
elétrico
Dreams



Hideaki Kuribayashi

Picture Dreams 絵夢

Gabriel Fauré (1845-1924)

Pavane, op. 50

Yoshizawa Kengyo

Chidori no kyoku 千鳥の曲

Gabriel Fauré (1845-1924)

Pavane, op. 50

Aleks Schürmer (1981)

My Battery Is Low And It's Getting Dark

私の電池が切れてきて、だんだん暗くなってくる

Sammy Fain (1902-1989)

I'll Be Seeing You

Mika Putterman flute

Bruno Deschênes shakuhachi

Aleks Schürmer contrabass flute

Pascal Valois romantic guitar

Yumiko Kanao koto

Alex Formosa electric guitar

Mika Putterman



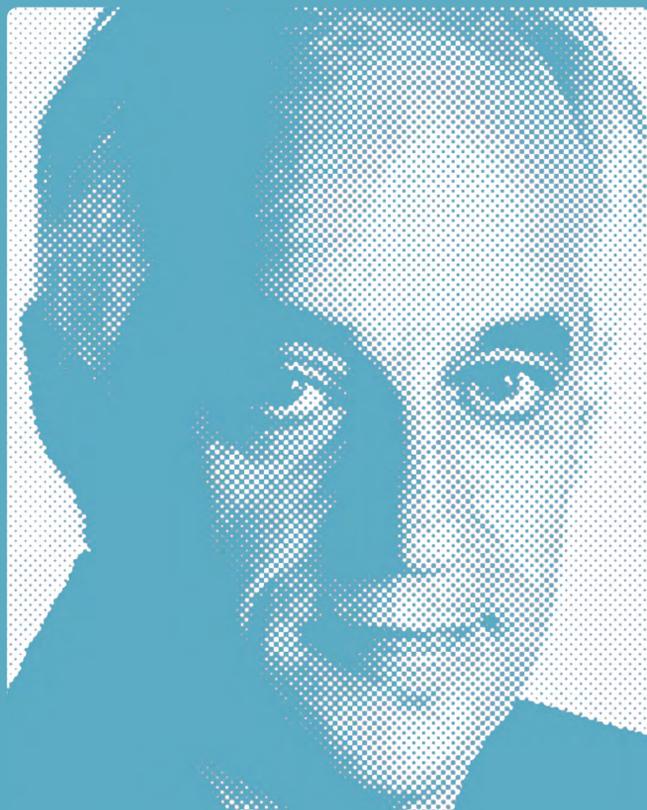
Known for her beautiful sounds, and expressive playing, **Mika** studied the Baroque flute with Marc Hantai in Paris and Barthold Kuijken in Brussels. In 2004 she founded *Autour de la flûte*.

Mika is a freelancer with numerous orchestras and chamber groups, and she teaches historical flute at McGill University.

“ Having played this haunting piece many times already (« My Battery » was commissioned by *Autour de la Flûte* for a festival performance with Matsu Také), this was my favourite rendition. Aleks composed this piece in memory of my father, Allan— a music lover, record lover, and classical guitarist.

As a kid I played Fauré’s *Pavane* with my father accompanying me on guitar. My loss is so profound it cannot be put into words, perhaps neither put into music, but I cherish memories of pieces we shared together, and I know he would have been fascinated by this new composition. ”

Bruno Deschênes



Bruno has devoted himself to the study of the Japanese shakuhachi, conducting ethnomusicological research on the history and aesthetics of traditional Japanese music, on which he regularly lectures and publishes articles. In 2003, along with Emiko Toguchi and Michel Dubeau, he founded the *Matsu Take Ensemble*—Quebec’s only musical group devoted to Japanese music.

“ *The shakuhachi as we know it today appeared in the 17th century. It is made of a type of bamboo called Madake. It has only five holes and its embouchure is bevelled. From the 17th until the end of the 19th century, this flute was played by a sect of Buddhist monks, who created a repertoire of unique solo pieces. At the end of the 19th century, it was modified, in order to make it possible to play with Western instruments.*

*Recently, I published *Transmusicality, Mastering the Music of Another Culture* (Croatian Musicological Society, 2022). ”*

Shakuhachi Ichijo, Osaka 2008

musis.ca

Aleks Schürmer



Aleks' works have been called **"major discoveries"** (American Record Guide) and **"nothing short of extraordinary"** (WholeNote). His performances eclectic and genre defying, Aleks has been described as **"a young visionary"** (Nightlife) and **"particularly brilliant"** (La Presse).

