

WHAT MIRIODOR HAS SAID ABOUT ITS OWN MUSIC:

What does Miriodor mean?

P[ascal] G[llobesky]: "The word "Miriodor" doesn't mean anything. It's a French made-up word I invented more than 20 years ago! It all has to do with the sun. ...I used to hang out with friends..in a place (a park) where we had a super spot to watch sunsets. ...One day, in an effort to express in words the quality of the beautiful sunset in front of us, the word "Miriodor" burst[ed] out of my mouth. ...later..I brought it back for the name of a band. So, Miriodor is about nothing in particular but it's about everything that sparkle[s], gleam[s], shimmer[s], twinkle[s], glint[s], etc. It must also have something to do with the word "miroir" (mirror); the 3 first letters being the same."

What do you think about the "progressive rock" label in which Miriodor is normally filed under?...

PG: Personally, I prefer to avoid labeling our music. I see it more like a soundtrack for a movie, a movie with weird and strange stories."

How would you present your music to people who haven't listened to it?

B[ernard] F[alaise]: "A great soundtrack to the weirdest movie you've ever seen"
- "Miriodor," interview by Jaume Pujó in *TheCubeZine*, thecubezine.tripod.com, Feb 2, 2002

"On your website we can read a self-description of your music by Nicolas Masino as "rock-oriented post-modern chamber music, with definite humorous overtones"...what are your comments on this?

N[icolas] M[asino]: "It is always difficult to describe one's music, specially when you have the impression that it does not really sound like anything else. But 'rock'oriented' makes a statement about the instrumentation and the important role played by the rhythm section. 'Post-modern' describes the fact that this music tries to integrate various stylistic tendencies ranging from rock to 'contemporary classical', for lack of a better expression. 'Chamber music' means that this music is through-composed; it is instrnmental, but unlike jazz it is not based on improvisation.

It is somehow like treating a rock group like one would write for a string quartet. It also stresses the importance of counterpoint. And the 'humorous overtones' undermine the fact that it is very important to us that a sense of playfulness is express in the music, that it does not take itself too seriously."

- "An Interview with Miriodor," interview by Agartha Team in *Agartha*, www.AgarthaProg.com, May 14, 2005

The new themes are quite more melodic and more accessible, and not so extreme than they used to be. Maybe you have a feeling of accessibility because of the wider instrumentation: guitar, violin, etc.

Nicolas: "I also tend to disagree with the question's premise. I think for instance that "Avatar" is one of the weirdest pieces Miriodor has ever recorded. ...On "Mekano" you'll often hear four completely distinct melodic lines going on at the same time: guitar, keyboards, bass and sax or violin. So the counterpoint is definitely more complex on the more recent pieces. Besides, "Mekano" is more polyrhythmic: every now and then the drums and bass are not playing in the same meter, so they go in and out of sync, which can be scary, but fun."

Pascal: "...we have now a more standard "rock" formation, which can lead to an easier approach of the music. I think that the outward appearance of our music in more accessible but the content is more dense."

- "Miriodor," interview by Sergio Vilar in *Nucleus* <http://www.nucleusprog.cjb.net>

WHAT THE PRESS HAS SAID ABOUT MIRIODOR'S MUSIC:
CONCERT REVIEWS

MIRIODOR AT NEARFEST 2002:

"Miriodor...were one of my most highly anticipated bands...they didn't disappoint. Female sax and violin players took the front-center stage, flanked by the men on bass, guitar and keys, with an octopus on drums. They are a band of paradoxes: masculine and feminine, angular and accessible, emotional and sterile, fluid and um...solid. The sax and violin harmonies were to die for. It was cool how the band would construct convoluted complexes of sound, and slowly peel layers off to reveal simple, quiet little fragments."

-Mac Beaulieu, "NEARFest 2002" *Expose*, #26, Feb. 2003

"I had never really heard of this band before seeing them at NEARfest, and their Saturday performance snuck up on us all... The first thing that popped into my mind upon hearing Miriodor was "what kind of music is this, anyway?" Well, the answer...is what gives this band their unmistakable charm and magnetic allure. ..Miriodor truly succeeds at creating music that begs for an endless discussion of "just what is musical form, thematic structure, and who says it's got to be this way, anyways?" And then most importantly... a resolution is made to "keep a sense of humor about it all". This band really knows how to laugh at themselves – with honest to God real classical and jazz instrumental chops – this is to me, a sure sign of genius.

