



Bio information: **MIRIODOR**

Title: **SIGNAL 9** (Cuneiform Rune 438) Format: CD / DIGITAL

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FILE UNDER: ROCK / AVANT-PROGRESSIVE / ROCK IN OPPOSITION

Progressive Vets Miriodor Send an Otherworldly Message on *Signal 9*

"Metaphorically, we could say that **Miriodor** is a planet, with aliens communicating in their mysterious ways with planet Earth," says Miriodor's keyboardist, **Pascal Globensky**. In that sense, the long-lived Montreal band's ninth album, entitled *Signal 9*, could simply be considered the ninth set of musical messages from that exotic heavenly body.

It's been more than three decades since Miriodor sent out its first signal with the release of *Rencontres*. Since then, they've established themselves as premier practitioners of the **RIO (Rock In Opposition)** movement, a wing of progressive music pioneered by the likes of **Henry Cow**, **Art Zoyd** and **Univers Zero** that embraces the avant-garde in its agenda of challenging convention at every turn.

The Miriodor discography, most of which has been released on U.S. maverick institution **Cuneiform Records**, has been building strength upon strength with each successive album. The band combines jazz, classical, rock, and international influences for an arresting, idiosyncratic sound that eludes description but remains immediately identifiable as Miriodor.

Picking up where the most recent coded message from planet Miriodor, 2013's *Cobra Fakir*, left off, *Signal 9* arrives like an invitation to an otherworldly voyage. Each track marks another twist and turn in a journey across strange, captivating landscapes populated by creatures, crafts, and constructions whose like has never been glimpsed outside the band's idiosyncratic ecosystem.

Globensky, drummer **Rémi Leclerc**, and guitarist **Bernard Falaise** have expanded Miriodor to a quartet with the addition of bassist **Nicolas Lessard** as a full-time member. Accordingly, the band works like a one eight-handed, four-brained organism here, operating more organically and collectively than ever.

And while Miriodor often forges some of their heaviest sounds to date over the course of *Signal 9*, the album is also loaded with off-the-wall humor and some beautiful, contemplative melodic moments. The combination makes for some crafty contrasts, frequently flipping back and forth drastically from one mood to another multiple times within a single composition for a jarring-but-thrilling effect.

The album's opening track, "**Venin**" (French for *venom*), begins with what sounds very much like some sort of alien craft revving up for takeoff. The trip begins in earnest with a series of knotty, hard-hitting riffs that alternate with quieter passages and woozy seesaw-ride evocations, for a schizophrenic feel that's right in keeping with *Signal 9*'s sense of dizzying sonic delirium.

The herky-jerky stabs of melody and rhythm that begin "**Peinturé dans le coin**" are followed quickly by a muscular but jazzy groove not a million miles from the dark, heavy **Zeuhl** style popularized by French prog legends **Magma**. "**Transit de nuit à Jakarta**" stretches strange, electronically manipulated sounds tersely across a syncopated sort of futuristic funk feel.

On "**Portrait-robot**," a **King Crimson** influence seems to come to the fore, via crushing guitar and bass riffs slamming up against a backdrop of orchestral-sounding keyboards. But the album's characteristic tongue-in-cheek humor comes into play when these ominous doings give way to a sudden onslaught of what could only be called circus music.

"**Déboires à Munich**" combines discordant guitar stabs with a hurtling rhythm, punctuated by shards of wordless, highly processed vocals and wobbling keyboards. Everything but the kitchen sink gets thrown into "**Chapelle lunaire**", from doomy, apocalyptic throbbing to amiable jazzy ambles that recall U.S. jazz-rockers **The Muffins**, and some feverishly intense, intricate interplay between the men of Miriodor.

By the time the journey progresses to "**Chapelle lunaire**", all the sharp, unexpected transitions should come as a given. But that still doesn't prevent a touch of scintillating surprise when the track's lambent, jazzy guitar and keyboard lines rub up against markedly more arch, angular sonic tapestries. And the proceedings reach an apogee of idiosyncrasy with the twisted carnival sounds of "**Gallinule d'Amérique**," coming off like a circus band jamming with **Frank Zappa** and **The Residents** in a strobe-lit hall of mirrors.

