l'Ecole de la deuxième chance" ("the last chance School"), as part of the open call "C'est mon patrimoine" ("It's my heritage"), supported by the Drac.
 - 20th of JULY 2024 : **Guinguettes des berges de la Souchez (Courrières, 62)**
 - 21st of SEPTEMBER 2024: **Le Non-Lieu (Roubaix, 59)**
 - 27th of SEPTEMBER 2024: **Médiathèque de Sars-et-Rosières (59)**
 - 08th of OCTOBER 2024: **La Gare, (Méricourt, 62)**
 - 18th of OCTOBER 2024: **ZUM Théâtre (Leffrinckoucke, 62)**
 - 04th of DECEMBER 2024: **Eglise Saint-Martin (Bouvigny-Boyelles, 62)**
 - 15th of JANUARY 2025 : **Théâtre Auguste (Paris)**
 - 18th of JANUARY 2025: **Mairie de Saint-Ouen d'Attez (27)**
 - 1st of JUNE 2025: **Festival de quartier à Escaupont, near Valenciennes (59)**
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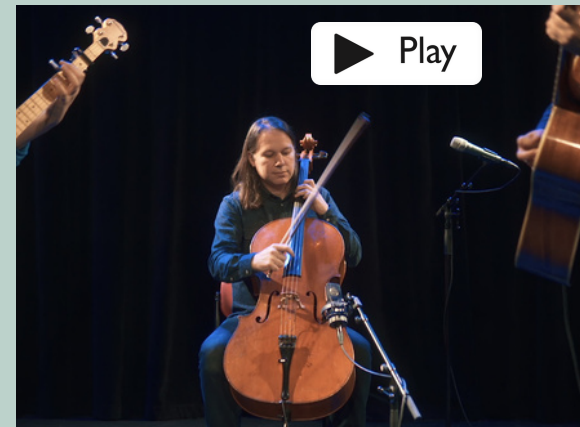
AUDIO AND VIDEO CLIPS



AUDIO CLIP

Model of "Early in the mornin'" Negro prison blues collected by Alan Lomax in 1949, Mississippi.

Picture: black prisoners, Mississippi, 1905.



VIDEO

Recorded extracts from the show, in rehearsal at the Antre 2, in Lille, in May 2023.

Soutenu
par



Spectacle soutenu dans sa création
par la Drac Hauts-de-France
et la Région Hauts-de-France.