...I did rush down after their show and bought all of their CDs. I'm still in the process of digesting it all; yet I do feel that their studio efforts do not do them total justice. The intensity of their music demands a live and captive audience such as NEARfest provides and the swirling cacophony of poly melodic and rhythmic dementia is best witnessed with the eyes also. ... "So, what kind of music is this, anyway?" Well, just for fun I'd say – it's something like a cross between Gentle Giant on airplane glue riding an insane circus calliope, Zappa at his orchestrally thickest. And Phillip Glass after he realizes that the term 'minimalism' makes no sense with the musical world. Does that work? What do I know, I just love 'tipographica-esque polymodal ostinatos' where everyone seems to be playing a different song all at the same time! – Charles Ives on acid. ...Of course, the excellent musicianship is what allows this to be pulled off...

The visual aspects of their NEARFest performance I think are best likened to the music – driving, focused, intense, and at times – flying! ...When Zappa questioned, "does humor belong in music?" Miriodor was right there with the answer. The sound of the performance was also impeccable as each instrument's voice was clearly delineated within the mix.

...Miriodor is an ensemble that just loves to mess with the well-tuned progressive mindset and reveal yet another entire universe of endless musical possibility – please come mess with us more often." -by Roger Rossen, *MusicStreetJournal.com*

“Miriodor’s music could be categorized under the RIO banner, although they certainly have melodic tendencies to them. Some comparisons to Happy the Man come to mind but Miriodor are quirkier and their set is poised with humor and circus like announcements. ...All musicians are stars on their instruments without trying to outshine each other.”-Maurice Daum, “NEAR Fest 2002,” *Background Magazine*, Sept. 2002

MIRIODOR AT FROG CAFÉ:

“Miriodor .play a tight sophisticated form of RIO. .their style can be described as, in my father’s words, “demented circus music.” complicated, intricate, powerful, and humorous, they played almost flawlessly for an hour or so, playing both new and old pieces. To me, an opening band hasn’t been this impressive since California Guitar Trio opened for the Flower Kings show in Quebec City back a few years. ...Highly recommended!” - “Miriodor Live At The Frog Café: Oct. 11, 2004”

MIRIODOR AT EDGEFEST 2000:

“The Montreal quintet’s set mixed old-fashioned rock with vibrant melodies reminiscent more of Bozo the clown than those of Thelonius Monk. Circus music with an underlying hint of danger, enjoyed by members in a highway-cleaning chain gang. ...”Caterpillar Tamer” was a winning version of a cartoon soundtrack on crack. Keyboardist Pascal Globensky put an unique spin on his instrument...melded his notes into those from a calliope. Alto-saxophonist Marie Chantal LeClair’s dizzy laying added to the band’s big-top allure...”Master Tapes Monster Eater”, with its tooting keyboard, exuded a darkly comic dysfunction Tim Burton would give his eyeteeth for. Throughout their sixty-minute set Miriodor demonstrated a sense of playfulness, a theme that sprang from the box and ran rampant for the rest of the evening. -Tina Lee and Megan Cook, “Music From the Edge,” *Michigan Independent*, Oct 2000

WHAT THE PRESS HAS SAID ABOUT MIRIODOR’S MUSIC:

CD REVIEWS

MEKANO

(2001 CD)

Cuneiform

[Rune 148]

Miriodor lineup::Pascal Globensky (pianos, synthesizers), Rémi Leclerc (drums), Bernard Falaise (guitars, fretless bass, turntables), Nicolas Masino (bass, pianos, keyboards)

With guests: Marie-Chantal Leclair (saxophones), Marie-Soleil Bélanger (violin), Némó Venba (trumpet)

“It’s pretty rare these days for me to award a CD with a perfect score, but this new release from Canadian prog band Miriodor really blew me away. As instrumental ensembles go, you will be hard pressed to find one as tight and adventurous as this group is, as *Mekano* contains some of the most ominous, ferocious, and zany music I have heard in years.

