



Bio information: **MIRIODOR**

Title: **COBRA FAKIR** (Cuneiform Rune 368) Format: CD / LP / DIGITAL

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FILE UNDER: ROCK / AVANT-PROGRESSIVE

"Each number is like a different gemstone, endlessly fascinating as you turn it through its many facets of melody, dissonance, rhythm and image." – **Classic Rock Society**

*"...this is progressive in its newness, its freshness, its bold sense of surprise. No-one really sounds exactly like Miriodor...
Profoundly playful and playfully profound ..."* – **Music Street Journal**

What does nearly three-and-a-half decades of exploration on the leading edge of progressive music and 25 years of creative partnership with one of North America's longest-lived, most uncompromising indie labels sound like? Well, it sounds precisely like **Cobra Fakir**, Canadian experimentalists **Miriodor**'s latest album on **Cuneiform Records** and the band's eighth studio effort overall. A **cobra fakir** is a snake charmer, who uses carefully concocted melodies to put the mighty reptile under a sort of sonic spell. That's an apt analogy for what will happen to even the hardest ears upon introduction to Miriodor's newest eccentric-but-bewitching batch of tunes.

Miriodor is one of the core bands of what's become known as the RIO (Rock in Opposition) movement, an international agglomeration of artists that started in the late '70s with groups like **Henry Cow**, **Samla Mammás Manna**, **Art Zoyd**, and **Univers Zéro**. Its core tenet has remained a commitment to creating challenging music that freely incorporates everything from progressive rock and jazz to avant-garde experimentation and even elements of various folk traditions. Over the years Miriodor has appeared alongside almost all of the RIO stalwarts and their name has long been synonymous with the style.

Miriodor's long evolutionary process has led to the trio we hear on **Cobra Fakir**: founding musicians **Pascal Globensky** (keyboards, synths, piano) and **Rémi Leclerc** (drums, percussion, keyboards, turntable) with longtime member **Bernard Falaise** (guitars, bass, keyboards, banjo, turntable). The multi-layered complexity of the pieces they've crafted for **Cobra Fakir** belies the relatively spontaneous method in which much of the music was made.

"It has been a hectic, very intense and brain-squeezing period for the three of us," says Miriodor. "With very little material on hand, we rolled up our sleeves and got immersed in the work. We built on what we had, which was a few sketchy pieces (demos) and we recorded also several improvs, planning to extract stuff from them and then creating new pieces again...this has been a very fun and very intense period of exchanging files and challenging each other with either strange and unexpected stuff, super arrangements, a great solo, or simply a very promising new tune."

Each of the 11 tracks on **Cobra Fakir** is like a little world unto itself, with its own indigenous nooks and crannies waiting to be explored, and each boasts its own musical river into which you can enter at the same spot time after time and encounter something different upon every immersion. It's a wild ride, from the mysterious acoustic guitar patterns and almost comic percussive interjections of opening track "**La roue**" and the warm, welcoming keyboard lines and otherworldly electronic squeaks and squiggles of the title track to the crushing, metallic guitar riffs of "**Speed-dating sur Mars**" and the ethereal, atmospheric textures of closing cut "**Expérience 7**". And Miriodor's commitment to constant innovation is audible in every single moment.

Miriodor's uncompromising stance even extends to the album's unique artwork, created by some of Quebec province's most prominent visual artists. Cuneiform is releasing **Cobra Fakir** as both a CD, and as a limited-edition, numbered LP, as well as making it available for sale in digital download format. In an unprecedented move, two different covers were actually created for **Cobra Fakir**: one for the CD and one for the limited-edition vinyl version, which also includes a hand silk-screened jacket and a portfolio of original art. For the CD artwork, **Marc Tessier** (photography/collage) and **Stéphane Olivier** (typography) worked as a team, utilizing outside-the-box multimedia techniques to combine photos of the band with ancient-looking imagery in line with the theme of the title. **Tessier** also served as Artwork Director for the **Cobra Fakir** LP. Released in a limited edition of 500 numbered copies, each LP features a hand-silkscreened cover and includes inserts of 6 silkscreen prints, all hand-printed by **Simon Bossé (Mille Putois)**. **Rupert Bottenberg** designed the LP cover, while **Simon Bossé**, **Iris Boudreau**, **Vincent Giard**, **Jimmy Beaulieu**, **Carlos Santos** and **Stéphane Olivier** designed the LP inserts.

Be advised: once the music of the **Cobra Fakir** begins, it subtly supplants everything that's come before it, creating an environment in which the only sound that matters, the only sound that even *exists*, is the one you're hearing right now. And the moment you fall under its influence is one you'll wish would just go on and on.