After the relatively low-key respite of "**Douze petites asperges**," with its gentle, almost **Tortoise**-like post-rock textures, *Signal 9*'s strange, stirring trip takes its final turn, as the ship starts coming in for a landing. The album's final track, "**La ventriloque et le perroquet**," opens up with what sounds like a pool of bubbling lava before leading into keyboard-led lattices of inviting weirdness, ultimately collapsing into a tower of Babel where manipulated voices become instruments on a pointillist canvas.

Once you return to your everyday life after emerging from the alternative universe of *Signal 9*, the whole album seems like some kind of fever dream you've just emerged from. But the big difference is that it's a dream you're eager to leap right back into again.

Once captivated by the music on *Signal 9*, you'll not want to miss seeing this amazing band live. Miriodor will celebrate *Signal 9*'s release by touring Europe in September 2017, where they'll perform at the **Rock in Opposition Festival** in Carmaux, France ; on a double-bill with **Yugen** in Milan (Italy), and at the **FreakShow Art Rock festival** in Würzburg (Germany) in addition to playing at other European venues. Following its return to Canada, Miriodor will be performing in its Montreal hometown.

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 (Samalas 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**. Miriodor 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**".

Miriodor played several international festivals in 2010, beginning in May with the **Festival des Musiques de création** in Jonquière (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 – worked on 2013's **Cobra Fakir**, the band's 8th studio album. Subsequently, **Nicolas Lessard** (bass guitar/keyboards) joined Miriodor, and premiered the material 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. With Lessard fully integrated into the band, Miriodor played Seattle's **Seaprog** festival in 2014 and spent time slowly working on their next Cuneiform release, 2017's **Signal 9**. During the making of the album, Miriodor co-founder **François Émond** passed away, causing the band to reflect on all the mileage behind them, and to dedicate **Signal 9** to his memory.

In support of **Signal 9**'s release, Miriodor has plans for a European tour in the fall. They will be part of next edition of the **Rock in Opposition Festival**, in Carmaux, France, will play a double bill with Yugen in Milan, Italy, and one week later, they will participate for the first time in the **FreakShow Art Rock** festival in Wurzburg, Germany. There are plans for additional shows to be booked, as well as appearances in their home town of Montreal after the band's return to Canada.

For more information on Miriodor:

www.miriodor.com - www.facebook.com/miriodor - www.cuneiformrecords.com

PROMOTIONAL PHOTOS

Digital [High-Resolution] versions of these images are available on the **Miriodor** page @ www.cuneiformrecords.com



CUNEIFORM RECORDS ASKED MIRIODOR SOME QUESTIONS ABOUT SIGNAL 9; HERE'S WHAT THEY SAID:

What is the significance of the Album's name?

Metaphorically, we could say that Miriodor is a planet, with aliens communicating in their mysterious ways with planet Earth ; this is the 9th signal that they sent to us.

We have an inside joke / approach to some of our albums. Our first album was called «*Rencontres*» (as a 'meeting' or 'first contact,' in English); a bit like the first Daniel Johnston album that was called 'Hi, How are you ?'. Our third album was called *3rd Warning*, as the 3rd contact attempt with the music universe or its audience, made by the entity called Miriodor. And this - our 9th studio album - is the 9th signal transmitted by the band.

Signal 9 – The most recent coded communication from planet Miriodor.

Signal 9, a sign on the road...for a voyage, a travel across bizarre lands with singular creatures and machines. It's like a road sign indicating a direction, within a journey.

Please talk about the music on this album - what it means.

With its highly democratic approach, Miriodor persists with an uncompromising musical proposal where the relation to the listener is essential...

While *Cobra Fakir* was a trio effort, *Signal 9* is the result of the work of Miriodor as a quartet, with Nicolas Lessard (bass) fully integrated in the band. On this new album, we went further into some directions taken on *Cobra Fakir*: working more as a close unit of four, instead of envisioning adding guest players to make the recording and for live execution.

We also continue to benefit of having a very creative mixing guy in the band (Bernard Falaise - guitar), who's able and willing to continue compositional work in what normally is a late stage in an album's production. This enables us to explore areas we wouldn't necessarily have thought of in the first place, and it sometimes even drastically changed what we initially worked on. In the past, in fact for most of Miriodor's history, we composed and recorded the pieces as they were, in an absolute and definitive way. Now, to surprise ourselves (and the audience), we allow our work to be modified somewhat heavily in the late stages of production, either sonically, by moving sections in a composition, or during mixing sessions. And as soon as the album is finished, a new challenge arises: its live rendition. But it's a fun challenge for us, because the album is not out yet, and we're already reinterpreting the pieces.