If you can imagine a head-on collision between *Red/ Starless/ Larks* era Kind Crimson and Gentle Giant, with a little Zappa thrown in for good measure, you have pretty good idea of what Miriodor is all about. There is also a slight jazz-fusion leaning...but for the most part this is all about complex yet thunderous musical mayhem. The interplay between the guitars, keyboards, sax, trumpet and violin is simply astounding, and the bass player lays down some extremely fat sounding heavy bass grooves which hold everything together. Much like Crimson, Miriodor go from light, almost whimsical moments to earth shattering waves of sound, all done with perfect finesse and melodic integrity. ...This is a must have for any fan of instrumental and challenging rock music. For progressive rock devotees who might be tired of all the generic bands popping up out of the woodwork, give this veteran outfit’s CD a spin and be amazed. Highly recommended! 5stars”

- Pete Pardo, *Sea of Tranquility*, Jan. 3, 2002, www.seaoftranquility.org

“The compositions are very good, the album is really complex and there are lots of things going on in the music. ...One of the most valuable releases this year. Rating: 8/10”

-Greger Ronqvist, *Launch*, 11/19/2001

“Team Canada: The top 10 north of the 49”

“Wow, this is tough. My top 10 of 2001? ...I finally selected 10 Canadian bands...who struck a chord...try and see them live..

#1) Miriodor, *Mekano* (Cuneiform). Crazy jams, multi-layered electronic programming and blips and bursts of countless instruments heaving within a mouthwatering musical feast.”

-Anne Hosking, *Monday Magazine*, #52, v. 27, Dec. 24, 2001- Jan. 2, 2002

“Miriodor’s fifth album, *Mekano*, firmly establishes this Canadian band as one of progressive rock’s best exponents of the R(ock) I(n) O(pposition) style...this brilliant album... is both complex and not taxing to the ears of the listener. The influences are varied...such as Happy the Man...heavier King Crimson sound also creeps up at times...while the use of the saxophone as a solo instrument does conjure up images of...Van Der Graaf Generator. Of course there is a strong jazz element that pervades the whole of the band’s music which is enticing and exciting throughout the whole of the album. I must admit to not being too much a fan of the RIO genre, but this album has won me over with its ‘in your face’ stance. Anybody wishing to sample a creative album from this genre would do well to get this C. Conclusion: 8 out of 10.”

- Nigel Camilleri, *The Dutch Progressive Rock Page*, www.dprp.vuurwerk.nl

“Miriodor’s last album “Elastic Juggling” has been spinning quite a lot in my CD player, and the reason is simple: With such an exciting, listening-friendly and well-played mix of fun fair music, heavy avant-garde elements, some Gentle Giant, plus Henry Cow/ Art Bears in a melodic corner, nothing much could take its place. But “Mekano” is a strong challenger. ...the addition of a regular bassist has given [it] a more interesting rhythm section, and the production is vastly improved...Now the band’s dynamics are more expressed, showing the genius of their compositions clearly. Miriodor is one of the bands who have kept going for the longest, still with their credibility intact, and if you are on the lookout for a small musical dainty that melts in your mouth and leaves a sweet and joyful taste, look no further.”

- Trond Gjellum, *Tarkus*, www.tarkus.org

“Now add... complex interplay and runs, ...a few moments of more suspense or almost atmospheric wonder. ...you should have a relatively varied collection of tracks that are harmonically challenging and curiously fun. They will be harsh at some points and then smoothly palatable, but that’s all part of the process. ...certainly not a recipe for weak stomachs....Yield: endless servings.”