Miriodor thanks the **Conseil des arts et des lettres du Québec** for supporting the creation of **Cobra Fakir**.

For more information on Miriodor, see: **www.miriodor.com - www.cuneiformrecords.com**

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MIRIODOR: BAND BIOGRAPHY

Miriodor was formed in 1980 (in **Québec City**) by the meeting of **François Émond** and **Pascal Globensky**. Different musicians came and went until the band settled, in 1983, as a sextet comprised of **François Émond** (violin, flute, keyboards, clarinet), **Pascal Globensky** (keyboards, acoustic guitar), **Rémi Leclerc** (percussions), **Sabin Hudon** (saxophones), **Denis Robitaille** (electric guitar, bass, singing) and **Marc Petitclerc** (keyboards). This was the lineup on Miriodor's 1st album, *Rencontres*, originally released as a self-produced LP. After being long out-of-print, *Rencontres* has been released in CD format by **Cuneiform Records**, **Miriodor's record company since 1988**.

Towards the end of 1984, François, Pascal, Rémi and Sabin moved to **Montreal**, establishing themselves as a quartet. The band made some recordings, one of which, "**Middle Ages**", appeared in *ReR Quarterly*, an audio magazine published by the UK's **Chris Cutler**, head of **Recommended Records**. All of these early Montreal recordings would later appear as bonus material on Cuneiform's reissue of *Miriodor*, the band's self-titled 2nd album.

Early in 1987, François Émond left the band, and Miriodor became a trio. Sabin, Pascal and Rémi began experimenting with the then new computer technologies, notably the MIDI system, which enabled the trio to have a full orchestral sound. They recorded *Miriodor* at the beginning of 1988 and signed to US label Cuneiform, who released it worldwide. Supporting their new album, Miriodor played at the **Festival International de Musique Actuelle de Victoriaville** (fall 1988) and, with the help of l'Agence Québec/Wallonie-Bruxelles pour la jeunesse, toured France and Belgium in March 1989.

In 1991, Cuneiform released Miriodor's *Third Warning*. The band--still a trio--participated at the **Festival des musiques de création du Saguenay-Lac-St-Jean** and also at the **International Computer Music Congress**. At the end of 1993, a fourth member came in : **Bernard Falaise** (electric guitar and bass). The quartet recorded a track for the Cuneiform Records compilation *Unsettled Scores*; called "**Promenade sous zéro**", it was medley of pieces from their Cuneiform label mates, the Belgian bands **Univers Zéro** and **Présent**.

In 1996, Miriodor released a new album on Cuneiform: *Elastic Juggling*, which featured the trio augmented by a myriad of guest musicians. **Sabin Hudon** left the band during the making of this album. Miriodor were scheduled to perform several high-profile concerts, and **Nicolas Masino** (bass, keyboards) came on board to perform with them in three countries, at **ProgScape '96** in Baltimore (USA) on June 29th; the **Montreal Jazz Festival** on July 5th; and at **La Maison du Québec in St-Malo** (France) the last week of August '96. Masino quickly became an essential component of the band, and soon joined Miriodor as a full member.

In 1998, the band became a quintet, with the addition of **Nicolas Masino** and **Marie-Chantal Leclair** (saxophones), and began working on a new repertoire. In 1999, Miriodor composed and recorded a music score for "*Almanach*", a documentary movie about the passage into the next millenium. This movie was directed by **Denys Desjardins** and produced by the **National Film Board of Canada**.

In October 2000, Miriodor played several shows in the US, at the **Hot House** in Chicago and at **Edgefest**, an avant-garde festival in Ann Arbor, Michigan. Their fifth album, *Mekano*, was released by Cuneiform in September 2001. With the addition of **Marie-Soleil Bélanger** (violin), the band became a sextet again. Following *Mekano's* release, Miriodor was invited to perform in 2002 at **NEARfest**, the world's largest and most prestigious festival of progressive rock music, then held in Trenton, NJ. The audience response to their performance at NEARfest was so enthusiastic, that Miriodor was invited to return the following year to perform at the pre-festival show.