The latest album of his compositions *À ses derniers pas, entrant dans la boue* (2022) was released on the Canadian Music Centre's Centredisque label.

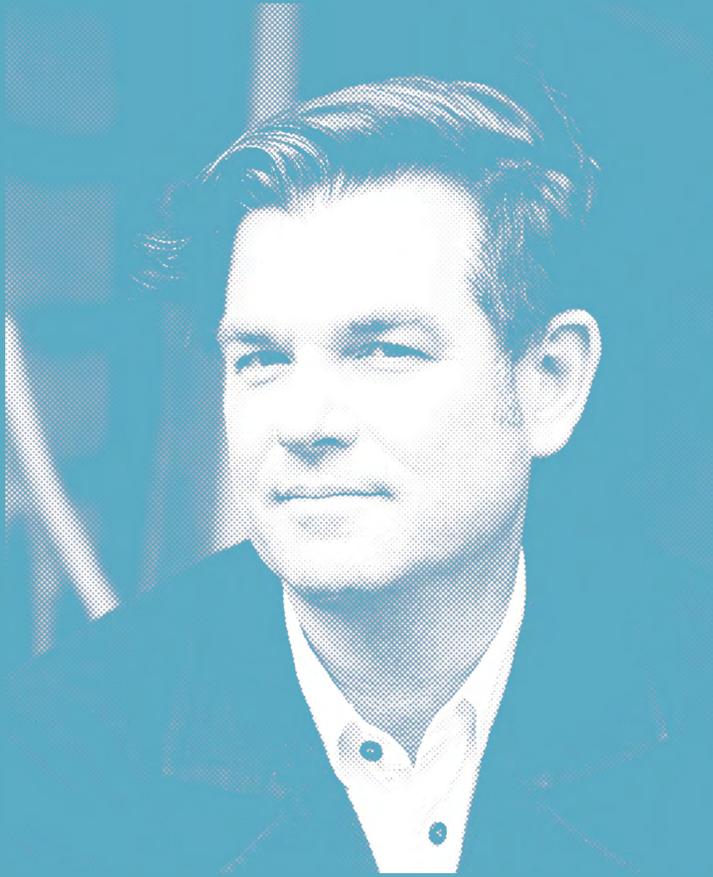
“ Each time « My Battery » has been performed, I've re-written all the parts to best reflect its new instrumentation— the only constant is the vinyl (a nod to the Golden Record of NASA's Voyager probe). « My Battery » takes inspiration from Pavane, Chidori and Laurie Anderson's O Superman.

The unusual flute I'm playing here sounds two octaves lower than the concert-flute you're used to. Its many extra keys allow me to play notes in-between each of the Western scales' 12 tones. Such big flutes didn't exist before the 1980s, and were primarily developed by Eva Kingma and the late Jelle Hogenhuis. ”

Contrabass flute Jelle Hogenhuis, Holland 2019

aleksschurmer.com

Pascal Valois



After graduating with honours at Montreal's Conservatoire de musique under Jean Vallières, and receiving the *Pierre J. Jeannot Prize* during his studies at UQAM with Alvaro Pierri, **Pascal** studied romantic guitar with Hopkinson Smith at the Schola Cantorum.

He has recorded for the Analekta and Centaur labels.