- Marcelo Silveyra, *progfreaks.com*, December 2001

“Miriodor creates hyper-sophisticated, post-jazz, post-classical music that requires multi-genre skill on its players. This is on the level of Zappa/ Mothers of Invention for Dadaist art-rock with humor and innovation. This act... offers a subtle French flavor in their creative romps through prog rock and the Third Stream. Fans of Henry Cow, The Residents and the “chamber rock” movement will appreciate their zany genius. (4.5)”
- Tom “Tearaway” Schulte, “Outsight”, *DetroitMusic.com*

“While French Canada has acquired a reputation as the spawning ground for out-rock groups such as Godspeed You Black Emperor!, the region also has an impressive prog-rock tradition. Miriodor go back to the early 80s... The quartet, assisted by additional sax, violin and trumpet, operate in a distinctly European Rock in Opposition vein, and their wide-ranging soundtracks for the mind feature frequent key changes and constantly mutating melodies, rhythms and moods. ...what makes the current band so impressive is the graceful, almost effortless way they execute all their complex musical moves, with scarcely a trace of irony or self-conscious cleverness.”
- Bill Tilland, *Alternative Press*, v. 16, #166, May 2002

“...one of the most playful RIO-ish albums I’ve yet heard. This is my first exposure to Miriodor, but it will definitely not be my last. Miriodor use a variety of string and wind instruments... associated with chamber-rock style RIO bands, mix in some fretless bass and electric guitar, and manipulate it all into a very unique sense of melody and composition. Actually, there is very little material here that isn’t accessibly melodic... There’s a lot to digest in this album, especially as Miriodor ...like to keep their compositions short and sweet. *Mekano*...deserves my highest recommendation to RIO fans, to those looking to start exploring RIO, and to any slightly adventurous prog fan looking for something a bit different. Definitely one of the year’s best so far.” - Brendan, *Ground and Sky*, www.groundandsky.com

“...Miriodor again change focus to a more eccentric fun music, which is distinctly tongue-in-cheek. Turntables, samplers, and crazy (Samla’s or Nimal style) “chicken organ” all take the lead...and all add to a real fun music. Yep, the serious side has been swept under the carpet, in favor ofquirky pogo rhythms, a boogie, a polka, chirpy melodies, and a steady (but totally predictable) stream of new ideas. It’s a guessing game as to where any track will go, and thus it’s extremely repeat/ shuffle listen able. ...Miriodor are indeed best when they do the unpredictable!”
- Alan Freeman, *Audion*, #45 Autumn 2001

“Really a pleasant surprise, having Miriodor back in my favorites. This record shows them in great shape, sculpting and creating intricacies of MIDI links that continuously mesh with oblique guitar/bass lines, interesting sax parts and... drums. The good news: everything sounds fresher... Now they’re spirited, funny and dramatic at the same moment, and some of the tracks are really stunning and instrumentally eclectic.
- Massimo Ricci, *Touching Extremes*, www.touchingextremes.org

“Avant garde, quirky, diverse and interesting and with a never far from the surface self-deprecating humor, Miriodor... combine traditional progressive rock with jazz, chamber music, modern classical and RIO styles... every album is quite enchantingly different. Unlike some of their avant-garde contemporaries however, they never completely leave melody alone, and are more accessible for that. ...They remain a truly unique and innovative act. Having witnessed their live performance in New Jersey last year I can also tell you that they are as tight as a gnat’s ass on stage.
...Like their earlier material, *Mekano* tends towards short, sometimes quite laconic, compositions rarely exceeding the six minute mark with the emphasis on intricate writing and clever musical gymnastics. Each piece projects a particular image or idiom, often with remarkable accuracy and, as always, the music is accompanied by striking imagery in the album’s photographic artwork...a number of outstanding tracks ...help to illustrate their complexity, paradoxical simplicity, and range. The album is definitely harder edged and less jazz-influenced that its predecessor *Jonglieries Elastiques*... The opening is typically quirky and eccentric with percussive effects like electric popcorn leading into “The Reign of the Termites.”... There are darker, more dissonant creations such as “The Ghost of M.C. Escher” (if ever an artist reminded me of a band, Escher and Miriodor would be it) as well as lighter jazzy melodies... The haunting “Avatar” ably demonstrates the band’s ability to blend sweet melodies with quirky time signatures and occasional thrusts of discordance. ...The band’s weird sense of humor is always around...One of the delights of Miriodor’s music is the way in which each instrument, including bass and percussion, plays both an individual contribution as well as being caught up in complex interwoven collaborations. No one ever seems to “solo” as such but at any time you can pick out an instrument and follow it on its own. In my humble opinion, Miriodor are one of the best bands on the Cuneiform label. Give them a try... ...what a rich source of progressive rock Canada provides...”- Richard Barnes, *Classic Rock Society*, #133, Feb 2003