During the autumn of 2004, Miriodor was invited back to perform at Anne Arbor's **Edgefest**, and shared a bill in Montreal with **Frogg Café**. The band completed production on its next album, *Parade + Live at NEARfest 2002*, released as a double disc by Cuneiform in May 2005. Disc 1 featured *Parade*, the band's sixth studio album, which included several collaborations with legendary Swedish keyboardist/composer **Lars Hollmer** (**Samlas Mammass Manna**); Disc 2, Miriodor's first live release, featured their performance *Live at NEARfest 2002*. In April 2005, Miriodor premiered the material on *Parade* as the Day-1 headliner at Portugal's **Gouveia Art Rock Festival**. For that occasion, **Chantal Bergeron** was on violin; Miriodor's other special guests included **Lars Hollmer** and **Michel Berckmans**. Miridor played several high-profile shows in Canada during the fall of 2005, including performing at the esteemed **Guelph Jazz Festival**, and opening for **Présent** at the Belgian band's first-ever appearance in Montreal.

The two following years (2006 – 2007), Miriodor played the **Festival de Musique Progressive de Montréal** while working on their seventh album. Called *Avanti!*, that album came out on Cuneiform in May 2009. In July 2009, the band was chosen as the opening act for **Van der Graaf Generator**, at the **Festival d'été de Québec** in Quebec City. That same year, the Canadian **ProgQuébec** label released Miriodor's second live album, "*Miriodor – Live in 89*".

Miridor played several international festivals in 2010, beginning in May with the **Festival des Musiques de création** in Jonquièrre (province of Quebec). In September, Miriodor performed at the **Rock In Opposition-France** festival, in Carmaux, France, and opened for Belgian label-mates **Univers Zéro** at the **French Embassy** in Washington D.C., at the **Sonic Circuits Festival of Experimental Music**.

After a hiatus in 2011, Miriodor – as a trio of Falaise, Globensky and Leclerc, following Nicolas Masino's departure – devoted 2012 and part of 2013 to working on *Cobra Fakir*, the band's 8th studio album. Most recently, **Nicolas Lessard** (bass guitar/keyboards) has joined Miriodor, and will premiere the material on *Cobra Fakir* live with the band on Sat. Aug. 31st at **ProgDay 2013** in North Carolina, the longest continually-running progressive rock festival in the U.S.A.. Following *Cobra Fakir's* release by Cuneiform Records on Sept. 24th, Miridor will launch the album in their home base of **Montreal** on Oct. 8th, 2013 at **Le Belmont**.

PROMOTIONAL PHOTOS

Digital [High-Resolution] versions of these images are available for download on www.cuneiformrecords.com



ARTWORK FEATURED ON MIRIODOR'S COBRA FAKIR LP (CUNEIFORM: 2013)

Released In A Numbered, Limited Edition Of 500

In addition to releasing the album **Cobra Fakir** on CD and on download, we released a limited-edition Cobra Fakir LP containing original artwork to give the public an alternative way of experiencing our music. An LP can provide better listening quality and also be more satisfying to music buyers, as it's more physical in nature, an art object that can be cherished.

Choosing to collaborate with visual artists gave us a way to add another dimension to the universe of our already colorful music. We also wanted to make a physical art object that our fans would want to add to their collection, instead of downloading music from the internet.

Miriodor invited photographer, graphic artist and friend **Marc Tessier** to be Artwork Director for both the LP and CD. For the LP, Tessier invited 6 Montreal graphic artists to participate in the project. Some were already familiar with Miriodor, some were not. The concept behind the artwork was for each artist to listen to our new songs, and to respond with a 5 x 7 original drawing. It was a completely free process; the artists were not given other instructions, and Miriodor did not censor or edit the results. We just enjoyed what the artists were creating, inspired by our music. The artists who designed the inserts were **Simon Bossé, Iris Boudreau, Vincent Giard, Jimmy Beaulieu, Carlos Santos and Stéphane Olivier**.

For the LP cover, Montreal artist **Rupert Bottenberg** made a special design to brilliantly illustrate "cobra fakir", which we choose to have silkscreened on a recycled cardboard LP jacket.

The idea of printing the LP cover and all of the inserts as original silkscreen art came out of our desire to create something beautiful, unique and original. Renowned graphic artist **Simon Bossé (Mille Putois)** – who also designed an insert – was chosen to do the silkscreen printing.

The Cobra Fakir LP is released in a limited edition of 500 copies, each featuring a hand silkscreened cover and containing 6 silkscreen inserts. The limited edition Cobra Fakir LP release should become a very collectable item. We are grateful for support from the **Conseil des arts et des lettres du Québec (CALQ)**, which enabled us to create an art object that wondrously spotlights some of French Quebec's most fascinating music and art!