On *Signal 9*, many musical ideas offer themselves tentatively, repeated with some variations, before hitting hard, served with a satisfying heavy riff.

What would you like the public to take away/ remember about this album?

Follow the road despite hazards...

Definitely this is a heavier one, rocking, with lots of humour, some cartoon-like ambiances but also some very beautiful and contemplative moments.

How do you determine track titles

Titles are like passwords, a key or a code to unlock a puzzle or an enigma.

Usually the work title is the stimulus that created the piece itself.

Normally, in most cases, the title of a track is brought forth by the band member who created the sketch of the piece and presented it to the band. In other cases, like pieces originating from improvs, the title is found by the band.

Anything notable happen when you were making/ recording this album?

The only uncommon event that happened while we were making this album was a sad one, which was the passing away of François Émond (Miriodor co-founder). It certainly made the older members of the band reflected on all the mileage behind us and of our origins. This album is dedicated to him.

How does this album compare to your previous works?

All of our albums are different. *Cobra Fakir* was certainly different from the 4 previous albums and *Signal 9* is different from *Cobra Fakir*. Miriodor is always consciously working towards something that we haven't done before. And this is the case on *Signal 9*. It contains things new to us, composition-wise or mixing/sonic-wise, including extreme treatments and noise. There are some pieces that emerge completely from improvisations, and other pieces contain parts of improvs.

Tell us about the cover art.

We wanted to develop a purely graphic concept, a very simple, basic CD package that left no room for interpretation, in total contrast with the album's quite dense, rich and complex musical content.

We wanted the cover to be very simple, almost bare or naked. Universal. We found our inspiration in public road signage, informative signs that are meant to be understood by everyone. The essence of a message, in its most basic way.

-- Miriodor, March 6, 2017

WHAT THE PRESS HAS SAID ABOUT

MIRIODOR

COBRA FAKIR

CUNEIFORM

2013

"The band is nestled within a Rock in Opposition (R.I.O) stylization that transcends progressive rock... Steeped in experimentalism. ... The band unites hi-tech electronics with acoustic-electric frameworks and colorific layers of sound. **They fuse some razzle- dazzle type escapades with zinging odd-metered ostinatos, quirky deviations and regimented patterns.** ... "Maringouin," boasts a hummable melody line, driven by a warm electric piano riff... majestic choruses... this piece would serve as the most radio accessible entry on the album. ... **A superfine album by this time-honored unit."** [4 stars] - Glenn Astarita, *All About Jazz*, February 2014

"French-Canadian band Miriodor have carved out an instantly recognisable sound that straddles avant rock and jazz, and in the process have become stalwarts of the Rock In Opposition scene. ... Miriodor's sound is accessible, playful, and rarely ventures down wilfully dark and obscure alleys. ... This album is...a good place to start with RIO. ...*Cobra Fakir*, or "Snake Charmer", is a suitably hypnotic and involving album... The title track...unwinds slowly into a... second segment, *Univers Zero* with a lighter touch. One can hear Henry Cow's more accessible melodic structures in here, too. ... some fabulous and tricky interplay, the rhythm section keeping things in strict control. ... Entirely instrumental, the titles have the freedom to say what they want. So we have pulsing songs about bicycle races rubbing shoulders with...speed dating on Mars. ...fun and adventure...runs through *Cobra Fakir*. ... We have been well and truly entertained. ... Anyone with a sense of wonder at the way some musicians can get the old synapses firing in perhaps unexpected ways should definitely investigate this complex but highly enjoyable album. **Miriodor have a wonderful sense of melody to counter their more experimental tendencies, and *Cobra Fakir* pulls off the hard to achieve feat of being both quite odd and very accessible at the same time."** - *Astounded by Sound*, January 2014