“Miriodor... play an extremely innovative, complex and updated progressive rock, far from the current derivative standards of the genre. Their musical roots proceed mainly from creative rock bands such as Gentle Giant (intricate arrangements, fast tempo changes, drums and percussion superb work) and the jazz prog movement [h]ealed by Happy The Man and However. We can also find elements from the most classical Zappa sound. ...this album is excellent. Composition[s] are very original, with quick changes in the tempos and directions of the songs, and the instrumental work and interplay are extremely brilliant..... It is difficult for me to mention the best themes because all of them are very good, but I will highlight “Le sorcier” for its complex signatures, “Toutes proportions gardés” for its wide range of influences, from prog rock to RIO, from jazz rock to ethnic influences, from contemporary musics to electronics, and “Pas á ce que sache, sacha” by its extremely good instrumental work. To sum up, a very interesting album that will be appreciated by the most advanced progressive rock fans, but also by RIO and innovative music lovers. Highly recommended.” - Jaume Pujol, *The Cube Zine*, Jan. 5, 2002, thecubezine.tripod.com

“One thing about a Miriodor album – it is like weather in the Midwest – if you don’t like it, wait a little while, it will change. Certainly no one mode dominates the instrumental sound of this band, and their music is an ever-changing landscape.
Le Celebre Boule (The Famous Loop)... feels like something that might have been done by The Three Stooges had they had the technology. ... also a bit reminiscent of Spike Jones.
Le Regine Des Termites (Bugs): Instrumental pieces seldom seem to fit their titles. This cut really does, however, feel as though it takes us into the complex and alien world of the insect. The piece begins with circus-oriented Crimonesque music.... Becoming quite powerful at times. This piece is truly a powerhouse.
Le Sorcier (The Warlock): Again coming across as Crimonesque... as if Henry Mancini had collaborated with Fripp and company in a very jazzy groove to use as the latest action movie theme. ...a bit strange at times... this one certainly rocks out.
...Mangeur De Master (A Master Tape Snack)...hard and ominous...sort of like Zeppelin meets King Crimson. ...This is one of the best cuts on the CD, and it really smokes....

Pas A Ci Que Je Sachem, Sacha (Bulgarian Cave): This feels like a cool jazzy theme song to a 550's or '60's spy film. ...L'Inevitable (The Inevitable): This is Crimonesque chaotic weirdness. ...A killer sedate melody ensues later only to be reinvented in a hard-edged fury...
Le Fantome De M.C. Escher (The Ghost of M. C. Escher):...This feels a bit like one of Escher's painting with lines leading off to other unrelated ones. ...some cool moments in the midst of the madness...
-Gary Hill, *MusicStreetJournal.Com*

ELASTIC JUGGLING

(1995)

Cuneiform

[Rune 78]

Miriodor lineup::Pascal Globensky (piano, synthesizers), Rémi Leclerc (drums, percussion, synthesizers), Bernard Falaise (guitars, bass, mandolin, synthesizer, percussion), Sabine Hudon (saxes, accordion). With guests: Claude Saint-Jean (trombone); St'phanie Simard (violin), James Darling (violincello), Jean-Denis Lévassieur (flute), Ivanhoe Jolicoeur (trumpet), Stefka Iordanova (voice)

"Miriodor have established themselves as prime Canadian exponents of the complexly classical French twist on the RIO sound, notably with a side-step from Art Zoyd and Univers Zero, with many a unique twist of their own...Here, more than ever, Miriodor are closer to...Present, Univers Zero, and Birdsongs of the Mesozoic, with a dynamic, intricate and beautifully crafted blending of rock-fusion, classical, folk and avant garde musics. "Elastic Juggling" is all the fun you'd expect it to be!"
Alan Freeman, *Audion*, #35, Spring 1996