– **Miriodor**, August 2013

Examples of the prints that accompany each LP:

LP Cover:



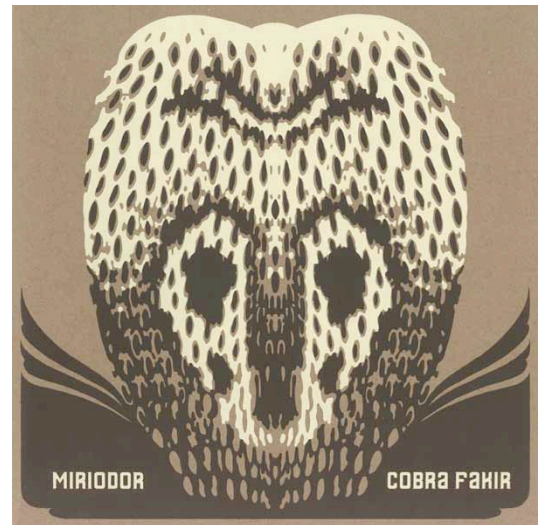
[credit: Carlos Santos]



[credit: Iris_Boudreau]



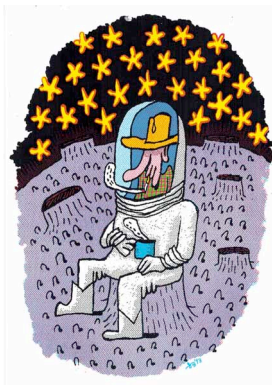
[credit: Jimmy Beaulieu]



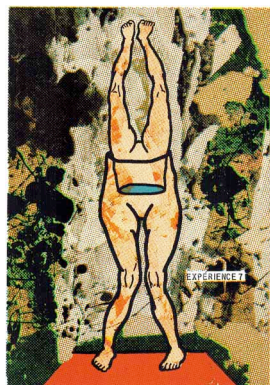
[credit: Rupert Bottenberg]



[credit: Vincent Giard]



[credit: Simon Bosse']



[credit: Ste'phane Olivier]

WHAT THE PRESS HAS SAID ABOUT

MIRIODOR

AVANTI!

CUNEIFORM

2009

"Imagine combining Gentle Giant precision, Egg intricacy and King Crimson intensity and you get a fair approximation of the approach taken. Add the odd interjection of humour such as a scratchy 78 rpm operatic recording irreverently but inoffensively interrupted and Miriodor end up as a cousin of the 'Rock in Opposition' movement but a particularly accessible one... The music has great subtlety as well as muscle and Bernard Falaise's angular guitar breaks are a perfect foil for the complex multi-rhythms and rich melodic themes. **Highly recommended.**"

- Phil Jackson, *Acid Dragon*

"... Continuing in the tradition of artsy European bands such as Gong, Univers Zero, and sometimes even Yes, the quartet, here augmented with horns, strikes a tantalizing balance between complex and groovy. **Drummer REMI LECLERC is like a tour guide through fantasyland, making exotic odd-time terrain feel familiar and steering the music through unexpected twists and turns.** ..."

- Michael Parillo, "Staff Faves," *Modern Drummer*, January 2010

"...**this is sophisticatedly strange music.** ... Miriodor's ever-changing music has firmly revolved around one focus: weirdly accessible, yet increasingly quirky arrangements. ...recording a deep and weighty album—one that is filled with music that pushes all previous boundaries to the max. The first aspect of the music that stands out...the flow and seamless work the compositions possess. Even the album's longest song, "À Déterminer" [to Be Determined,] grooves and shakes through a relentless sense of pace. ... the constant lies in the piano and its melody. ...there's a lot going on...the craftsmen's uncanny ability to fill each moment with vivid play and torrid energy is a key factor in it all. ... The title track... While it calls for an analytical dissertation, Miriodor would never take themselves this seriously. Instead, **this a massively built composition that reaps the benefits of the band's talented musicians. ...fortified with an air of bold confidence. ... while...putting together a massive catalog of music, *Avanti!* may in fact be their crowing achievement.**"

- Bryan Sanchez, *Delusion of Adequacy*, September 23, 2009

"... Miriodor have been around now for about 30 years, quite an accomplishment in itself, but perhaps more amazingly, every CD they release improves in some way upon the last. A case in point is *Avanti!* (Onward!)... **Miriodor...push the music ever forward**, cruising past previous boundary markers while maintaining a greater sense of organic flow and...groove. Not to mention noise and heaviness, as the first roaring moments of opening track...reveal... This is probably the heaviest Miriodor ever. When the focus sharpens and the instruments stand out in crisp relief, the contrast is startling. The sonic palette throughout *Avanti!* nearly overwhelms the ears, although Miriodor, as always, demonstrate uncanny skills in managing their sound universe... Falaise is a mixologist of the highest order... inspired guest appearances...truly rock the house, notably...Pierre Labbé and...Maxime St-Pierre, who punch up "Bolide Débile" (Dare Devil) with their party-ready horn section...before a thicket of intertwining keyboards and ascending guitar lines take the party somewhere else entirely...ghostly effects, counterpoint melodies, and some flat-out spectacular...guitar, "Avanti!" is an apt title track, nearly a full-album summation in eight minutes that truly move. ... **Miriodor...they are the journey's destination. On *Avanti!* Miriodor have climbed their highest peak...**"

