



Press kit

# ***SECRETS***



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**CLARON MCFADDEN | TRIO MASSOT-FLORIZOONE-HORBACZEWSKI**

**WWW.TRANSPARANT.BE**

**WWW.JAZZLABSERIES.BE**

## SYNOPSIS

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As a source of inspiration for their intimist musical production *Secrets*, the soprano Claron McFadden and the Massot-Florizoone-Horbaczewski jazz trio chose... secrets. They gathered anonymous stories from the general public and took inspiration from the widely-varying character of the more than a hundred tales that were sent in. The result is a musical and visual mosaic in which Claron McFadden, singing, whispering and laughing, merges sorrowful, mischievous and cynical passages into one another. Each individual secret has a universal dimension. *Secrets* shows in a poetic manner that these hidden thoughts link us all together. Claron McFadden and the trio give each secret its own rhythm and musicality: melancholy, restrained, heart-rending or playful. This trio has for years been exploring the boundaries between chamber music, jazz and melancholically-tinged tapestries of sound, eschewing neither experiment nor improvisation. In their collaboration with Claron McFadden, their delight in playing creates sparks on stage.

## CREDITS

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<b>Composition</b>	Tuur Florizoone, Michel Massot and Marine Horbaczewski
<b>Concept   Vocals</b>	Claron McFadden
<b>Dramaturge</b>	Tobias Kokkelmans
<b>Chromatic accordion</b>	Tuur Florizoone
<b>Tuba   Trombone</b>	Michel Massot
<b>Cello</b>	Marine Horbaczewski
<b>Set   Lighting Design</b>	Peter Quasters

Produced by **Aventura Musica** and co-produced by **Muziektheater Transparant**, **JazzLab Series** and **Opera Days Rotterdam**. With the support of **Flagey**.

## NOTE OF INTENTION BY THE CREATORS

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### ***Claron McFadden about the concept of Secrets***

*Secrets* is a music theater piece formed entirely with secrets, anecdotes and thoughts entrusted to us anonymously by everyday people.

What are secrets?

Why do we need them?

Why can't we keep them?

How often have we heard, or said to another person: "Can I let you in on a secret? I'll die if I don't share it, but you mustn't tell anyone!". I asked myself if secrets only really exist from the moment they are "voiced" to another person in a kind of "ritual of complicity", this pact of trust which is doomed to be broken repeatedly, and what would happen if we asked people to allow us to give a voice to their private stories? The answer came in the form of over 130 anonymous gifts, many of them from Senior citizens who were unable to come to the places where we had left "Secrets" boxes, but who dictated their stories to others whom they trusted. We also opened a secure website where people could write their stories. From first kisses, to feelings of guilt, loss and rage, to unique fetishes, all the stories are at once individual and universal, because one can relate to all of them on some emotional, intellectual or spiritual level. Each secret has a specific rhythm and musicality and we create a musical setting for each secret with respect for its own character. The secret itself tells us how it wishes to be "voiced"...

### ***Tuur Florizoone about the composition of Secrets***

While composing the music for *Secrets*, various worlds and ideas converged. The Massot-Florizoone-Horbaczewski trio has been working together for nine years now. We only play our own music, which usually has been written for the trio especially. Three musicians and five instruments - tuba, euphonium, trombone, cello and accordion. We soon found that we were not so much writing for the instruments as for the group as a whole. The cello plays parts for tuba, the tuba and accordion counter voice and the accordion does a cello trick. There are no drums or bass, which calls for a rhythmically strong composition. This is also the case when Claron's elastic voice joins us; only then we also have text to take into account. Words. But also 'meaning'. We are relatively inexperienced in this field.

We were presented about a hundred 'secrets'. Michel Massot and myself wrote most of these compositions. Marine Horbaczewski was responsible for two compositions. Because we were already composing, we combined some secrets with a composition or a budding idea. In other cases we revised texts - as not every teller of secrets is necessarily a great writer - and then put them to music, word for word.

It is not our goal to solely create mysterious music or to play only sad songs. As the programme evolved towards completion, we composed in different styles, rhythms, and harmonies to end up with a varied programme. The instrumentation, helped by Claron's voice - is specific enough to allow us some room to stylistically wonder about. Not everything is composed. Usually, we write three or four parts. Sometimes a second part will be the basis for an improvisation, sometimes nothing but the harmony is the grid for 'spoken words'... Sometimes we improvise without a composition and sometimes we don't improvise, but interpret the composition. But the music is always lively, elastic and it leaves room for interpretation, variation and improvisation.

## BIOGRAPHIES

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### **Claron McFadden**

After her studies at the Eastman School of Music in Rochester New York soprano Claron McFadden (1961) became a big name in both the Baroque as the traditional and modern repertoire. She worked with conductors Sir Andrew Davis, Frans Brüggen and Etienne Siebens, amongst others. In the opera world, McFadden is a much sought-after soloist. Important parts she sang include the title role in *Lulu* at the opera house Glyndebourne, the role of Zerbinetta in the Nationale Opera production of *Ariadne auf Naxos* and many Händel roles at various opera houses and festivals, like the title role in *Semele* at the tenth edition of Opera Days Rotterdam.