"...[a] mind-boggling quilt of avant-garde chamber music and blistering prog-rock sounds...Riffs pass from hand to hand faster than the ear can follow; before you can count out one time signature another has taken over; sneaky little syncopations go wriggling in and out of dense thickets of counterpoint. ...the music here spins the listener through a kaleidoscopic array of tone colors...the overriding mood of *Jonglières Élastiques* is upbeat zaniness, with a sense of wacky fun reflected in the circus theme of the titles and packaging...."
Michael Dawson, *Progression*, Spring 1996

"one of Canada's most unique and inspiring groups...Miriodor combines marching bands, traditional jazz, sound effects, classical and folk melodies and progressive (in the true, not inferred, sense of the word) rock, to construct an instrumental voice that is as original as it is infectious. The carnival of sound romps and rolls with joyous abandon... Miriodor has constructed a sonic landscape full of wild imagery and eccentric personalities that's not to be missed."
Ian Danzig, *Exclaim!*, March 1996

"Grooves are established then quickly discarded, tones examined and found lacking, atonal chording is the norm. Intricate, disparate, clever; still, it's all quite lyrical and never really darkly aggressive. The playing is outrageous. Everyone absolutely honks, pushing themselves right to the edge."
Louis Hesselt-van-Dinter, *Music Uncovered*, #24, June 1996

"The guitar...rocks, and its presence gives the band's sound a whole new character. Definitely music that can be explored on many levels, each successive listen revealing something new and more interesting. Fans of seventies Crimson, UK, Zappa, Gentle Giant, and Van Der Graaf should find plenty of interest here."
Peter Thelen, *Exposé*, #9, winter 1996

"Miriodor have mastered the art of conveying images with their music, and each song fits its title like a glove...Above everything else, this is the most balanced, most intense, and most important album in this band's career... An addicting masterpiece, not to be missed." Dan Casey, *Exposé*, #9, winter 1996

"Their musical style covers the entire electromagnetic spectrum...The album is the Ferdinand Magellan of modal exploration...How about tone scales? They play more whole steps before breakfast than most people do all day!...Fans of R.I.O. and experimental progressive will have a field day with Miriodor."
Mike Grimes, *Exposé*, #9, winter 1996

3rd WARNING

(1991 CD)

Cuneiform

[Rune 32]

Miriodor lineup::Pascal Globensky (piano, synthesizers), Rémi Leclerc (percussion, synthesizers), Sabin Hudon (saxes, synthesizers)

"Miriodor's music... combines the spontaneity of jazz improvisation with compositions rooted in classical and folk melodies. ...uplifting and melodic, a retreat from the usually dour *avant-garde* extremists... This disc comes highly recommended to adventurous listeners looking for something different to hear."
Richard Proplesch, *Players*, 12/15/91

"Someone described them to me as "Univers Zero in a good mood"...if you're a novice to the RIO sound and are looking for a place to start, Miriodor is probably the best place. They combine musical prowess and creativity with a certain amount of accessibility. While not lacking the dissonance of Henry Cow or Magma, they serve it up in smaller doses... The result is a tightly composed 45 minutes of excellent progressive music. I highly recommend this new Canadian band to anyone with an ear for experimentation."
Mike Borella, *Panormana*, #1, winter 1993

"MIRIODOR operates as a perfect unity. Sophisticated rhythms, complex riffs and fine melodic lines are played in perfect harmony... Those who are familiar with the "Canterbury bands" will certainly appreciate this release, which in my opinion is an absolute must." Erik de Beer, *Background*, #31, Oct. 1992

"Occupying a realm somewhere between the convoluted chamber rock of European bands like Univers Zero and the spry fusion of vintage Jean-Luc Ponty, with hints of Van Der Graaf Generator and Soft Machine along the way, Miriodor mostly just sounds like Miriodor. With its nimble counterpoint and whirlwind changes of rhythm and texture, the Canadian band's sound remains unique and forward-looking. One of the most surprising aspects of Miriodor's music is just how much sound three guys... can produce. The 12 compositions on *Third Warning*, all instrumental, are dense and intricate, intelligently arranged and colorful. The playing is superb, with Sabin Hudon's expressive saxophone well to the fore of the remarkably tight ensemble work. Cuneiform has produced a disproportionate number of the best modern progressive releases of the last few years, and *3rd Warning* is one of the label's finest yet. All this and participatory graphics [the cover] too – how can you go wrong?"
Michael Dawson, *Goldmine*, 12/27/91