- Dave Lynch, *All Music Guide*, www.allmusic.com

"... *Avanti* means onward, and...*Avanti!* shows the rock-oriented, post-modern chamber music band continues its ongoing, 30-year cycle with steadfast artistic development. Miriodor presents an avant/new music approach similar to likeminded factions such as Univers Zéro or Henry Cow, combining improvisation with tightly structured arrangements, elements of jazz fusion with rock instrumentation, and technical virtuosity that never falls into the trap of pomposity ... Compared to previous releases, the track lengths on *Avanti!* are relatively protracted... Miriodor takes full advantage by propelling the musical vision ever onward. The spacious framework allows ample room for ambition, contrast, and a larger and broader sonic canvas. ...Miriodor is able to keep the dissimilar extensions in a sort of schizoid balance: the forthright musical repartee evokes the spirit of free-thinkers such as Peter Brötzmann or John Zorn. ...the three-decades old Miriodor does not make music for the marketplace. Rather, this is an assemblage that does not care for following any expectations, other than the one where creativity is tantamount, and an artist should go wherever the muse leads."

- Bryan Sanchez, *Audiophile Audition*, September 23, 2009, www.audaud.com

"**Those with younger ears will hear math-rock and post-rock in Miriodor's off-kilter time signatures and whimsically episodic arrangements; those with older ears may wonder if they're listening to a Henry Cow reunion.**...made with updated equipment and more horns. Anyone with adventurous ears is sure to get a kick out of this venerable Quebecois quartet's music...three decades of experience exploring the fringes of avant-pop instrumental music. **Very cool.**"

- Rick Anderson, *CD Hotlist*, September 2009

"...**Miriodor** are veterans of the Quebec 'musique actuelle' scene, and leading purveyors of the Rock In Opposition (RIO) form, along with the likes of **Present** and **Univers Zero**. ... 'Dense and twisting' is certainly a good way of describing the album. Generally based around complex, tightly knit rhythms and shifting time changes, the songs switch from light, upbeat Canterbury-esque fare to dark, avant-garde music, dense with mechanistic noise and abstract keyboard and saxophone sounds. ...Miriodor...have a distinctive sound. The musicianship is impressive throughout... Particularly of note are keyboardist Globensky, with his wide range of synthesiser sounds and keen ear from an unusual but memorable melody, and guitarist Falaise, who fires off some wonderful fusion-esque licks... the rhythm section...steer this complex rhythmical beast with almost mechanical precision. ...***Avanti!* is an impressive album on many levels...**"

- Tom De Val, *Dutch Progressive Rock Pages*, 2011, volume 20, www.dprp.net

"... **the music on *Avanti!* is just downright fun to listen to.** It's...the type of music that gets better with each listen."

- Jerry Lucky, The Progressive Rock Files. www.jerrylucky.com

"...***Avanti!*...is one of my favorite releases of 2009. ...they are complex, profound and musically serious while simultaneously tremendously playful, oftentimes downright amusing.** It is so refreshing to find this *joie-de-vivre* in more avant-leaning prog... Profoundly playful and playfully profound, Miriodor's particular bent of complex musical tapestry, might...be best described not so much as R.I.O. as surrealist prog... Many of Miriodor's brief, but complex musical odysseys, are rife with a playful, hallucinatory quality. Like Fellini on acid, Mirodor provides tantalizing contrapuntal soundscapes that never fall out of musical coherence... Tempos and tonalities shift, oddly distorted voices and incomprehensible sounds emerge from and quickly dissolve into the audio-morphic stew. ... This sonic adventure takes us all over the map. A trip indeed, but always a good trip!"

