



In
Ear's
Kitchen

Presentation

Sommaire

Artistic Mandate	3
History of Works	4
In Ear's Kitchen	5
Synopsis	5
Creative Team	6
Performers	6
Project Premise	7
Creative Process	7
Set Design	9
Costumes	10
Project Timeline	11
Contact	12



Artistic Mandate

Le Moulin à Musique creates, produces and presents musical shows dedicated to young audiences for artistic, educational and social purposes. Under the direction of Barah Héon-Morissette, Le Moulin à Musique's mission is to bring music to young audiences in a spirit of creativity, discovery and exchange.

Le Moulin à Musique has been fostering encounters between children and music since 1980. Through the creation and presentation of staged works, the organization takes a collaborative and interdisciplinary approach to combining music with other art forms.

Whether classical, Baroque, contemporary or traditional, Le Moulin à Musique explores a vast range of musical repertoire. Its unique approach broadens children's horizons and readies young ears for high-calibre musical works.

In the pursuit of its mission, Le Moulin à Musique is socially engaged and seeks young people out, wherever they might be found. Through its research-oriented workshops and musical appreciation activities, and thanks to its shows, the organization fosters encounters that nurture its creative process while maintaining a constant dialogue with children.

History of Works



2021 – In Ear’s Kitchen / Dans la cuisine de l’Oreille
2019 – Tableaux Musique**
2018 – Maelström en promenade
2018 – Tableaux Musique en hôpital
2017 – Nocturne... En plein sous l’astre de midi
2016 – Maelström
2015 – Fredoline au violoncelle
2014 – Strangeties / Créatures**
2014 – Au rythme des papillons
2013 – L’écho des boîtes
2012 – Gros Paul
2011 – Fiddlehead! / Tête de Violon!
2010 – Pierres blanches
2006 – Garde-robe**
2004 – Bonnes Nouvelles**
1999 – Violin on a String

2002 – Dawn / L’aube **
2000 – La Maîtresse rouge**
1998 – Il était deux fois
1995 – Madame Violon raconte
1992 – La symphonie synthétique
1989 – Les boîtes ne sont pas toutes carrées
1989 – Un violon sur l’épaule***
1986 – La goutte
1984 – À portée de la main
1982 – Chaperon rouge et compagnie
1980 – Chansons et musiques de notre enfance

** *Finalist for the Prix Opus, awarded by the Conseil québécois de la musique*

*** *Winner of the Prix Opus*



In Ear's Kitchen

Synopsis

An elderly woman, both meticulous and reclusive, is threatened by the sudden presence of a dashing young man in her home. Each one having their own secrets, habits and pasts, they open up to each other in a very special-sounding kitchen. This impromptu meeting has many surprises in store for them both!

The two characters are accompanied on their journey into the heart of music by two onstage musicians, creating musical moments that are comical, surprising and positive in a lively kitchen unlike any other. The show addresses themes of listening, sharing, helping one another and intergenerational relations.

Creative Team

Authors: Marie-Hélène da Silva and Daniel Rancourt
Staging and Dramaturgy: Marcel Pomerlo
Staging Assistant: Sandrine Lemieux
Composer and Musical Director: Barah Héon-Morissette
Sound Design and Electroacoustic Music: collectif Trames
Set Design and Costumes: Marie-Eve Fortier
Lighting: Lucie Bazzo
Movement Coach: Danielle Lecourtois
Technical Director: Patrice Daigneault
Production Manager: Kevin Bergeron
Artistic Director: Marie-Hélène da Silva



Performers

Marie-Hélène da Silva, actress
Eve, reclusive elderly woman

Xavier Malo, actor-dancer
Louis, exuberant young man

Victor Alibert, clarinets
Louis' friend and entrepreneur

Barah Héon-Morissette, percussionist
Entrepreneur's friend and sonic repairer





Project Premise

Marie-Hélène da Silva, Artistic Director of the project, once lived with a roommate who had a very unusual schedule. In the early morning, in order to minimize potentially bothersome sounds, Marie-Hélène had to develop a very singular choreography in the kitchen (adjacent to the sleeper's bedroom) so as to avoid sudden loud noises and floor creaks. The project *In Ear's Kitchen* was born out of this experience.

Creative Process

The creative process began with a cultural outreach activity in fall 2019. The goal was to generate musical material which would serve as inspiration for the show. In collaboration with collectif Trames (the sound design team) and five parent-adolescent pairs, a sonic exploration of each of their kitchens took place. The sonic miniatures that were created during these outreach activities then became part of the work, which was presented to four classes in Montreal East on March 18, 2022.

The creation of the show began in 2020, based on improvisations between the musicians, the actor-dancer and the actress. These improvisations – musical, theatrical and physical – enabled the two characters, seemingly complete opposites at first glance, to be brought into contact and establish an intergenerational connection. These improvisations also helped to define the musical component of the show,

which combines percussion, vibraphone, clarinets and an electroacoustic soundtrack. During these initial creative phases the choice of location – the kitchen – was also clarified, along with its dramaturgical importance in the show. The kitchen was to be not only the scene of territorial battles between the young man and the elderly woman, but also the space that would unite them!

Marie-Hélène da Silva and Daniel Rancourt (screenwriter, filmmaker and journalist) then wrote a first draft of the script. In 2021, a number of experienced designers joined this vast project (see Creative Team and Performers).

In Ear's Kitchen is a show without words, which nonetheless speaks of life, our differences and our need for each other. Everything in the show takes shape through the fertile language of the body and of music: sometimes the clarinet communicates the elderly woman's inner voice while the percussion incarnates that of the young man. All throughout the show, as the dramatic soundtrack unfolds, the audience follows the unique adventure of these two multi-faceted individuals who blossom on stage.

The show provides an opportunity for the young viewer to develop his or her listening skills and to be attentive to the body language of the characters; to open their senses and allow them to experience the emotion of this non-verbal and universal language.



Set Design



Costumes





Project Timeline

The creative phases are now complete (Phases 1 to 3). The final production phase took place in a theatre with the designers, the set and the costumes. As part of this final step, the cultural outreach activities that will accompany the show are now in a pilot phase.

Phase 4 – Three technical residencies and public presentation

- ▶ November 21-27, 2021, Salle Jeanne Renaud at the Circuit-Est)
- ▶ March 7-12, 2022, Studio Jean-Valcourt at the Conservatoire de Montréal)
- ▶ March 14-18, 2022, Maison de la culture Rivière-des-Prairies)
- ▶ March 18, 2022, public presentation for three second cycle elementary school classes at Maison de la culture Rivière-des-Prairies



Contact

Le Moulin à Musique
5350, rue Lafond, Montréal, Québec H1X 2X2

Tel. 514 527-7726
info@moulinmusique.qc.ca moulinmusique.qc.ca

For More Information

Barah Héon-Morissette, Artistic Director
barah.heon-morissette@moulinmusique.qc.ca

Publicity

Scène Ouverte
diffusion@scene-ouverte.com

Photo Credits: Benoît Leroux
Graphic Design: Frédéric Sasseville-Painchaud
Translation: Stephanie Moore