"...within moments you're full scale into a rich and complexly textured sound ... a lively style, combining jazz, rock and electronic music into an experimental – and at times chaotic – whirlwind of progressive counterpoint...the songs just fly along."
B-Side, Dec 91/Jan 92

"...follow[ing] in the footsteps of Henry Cow...Their music is wonderfully disjointed, quite intense and very challenging." *Alternative Press*, 11/91

"In place of the usual CD booklet laden with vacuous liner notes, this disc comes in a plastic envelope containing paper cutouts of the three members of Miriodor, along with cutouts of a paintbrush, hammer, and saw. When you shake the envelope, the cutouts dance around and form all sorts of unusual patterns. Eternal thanks to Canadian artist Suzanne Cote...Oh yes, the music...You hear influences of folk dances, circus music, and dance hall jazz. Nino Rota comes to mind, as do Stravinsky, Bartok, and Ornette Coleman...plenty of energy and humor... hours of clean family fun." John Baxter, *Option*, #42

“The third effort from Montreal’s flagship progressive/*actuelle* rock trio is a musical labyrinth brimming with postmodern delights. Every bit as tight as their 1988 self-titled effort, *Third Warning* also speaks riddles, tricky time signatures and complex structures. .. overall this is the most accessible Miriodor yet....A-
“*Montreal Mirror*, 10/91

“Bantering progressive elements playfully around, this musically nimble trio effortlessly create a dense wall of sound packed with rhythmic swirls. Tighter than a hangman’s noose, Miriodor’s spirited performance is the best of its kind this year. An appreciated discovery.”
M.S., *Montreal Mirror’s Music Annual*, 12/91

MIRIODOR (1988 LP) Cuneiform [Rune 14]; (1993 CD reissue) Cuneiform [Rune 108]

Miriodor lineup: Pascal Globensky (piano, synthesizers), Rémi Leclerc (percussion, synthesizers, electronics), Sabin Hudon (saxes, synthesizers, percussion), François Émond (violin, synthesizers)

“French RIO, from a band who effortlessly mesh chamber jazz with progressive rock via lots of technology...Miriodor are one of the few ensembles who can glean warmth and exuberant energy from their synthesizers, technicians with heart and a surfeit of playfulness. From the twitchy jazz-rock of “Spiral,” to the Daniel Denis-isms of “Funeral March” and the helter-skelter theatrics of “Network,” Miriodor’s skewered tangos still have yet to be even remotely copied within the idiosyncratic RIO mosaic...peculiar time changes, free-form Eurojazz sensibilities and ballet-like, crazed shards of melody ...”

Darren Bergstein, *i/e*, #6 spring 1996

“Long, extended sax lines are the focus for this disciplined group of progressive jazz goobs. Nice tension and simple leads keep this from goofiness or tedium.”

Rob Forman, *ND*, #18, March 1994

“Musically they are dominated by the excellent and powerful sax work and the compositions are full of ideas...On the whole, this CD is a grower, excellent in parts ... one you will grow to love.”

Simon Kerry, *Facelift*, #13m, Aug. 1994

“...strange progressive rock in equal measure with modern RIO (strongly reminiscent of L’ENSEMBLE RAY and NIMAL)... the more adventurous will find something here of merit... highly recommended.”

Ork Alarm, #24, Feb. 1995

“4 stars/ Excellent”

Sergio Lima Nascimento, *A Clava Do Som*, Brazil Nov. 1993

“Montreal quartet playing invigorating synth ‘n sax figures in the mood of U. Zero/Art Zoyd. Strikingly rich balance achieved by the tense threats on which the music survives....Magical!”