- Scott Montgomery, *Music Street Journal*, www.musicstreetjournal.com

"In my native Italian language, "Avanti!" means 'onward', and Miriodor's latest album is indeed a forward-thinking effort ... In the past few years... Miriodor have gained momentum, and their name has nowadays become one of the hottest tickets on the prog scene. ... "Avanti!" simply oozes class,

confidence and creativity. The four core members ...are augmented by three guests on trumpet and saxophones, who add an orchestral richness to the already lush, intricate fabric of the compositions, further enhanced by judicious touches of cutting-edge technology... The seven compositions...pack a lot of content in their relatively limited running time... the band keep a tight rein on the structure...the multiple twists and turns that grace the tracks are...a carefully controlled plan. ...“Avanti!”...is...one of those discs that will reward the listener’s patience many times over – and this, indeed, is what real progressive rock should be all about. ... **One of the standout releases of 2009, “Avanti!” is a massive achievement for a band already renowned for the high quality of its output.** This is an album that will satisfy even the most demanding of progressive rock fans... Sophisticated and flawlessly executed without being an empty exercise in flash, it sets an example that many modern bands could do worse than follow. [Top 10 of 2009]”

- Raffaella Berry, *Progressor*, April 19, 2010

“... This is well performed and thoughtful serious rock music...[4 Stars]” - **Gerald Van Waes**, Psychemusic.org, July 3, 2010

“...the multi-instrumentalist Canadian quartet...confirms that there’s still room for aggressive intelligence on the cloth of progressive rock stained by RIO liquids. The band’s tight as a tourniquet...and my feet keep attempting to tap behind impractical metrical scansions. ... “Meeting Point” utilizes elements recalling Philip Glass, Goblin, Conventum and Lars Hollmer quite masterfully, the main theme a folk nightmare in its melodically skewed sarcasm...not to mention the excellent use of pre-recorded tapes to add further weirdness to the recipe. “Standard Deviation” begins with another great ancient-sounding spirit followed by absurdist dissonance, then shifts the focus on a deranged dance replete with disturbing juxtapositions. ...a fantastic sense of stability permeates... **Outstanding stuff all the way...**”

- Massimo Ricci, *Touching Extremes*

“... This is the band’s eighth studio release...and like all of the others, this one is like none before it. *Avanti!* features the same basic four-piece lineup as 2001’s *Mekano*, working an instrumental chamber rock style with elements of jazz, folk and occasional funky grooves coming into the mix at various times. ... The compositions still travel that familiar tuneful melodic path but tend to the more densely layered, moofy, dark and occasionally heavy perhaps not as playful and light-hearted as some of the band’s previous works. Like *Parade* before it, *Avanti!* seems to continue on the trajectory towards a more rock based parlance while retaining all of the mystery and magic that is uniquely Miriodor.”

- Peter Thelen, *Exposé*, Spring 2010

“...one of the most challenging and engaging modern progressive bands around... for *Avanti!* a strong rhythmic through-line – verging upon rock grooves – characterizes nearly every track. ... Flourishes of the kind of absurdist chamber music seen on past albums crops up in tracks... Despite all the technicality and occasionally clinical instrumental prowess, the compositions can often be wildly impressionistic. ... Notwithstanding any nods to 70s prog ancestors, Miriodor’s feet are planted in the here and now, which the cover photo of the band standing in a modern subway station drives home. ... Recommended.”

- Paul Hightower, *Exposé*, Spring 2010

“... The band...has clearly been deepening its familiarity with ReR strains (specifically Univers Zero and its fiery offspring Present). ... With time has come cautious and well crafted cadence to the group’s composition... de-emphasizing the previous carnival like atmospheres... The title piece is also notable for its almost-homage to Soft Machine in the intro backwards loop leading into a dramatic synthesizer driven mesh of angst and finesse sound much like more recent and occasionally pre-*Octopus* Gentle Giant. ...”

- Jeff Melton, *Exposé*, Spring 2010

“...tracks which, whilst intricate and undoubtedly proficient, are played with liveliness and a humour... Reminiscent of some of the better post-Ayers Soft Machine work or even post-pixie Gong and Frank Zappa or Captain Beefheart’s jazzier excursions, this clips along nicely... an enjoyable hour’s listening.”