"Montreal avant-proggers Miriodor begin the leadoff track of *Cobra Fakir*...with arpeggiated acoustic guitar from Bernard Falaise; it's a somewhat surprising turn from the electric guitar master, and "La Roue" is not the only track where he unplugs. ... Yet although Falaise unplugs...he never does so for long. After all, this is Miriodor, who use every electronically produced sound in the known and unknown universe in their palette of instrumental voicings, as ably demonstrated throughout *Cobra Fakir*. However, **the precision and crispness of Miriodor's writing and arrangements never make the album seem overloaded or merely clever. Everything has a melodic, thematic, or rhythmic purpose, or at the very least sets a mood, from unsettling and mysterious to circusy and cartoonish.** ... **Absolutely nothing is extraneous...** The nine-minute title track is a multi-sectioned mini-opus, densely constructed with tight changeups, complex scoring, and a sudden bit of eeriness. ... And Miriodor remain supremely inventive on the shorter tracks, which could be instrumental rock singles on another planet. ... Credit studio knob twiddlers Falaise and Bernard Grenon for *Cobra Fakir*'s immersiveness, but credit Miriodor -- once again a trio and now recording without guests -- for the ability to do it all." [4.5 out of 5 stars] - Dave Lynch, *All Music*

"The music fashioned by Canadian group Miriodor has always been outside the box. ... Miriodor was known for making music...equivalent to European ensembles...aligned with the Rock in Opposition (RIO) style...who merge progressive rock, avant-garde music, and intricate chamber music. Miriodor...gravitates toward the rock side of the RIO quotient: instrumental prog rock with essential technical proficiencies and virtuosity. ... ***Cobra Fakir*...a captivating 11-track collection which bursts with abundant musicianship, noteworthy tunes and a distinctive and personal sound.** ... Despite the reduction to three artists, *Cobra Fakir* has an expansive flavor, due in part to Leclerc's various percussive objects and mechanisms (both acoustic and electronic), which provide ...colorful tonalities...and Falaise's numerous instrumental elements, which bring a multitude of textures... Globensky also blended in improvised slices, aural ingredients and atmospheric components.. That means **each cut is nearly a small creation by itself, with inventive niches and junctures which can be discovered with multiple listening.** ...There is a sense of both spontaneity and machine-like intent, and even wit. ... The trio never stays in one stylistic place for too long. For example,..."Speed-dating sur Mars"...is a multi-tiered and miniature opus with complexly constructed changes, a knotty development, and an array of sonic textures." [4 stars] - John Sunier, *Audiophile Audition*, January 2014

"...quirky, instrumental progressive rock...eminently 'listenable'. ...there are no jarring discords, unexpected bursts of uncontrolled noise... Miriodor offers a kind of avant-lite... the music on *Cobra Fakir* is almost always tonal and melodic. ...a cartoonish feel...playful and humorous... **The music, although instrumental, is song-based, and develops through well thought-out structures...good, easy to listen to and wouldn't be out of place on an episode of Ren and Stimpy.** ... The bass... and drum parts ...remain fairly simple... That leaves Pascal Globensky's keyboard work and Bernard's guitar to provide the interest. Much of the work is keyboard dominated. ...Speed Dating Sur Mars is one of the stand-out tracks...series of musical rapids, fast, skitty organ pieces, ominous brooding sections, and obligatory spacey noise-scapes, before finally settling into some first-class cartoon funk in 7/4! ...Only towards the end of the album do we start to hear influences of Zappa's Mothers of Invention coming to the fore. ... Mangouin is Miriodor's answer to Toads of the Short Forest. ... As with all good music, this album needs a lot of listening to fully appreciate... this album is accessible to all prog fans. If you want to just dip your toe into the world of Avant-prog, this would be a good place to start." - Matt George, *Dutch Progressive Rock Page*, December 2015

"There's enough going on with *Cobra Fakir* to reinforce the proposition that with musicians this good, three is indeed enough. The new element to their sound seems to be an increasing fascination with electronics, though not in a way that detracts from the organic nature of their music. ... **When compared to some other practitioners in the RIO field, Miriodor lean towards the lighter side,** more akin to Lars Hollmer's work than *Univers Zero* or *Present*... **This is not to say that *Cobra Fakir* is all light and frivolous. This is an album with guts, and several tracks approach what might be called heaviness... But there are always breaks where the**

various parts split into glorious polyphony, with interlocking lines reminiscent of Gentle Giant's most complex pieces. ... Cobra Fakir is catchy, complex, varied, clever, and just plain fun.”
– Jon Davis, *Exposé*, January 2014