Outlet, #36

“While the commercial fusion and new age instrumentalists have been talking to their press agents on their car phones, a very strange thing has been happening: A bunch of players and composers (many with French names, for some reason) have been developing a new kind of music. Shifting meters, real ensemble work, and almost complete absence of electronic effects, and strong roots in Gentle Giant, Frank Zappa, and Stravinsky- but not a trace of folk or funk! ...we’re not sure where Cuneiform Records is finding this stuff, but we hope they reach some sort of audience with it.” *JA, Keyboard*, May 1989

“The Choice of 1988: Montreal Record = *Miriodor* (Miriodor); Montreal Record Art= *Miriodor* (Miriodor) ; Promising Artists= Miriodor. Ignore the fact that the cover is beautiful, Ignore the fact that the music is a wonderful marriage of jazz and keyboard atmospherics. What do you have left? One hell of a hunk of high-quality vinyl. One of Montreal’s best offerings of 1988.”

Montreal Music Annual 1988

“...through their extensive use of MIDI-techniques, this recording... convey[s] an amazingly dense and richly-textured soundfield...recorded live, directly onto half-track tape, and released without any studio edits!...The sound on *Miriodor* is wonderful, open, and smooth. During complex passages, the images remain intact and there is a nice sense of air surrounding the instruments...*Miriodor* is sure to please the most critical listener.” Glenn Hammett, *Sounds Like*, #6

“Miriodor has big teeth. A full, rich, dense sound that literally roars out of the speakers...The sound is modern chamber... much in common with later Univers Zero, Noetra, and the Moraz/Brudford duets... A joy filled abandon runs through it all.” Hesselt-van-Dinter, *Music Uncovered*, #15, Dec. 1993

RENCONTRES (1984 self-released LP); (1998 CD reissue) Cuneiform [Rune 108]

Miriodor lineup: Pascal Globensky (electric piano, 12-string guitar, bass), Rémi Leclerc (drums, percussion), Sabin Hudon (saxes), François Émond (flute, violin, synthesizer, electric piano, clarinet, vocals), Marc Petitclerc (synthesizer, organ, electric piano, bass), Denis Robitaille (bass, electric guitar, stick, vocals)

“...the band began in the early eighties as a full six-piece, a perfect marriage between the more chamber-oriented sound of bands like Univers Zero and (later) Henry Cow, and the more symphonic woodwind-oriented sound of bands like Happy the Man and VDGG. “Rencontres” is a most welcome reissue of their very first LP...until their most recent “Jonglieres Elastiques” this one was hands down their best effort...some very lush and organic arrangements within their very angular chamber rock style. The liberal use of dissonance and .. improvisation offer a solid connection to the RIO school, while the multi-sectional tracks, strong melodies, the rich and varied arrangements, and the occasional touch of bombast have more in common with symphonic rock and the Canterbury school. The result is positively unique. ... the Miriodor of 1984 was a meeting ground of many of the best elements progressive rock has to offer.”
-Peter Thelen, *Expose*, July 1998

“...sweeter, less astringent than, say, Univers Zero, Henry Cow or Von Zamla... Miriodor’s music...offers much to those who want something between symphonic prog and the more experimental fringe.”

Dean Suzuki, *Progression*, #28, summer/fall 1998

“...a brilliant but austere kind of instrumental prog rock with all the hallmarks of the RIO (Rock in Opposition) school, sometimes close to jazz-rock...”

R.R. *Acid Dragon*, #22

“...this lot began in a intricate Van der Graaf-like space...featuring sax as a lead instrument ...One Graaf-like move here is ...”*La Maison-Dieu*...Magnificent... “L’expatrie”... [shows] what gifted arrangers Mirodor were ...But the band are best shown off by “Les Passants”...a dizzying conglom of delectably hummable interlocking progressions (quite the equal to Tim Hodgkinson’s “Amygdala” on the first Cow album...) for Globensky’s harpsichord-like e-piano, synths galore and Hudon’s friendly tenor...this band were and are careful craftsmen, not nightmare merchants... Get ready to hit the REPEAT button repeatedly, as well as to get the rest of the band’s CDs once you’ve digested this.”

Tone Clusters, #68, May/June 1998

“...violin and wind instruments add a richness to the sound, much in keeping with the complex nature of the material.. At times rather similar to Van Der Graff Generator but... inspiration from Camel circa ‘Snow Goose’... this CD will appeal to the stronger hearted progressive fan, especially if you like more improvisational type styles.”

Terry Craven, *Wondrous Stories*, #74, Feb 1998