- Ian Fraser, *Terrascope*, April 2010, www.terrascope.co.uk

MIRIODOR PARADE & LIVE AT NEARFEST CUNEIFORM (2005)

“...The group has never compromised in it's artistic approach nor in it's creativity and originality. ...To me, **their music evokes images of a twisted carnival. A surreal, dream-like fair where inanimate objects come to life unexpectedly.** ... **I'll be hard-pressed to find a better progressive release in 2005.** ... Highly recommended. [Score: 4.5 out of 5]”

- Yves Dubé, *Sea of Tranquility*, August 14, 2005, www.seaoftranquility.org

“Their most captivating album to date, and the most memorable, mature and perfect album in their long illustrious career that spans two decades. ... *Parade + Live at NearFest* is some of the most stimulating, challenging and truly entertaining music I have heard this year. Impressive compositions with a high level of discipline and complexity, and a lot of variety in their sound, from jazzy to eclectic, to industrial, sometimes even intense and somber. It's hard to imagine that an album can rival the incredible quality of their last CD, *Mekano*, but *Parade* does! The production quality and level is simply impeccable. The mixing the live portion of this album can only be described as a technical marvel, thanks to the genius of Bob Drake. [rating: 9/10]”

- Robert Dansereau, *ProgMontreal*, www.progmontreal.com

“**Montreal’s Miriodor celebrate 25 years as a group with this astonishing double record.** Long known as the primary Canadian exponent of the European-based RIO (Rock In Opposition) ...they continue to create infectious avant-garde, prog rock together that is strange and inventive. *Parade* is Miriodor’s latest album proper and, true to form, the band create a soundtrack for the oddest animated film never made. Pieces like “Pyramide” and “Uppsala” feature unique interchanges between virtuoso guitars, adventurous drums and bass, mesmerising strings, pervasive turntables, and playful horns. **A song like “Scarabée” crosses Rush with the Mothers of Invention to startling effect** and is a stunning example of the wondrous musicality of Miriodor. A second disc reveals the band in fine form as they’re captured live at the 2002 NEARfest... Playing songs from acclaimed albums *Mekano* and *Elastic Juggling*, Miriodor are on fire during this spirited performance and the crowd responds in kind to their dramatic shifts in time and tone. ...this is a priceless collection from a group who continue to create joyful jazz-rock at its best.”

- Vish Khanna, *Exclaim*, July 2005, www.exclaim.ca

“Everyone loves a *Parade* — or at least they should love the CD by that name... **The 16 tunes, ranging from less than a minute to nearly seven minutes in length, are often densely packed with ideas yet paradoxically light in feel, offering up something new for the senses at every turn.** ... **The biggest kick might be hearing the band win over the crowd...the 1,800-plus audience seems to realize what a phenomenal performance it is witnessing, and erupts with thunderous applause. ... one of the finest bands ever to emerge from the Quebec musique actuelle scene.**”

- Dave Lynch, *All Music Guide*, www.allmusic.com

“...intricate instrumental pieces of sophisticated post-classical chamber pop. Fans of Prime Time Sublime Orchestra and late-period Zappa will appreciate this music, at times concise and mathy and at other times zany. ... [Rating: 4.5]” – Tom Schulte, *Outsight*, www.new-sounds.com

“Hazardous scores, plainspoken technical command and an effective sense of humour are three of the many great riches of this collective from Quebec... “Parade” is their most recent studio effort, showing their compositional attitude as sharp-cutting as never before; **a cross of puzzling instrumental dexterity and inquisitive curiosity gives birth to sixteen tracks which easily find their place in the best avant-progressive music I've heard in the new millennium... indeed, all the pieces contribute to place Miriodor among the greats of the last two decades. ... Truly one of the Cuneiform classics, trust me.”**
– Massimo Ricci, *Touching Extremes*, September 2005

“... They are one of the few bands who can construct a concise, intelligent composition in odd meter, light it up with colorful arrangements and still make it kick your butt. ...themes...go through numerous starts, stops and hairpin turns and...introduce plenty of variations therein; not a second is wasted...and the energy level is consistently high, even in the slower passages as on “Sleepwalking in Uppsala” — where tension just builds and builds and finally explodes again. ...Parade is nearly entirely instrumental, and full of surprises at every turn... Put this on your must-buy list.”
– Peter Thelen, *Exposé*, September 2005, #27

“Miriodor comes in at #5 in our top 100 poll of 2005. This is was an excellent release and adored by many music reviewers both far and wide. ...by late summer...it was one of the highest rated albums on <http://www.gnosis2000.net> and other progrock e-zines. This double CD is a treat for Miriodor fans... The much anticipated Parade CD, which is their new studio album...seems livelier and bolder... **From the first to the last cut, Parade is a roller coaster ride of adventurous and quirky instrumental music that only Miriodor can make. Seriously, who can you compare these guys too?...**”
– Tom Gagliardi, “Gagliarchives: Top 10 Albums of 2005,” *Ghostland*, www.ghostland.com

“Best prog album: Miriodor: Parade+Live at Nearfest...” – *Symphony of Silence*, www.capture-music.com

