

Electronic Press Kit

Gilles Zimmermann



Out of the box/crossover instrumental music, open-minded and reinstating harmony.

Composer and instrumentalist invents new music with a traditional European instrument unfairly considered as only baroque: the **viola da gamba**.

An original form using elements from medieval, classic, jazz, as well as various popular music. It doesn't fit into any mercantile genre, why he coined his own label "**Open-minded Music**". Plays acoustic & electric viola da gamba over laptop and Live Ableton.

He considers that the interest of an artist is to offer new cultural supports from known elements. Art is a means of communication, the artist should therefore be in control of what will be communicated, how, why and most of all to what end for the audience, society as well as himself. He has therefore sought to understand **which effects** have these usually taken for granted elements (like rhythm). Today music is shriveled on two emotions, joy or sadness, i.e. "major" or "minor". But music can infinitely more, not only diffuse emotions. Sticking to his French European roots, **his aim is to rediscover a European modal improvisation Art**. This is why, apart from western culture (Bach, Satie, Ravel, from Ireland to the Balkans through Andalusia, but also Thelonius Monk, Moondog, Jimi Hendrix and Frank Zappa - !), his musical sources are Indian, Arabian, African sometime even Asian.

Learned the Blues with John Jackson. After nearly 10 years of blues/rock/jazz guitar, bass and piano, composing for theater and film, he went to London in 1983 where he lived 8 years. Worked as music journalist for French magazine Guitare & Claviers, and played as session musician on guitar and bass with various Rock bands and pop singers, touring extensively Europe. Had to go to Bavaria / Germany in 1991 for a film score and decided to stay. He opted for the viola da gamba in 1993. The instrument changed his vision of music completely, as well as the discovery of metaphysics. Though he does like some of the baroque music for the viol, this music is not his world and he wants to show all the facets of this wonderful instrument in all sorts of other musical contexts. Plays with open-minded musicians, often oriental (Persian, Indian, Arabian and African). He is active in concerts, theater and film, as composer, musician and actor.

First CD "**La Nuit Et Le Jour**", with two duos of viola da gamba and harmonic singing, released on German label academica in 1997.

The CD "**The Missing Link**" featuring modern viola da gamba with Indian and French musicians, has been released 2013 on German label Artmode Records and also available on download (Bandcamp, Amazon, i-Tunes, etc.).

At the moment working on next CDs with “**The Wind Cries Satie**” Erik Satie arrangements (Gnossiennes) where he puts a lot of his blues influence. He plays also live solo concerts, with **Charlotte fait du Jazz**, a Jazz Duo with pianist Bernd Haselmann and **et cetera** with Hartmut Schmid (texts).

Musica sine metaphysica nihil

Open-minded music ?

One could call it **neo-classical maximalism**, it is open to many cultures for the inspiration and the chosen form of a particular composition, but with a strong sense of French-European roots. It aims at being conscience opening, adding an intellectual to a sensuous experience. Mind meaning here the Spirit, not the individual soul. The recent choice of a tuning on A = 432 Hz is also very important.

Neo because it's rather new

Classical because it uses classical harmony (roughly from Gregorian to Bach and Ravel), with a balance of rhythm, harmony and melody, and the exception that he puts all instruments on an equal level of quality, like for example, a bass line will have its function of supporting the harmony, but allowed to also participate in the melodies. Classical also because it is not entirely traditional, but *What can the righteous do when the basics have been destroyed?*

Maximalist, because it tends (“ism”) to maximize the effects wanted, using more coinciding musical lines than what the power of illusion wants us to believe: it takes for granted that people are as dumb as their Pavlovian education and comfort them in the belief that one cannot hear more than 2 things at a time during the 3 compulsory radio minutes attention span. For example, the composition “The City” has up to 12 coinciding lines and no chords. A reminiscence of the work of Gesualdo, if you will. The advantage being that one can discover new things even after years of listening (and when performed live, improvisation is part of and will multiply the process of interpretation).

Music comes from the muses, not the museums (but mind the muse!)

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