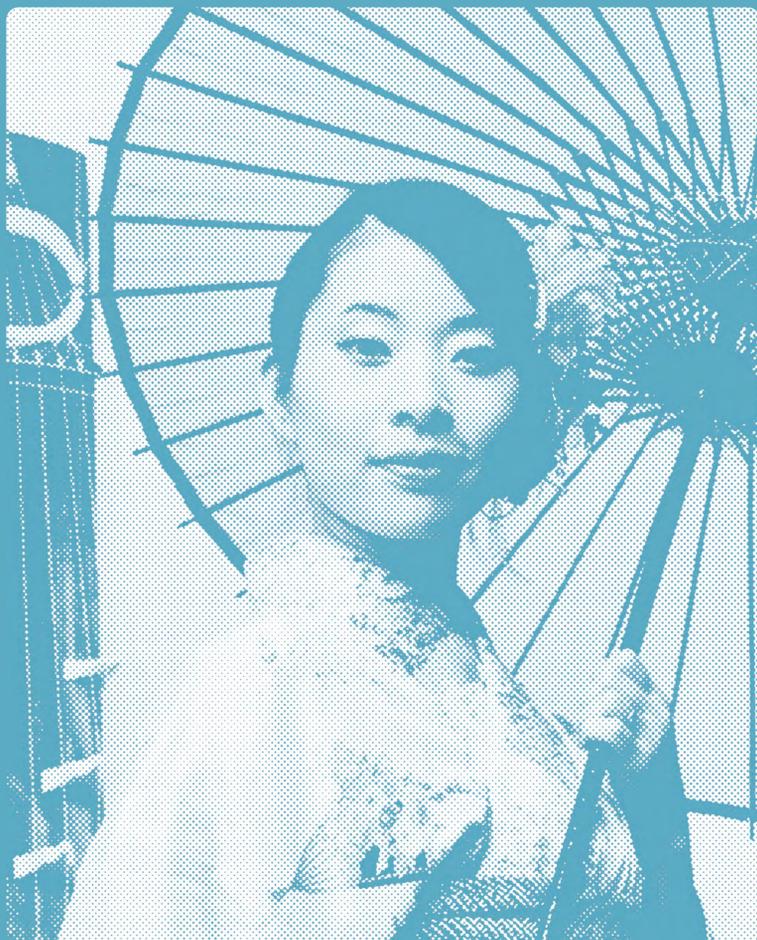
“ For my recording session with MusicAtHome, I had the chance to play one of my favourite works– Aleks Schürmer's « My battery is low and it's getting dark ». Whenever I play this piece, I have to stay focused so as not be overwhelmed by the emotions that emerge from it, and to not let the quarter note triplets become distorted (3rd part of the work).

It's not everyday you're part of an ensemble including romantic flute, shakuhachi, koto, contrabass flute, electric guitar and a record player. An unforgettable day! ”

Romantic guitar Gary Southwell, 1987 after Stauffer, 1820

pascalvalois.com

Yumiko Kanao



Committed to promoting traditional Japanese music abroad, **Yumiko** is an active member of the *Matsu Take Ensemble*, singing and playing the koto.

She holds bachelor's degree in classical voice from Kyoto University of the Arts, in addition to having studied traditional Japanese music. Yumiko has performed in several operas and musicals in Japan.

“ *It was a very fresh and precious experience to collaborate with European and Japanese instruments; together in a cosy home studio. At first I couldn't predict what kind of harmony «My battery» would be, but as the recording progressed, it became quite pleasant and resonant.*

The koto is a 13-string zither, coming from China around the 7th century. Over time, it has been adapted to Japanese tastes. Its strings were made of silk, being played only in private places. At the end of the 19th century, new nylon strings gave the koto a clearer and louder sound.

”

Koto Anonyous Yamada-style, Japan 18th century

musis.ca

Alex Formosa



Alex is Canadian artist based in Montreal. Guitarist and ondist, his musical interests have to long-term residencies in Spain, Vietnam and Hong Kong. He has pursued both performance and academic goals on three continents, with recent aims focused on composition, creation and recording at his home studio, *Skorba*, named after the megalithic monuments of Malta.

“ I am in the minority, I suspect, when asked about live performances. The smaller the better, for me, and if it could take place with just one person, in a familiar living room, well, that sounds like a pristine situation. When asked to join a project focused on small groups in small domestic spaces, there was no hesitation. Working with some of Montreal’s most interesting musicians is quite different when presented in an intimate environment, as opposed to a concert hall or on-the-clock recording studio. There is a disarming air that materializes as an ensemble records beside the kitchen– even musicians need to be disarmed sometimes ! ”

Electric guitar Frank Deimel, Germany 2018

alexformosa.com

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