“Eric Porter’s Top 10 2005: Miriodor – Parade + Nearfest - I can’t get enough of this band!!!!!!” – Eric Porter, *ProgressiveWorld.net*

“... For my money I can always rely on Miriodor to deliver the goods and that’s exactly what they’ve done with their latest release Parade. Traditional melody lines take a bit of a holiday and on the surface a general zany-ness comes to take its place, but **if you dig below the surface that’s where the real musical treasure lies. ... The music on Parade is chamber rock with lots of acoustic sounds and lots of “air” in the arrangements. Instruments are constantly playing with and/or against each other. The melodies...exist on different levels, with sometimes more than one melody active** in a composition. Add to this a rock-influenced polyrhythmic undertone and you easily see that **this is serious music being created... Serious yes, but playful as well.** Unlike other bands operating in this genre, Miriodor never lose their sense of humor. Imagine if you will little minuets gone wonky, Merry-go-round music set to an unusual counterpoint, Madrigal-ish...pieces that start and stop in a totally unconventional manner and all of this injected with an almost comic relief. There are moments of fragile delicacy interrupted by moments of intense bombast. ... There is a special bonus...the bands first ever live recording as a bonus disc. The 13 live tracks...shows them more than capable to taking their complex style and translating it to the live environment. ...they are one of the finest exponents of the RIO sub genre on the market today. Always inventive, always surprising and always just a little off-kilter. What more can you expect from such a band.”
– Jerry Lucky, *Ghostland*, August 31, 2005, www.ghostland.com

“... The music is a blend of progressive rock ala groups like Camel, ELO, and Genesis mixed with a frivolity that is not normally associated with the genre. At times the music plays like the soundtrack from a surrealistic film of the 70s... the music is a bit off the beaten path... The songs have names like Jack-in-the-Box, Skinny Dance, and Frosted Bonsai—there could be no mistaking the variety of themes. ... These discs are definitely an interesting listen...”
– Brian Bloom, *Audiophile Audition*, August 29, 2005, www.audaud.com

“Describing the **spare, haunting sound** these veteran Quebec instrumentalists have mastered is a daunting task. Suffice to say, **the reference points...would range from post-rock noisemakers Rachel’s to jazz pianist Brad Mehldau’s interpretations of Radiohead and even the contemplative side of ‘70s prog rockers Gentle giant. ...”**
– John Sakamoto, *Toronto Star*, May 21, 2005, www.thestar.com

“...Parade...a collection of highly composed, succinct...and original music, fusing jazz, chamber, folk, dance, prog and more, delivered with an incredible degree of tightness but with a fluidity which carries the frequent time, harmonic and rhythmic changes over to your ears as smoothly as silk. ... Miriodor excel at creating simple imagery with their compositions, often using the names of single objects or animals as titles. ... These are then painstakingly interpreted and musically illustrated by the band in various ways, encouraging the listener to use their imagination, to see the subjects from an angle. ... With 16 tracks, there isn’t space in this article to do justice to all the highlights of this excellent work... Each number is like a different gemstone, endlessly fascinating as you turn it thorough its many facets of melody, dissonance, rhythm and image. ... A highly entertaining parade indeed.”
– Richard Barnes, “Foreign Affairs,” *Classic Rock Society*, July/August 2005, Issue 149

“A new Miriodor album is a happy event in this house, and this may be their most anticipated album yet... **with compositions taking every twist and turn...one wonders when the train will be derailed, but it never is.** The core trio...have been at this long enough that there is little point doubting them. ... *Parade* continues the evolution...towards material with more space, less obviously humorous but with an obvious joy under the surface, intricate and melodically adventurous without obvious resolutions. ...”
– Sean McFee, *Exposé*, September 2005, #27

“Miriodor is certainly one of the hottest bands in the business right now on Cuneiform. Following on the heels of their acclaimed 2002 recording, *Mekano*, the Canadian quartet continues to push the limit emphasizing balanced arrangements with emotive woodwinds and violin together with electric keyboards and guitar. ...”
– Jeff Melton, *Exposé*, September 2005, #27

“...This recording is very well done (-mixed perfectly by Bob Drake-), and the music is absolutely convincing with a beautiful composition / group sound balance more in the direction of Univers Zero ...beautiful natural playing and a disciplined complexity in the compositions. ... This bonus CD alone makes this worth the purchase. [Rating: 4 stars]”
– *Progressive Homestead*, progressive.homestead.com

“...On *Parade* Miriodor may still have found the right balance as far as melody vs experiment goes...”
– Roberto Lambooy, *Axiom of Choice*, November 2005