She participated in several projects that combined other art forms, like Alain Platel's *Pitié*, the David Kweksilber Big Band and different projects with Muziektheater Transparant (including *Over de Bergen, Lilith*). In 2006 she was awarded the Amsterdam Prize for the Arts. McFadden has been nominated for a Grammy Award, she is known for her unique interpretation of contemporary music and has a lot of world premières to her credit, by Michel van der Aa, Wolfgang Rihm and Joerg Widman, amongst others. Her TEDx talk in 2010 was selected to be shown on the prestigious TED-website.

### **Trio Massot - Florizoone – Horbaczewski**

With accordionist Tuur Florizoone and tuba player Michel Massot we find two inspired improvisers, born performers and refined composers on stage. Their dialogue with cellist Marine Horbaczewski creates a sober and controlled craziness. The unlikely combination and the abundant timbres of the tuba, trombone, accordion and cello build seductive, poetic miniatures. Their elegant repertoire of own compositions and free improvisation hovers between contemporary classical music and jazz. The trio released 2 CDs on Tuur Florizoone's label Aventura Musica, *Cinema Novo* (2005) and *Balades Ephémères* (2011).

**Tuur Florizoone** (1978) is known for his soundtrack for the film *Aanrijding in Moscou* (2008) and his groups Mixtuur and Tricycle. He also plays in the trio Oliver's Cinema of the Dutch trumpet player Eric Vloeimans and performed with Philip Catherine, Jean Louis Matinier and Jo Lemaire, amongst others. Tuur teaches jazz accordion at the Conservatoire de Liège.

**Michel Massot** (1960) is a classically educated musician who, for over twenty-five years, has been demonstrating to the world how a tuba wants to be played. Michel was a hit in jazz ensembles like Trio Grande, Rêve d'Éléphant, Kris Defoort's Dreamtime, Määk's Spirit, Trio Bravo, La Grande Formation and the French big band Tous Dehors. Furthermore he performed also with Louis Sclavis, Han Bennink, Evan Parker, Kenny Wheeler, Rabih Abou Khalil, Ictus and lots of other artists. Currently he teaches free improvisation at the Conservatoire de Liège.

Cellist **Marine Horbaczewski** (1981) combines her classical training in the cello with an urge for free improvisation and exploration on her instrument. She collaborated with Richard Galliano, Ivan Paduad, Garrit List and founded the group Wang Wei.

### **Muziektheater Transparant**

Going from the artistic and social topicality, production house Muziektheater Transparant enters into an intensive dialogue with artists from various disciplines and wants to create, renew and present musical-theatre in its entire diversity for a wide audience. The voice is placed firmly at the centre of the projects, and it continually blends the old and the new. Also other disciplines like visual arts, film, video, graphics are integrated in the productions. The company pays particular attention to offering contemporary musicians the chance to develop and try new work. It works with composers like Wim Henderickx and Annelies Van Parys. Transparant is internationally active and has performed at many festivals, including the Salzburger Festspiele, Edinburgh International Festival, the Holland Festival, the KunstenfestivaldesArts and at several European Capitals of Culture. This variety of shows, artists and production methods gives Muziektheater Transparant a unique national and international character.

### **JazzLab Series**

JazzLab Series maintains a large and active network, devoted to bringing Belgian jazz to a wide and ever growing audience in the best possible circumstances. Each month JazzLab Series takes a jazz band on tour through Flanders and Brussels, giving them center stage in a number of arts centers and concert venues, thus assuring a solid place for jazz amidst all kinds of music and art programs. We help develop a professional network that supports Belgian jazz in highly professional circumstances. From straight jazz to innovative cross-over projects that integrate music from other cultures; from young talent to well established names in the jazz scene... JazzLab Series is located in the eye of the contemporary jazz storm.

Furthermore, JazzLab Series is the organizer of jazz courses and a range of networking events, both on a national (Jazz Forum) and international (Belgian Jazz Meeting) level. Through its relations with 30 partner venues in Belgium as well as abroad, the organization has taken a decisive role in professionalizing Belgian jazz in the last 20 years.

## Playlist

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**04.06.2016**

**HEERENVEEN**

Oranjewoud Festival

[www.oranjewoudfestival.nl](http://www.oranjewoudfestival.nl)

**05.08.2016**

**LONDON**

[www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk)

**12.01.2017**

**ANTWERP**

[www.zuidpool.be](http://www.zuidpool.be)

**14.01.2017**

**BRUSSELS**

[www.riverjazz.be](http://www.riverjazz.be)

**15.01.2017**

**TERNEUZEN**

[www.porgyenbess.nl](http://www.porgyenbess.nl)

**17.01.2017**

**CHERBOURG**

[www.trident-scenenationale.com](http://www.trident-scenenationale.com)

**19.01.2017**

**ENSCHEDÉ**

[www.wilminktheater.nl](http://www.wilminktheater.nl)

**20.01.2017**

**HASSELT**

[www.ccha.be](http://www.ccha.be)

**21.01.2017**

**TILBURG**

[www.theaterstilburg.nl](http://www.theaterstilburg.nl)

**26.01.2017**

**NANTERRE**

[www.nanterre.fr](http://www.nanterre.fr)

**28.01.2017**

**LEYDEN**

[www.hothousejazz.nl](http://www.hothousejazz.nl)

**30.03.2017**

**MOUSCRON**

[www.centrecultureldemouscron.be](http://www.centrecultureldemouscron.be)

**12 > 14.04.2017**

**LYON**

[www.croix-rousse.com](http://www.croix-rousse.com)

## **Press contact**

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