“Born in 1980...Miriodor can be counted amongst the veterans of the current progressive rock scene. ...with only eight studio albums... Miriodor seem to have embraced the old tenet about quality trumping quantity. ... *Cobra Fakir*, their eighth studio album, was...released on Cuneiform Records...2013. ...While their sound ... is immediately recognizable, the band have made some changes to their compositional approach. ...Miriodor's latest effort presents a wider range of running times. ...A longer track list also means a more noticeable diversity. ... The album perfectly demonstrates how multilayered keyboards...can be used for rhythmic as well as melodic and textural purposes. ... Leisurely acoustic guitar introduces “La roue”, whose upbeat main theme – as its title (“The Wheel”) suggests – hints at carnival music, offset by angular, somewhat darker patterns around the middle... “Tandem” has a more cohesive structure and an almost classical feel... **With its intriguing cover art juxtaposing Hindu mysticism and their native Québec's winter landscape, *Cobra Fakir* may well confirm Miriodor's status as the RIO/Avant band that – on account of their keen melodic flair coexisting with more boundary-pushing tendencies – manages to appeal even to staunch symphonic/neo fans.** Balancing edgy dissonance and haunting atmospheres, engaging circus-like tunes and moments of reflection, the album will benefit from repeated listens in order to let its magic unfold, but will amply reward the listener's patience. **Another outstanding effort from one of the best live bands I have seen in the past few years – their understated mastery of their instruments as close to perfection as it gets – *Cobra Fakir* does not disappoint expectations, and will certainly feature in many “best of 2013” lists.”**

– Progmistress, *Fire of Unknown Origin*, November 2013

“The music on *Cobra Fakir* is indeed experimental but there is much more to it... The music of Miriodor continues to run the gamut from jazzy flourishes to proggy bombast with plenty of quirky niggly bits connecting the elements together. Unusual instrumentation, strange sounds and adventurous compositions are the order of the day.... **Miriodor have this knack of creating music that is atonal one moment and wonderfully melodic the next. Then they consistently mix these two sides of their musical persona together to create music that both pushes the envelope and satisfies the quest for hummability.** The experimental elements are balanced against the tunefulness of each piece and yes it continues to sound overall very upbeat and joyous. ... The music on *Cobra Fakir* is very accomplished and varied and yet never loses the prime directive of melody. I would highly recommend it to prog fans old and new who appreciate their music a little on the edgy side.”
– Jerry Lucky, *Jerry Lucky*, 2013

“...the band remains playful. This instrumental, modern, progressive music juggles around the listener as if he is visiting in an adult amusement park. ... The extensive use of keyboards in various shades...is colorful and remains organized, portraying scenarios of exquisite marvel. ... **knotty music is so well articulated and detailed...that it becomes animated. Animated, but somewhat surreal.** ... The vividness of both the compositions and their performance...seems like Miriodor's main intention was...to create a unique adventure which you will keep coming back to. ... *Cobra Fakir* is inviting (“La Roue”), scary and mighty (“Titan”), mischievously elegant (“Speed-dating sur Mars”), leisured yet ominous (“Maringouin”); it's taunting (the mostly electronic “Space Cowboy”), and it has arcade features (“Un cas siberien”). **What are you waiting for? Go buy a ticket! (9/10)”**

– Avi, *Maelstrom*, 2013

“What I find amazing is just how immediate this music is, although it is complex in the extreme and some would find it incredibly challenging. ... it is a staccato world where not only am I welcome, but it is somewhere that I want to stay as long as I can. They have definitely given this album the right title, as a cobra fakir is a snake charmer, who uses carefully concocted melodies to put the mighty reptile into a trance from which there is no escape. ... **Imagine Gentle Giant and King Crimson combined at their most eclectic and not allowed out of the studio until they have come up with something that is breathtakingly brilliant, and you may be close to what this is all about. ... this is one of the most important albums ever to come from the wonderful Cuneiform stable and here is something for everyone into RIO, prog, avant music, jazz and/or they have an open mind as to where music can take them. ... this is a compelling piece of work.”**

– Kev Rowland, *Maly Leksykon Wielkich Zespółow*, February 2014

“Benevolent arpeggios on the acoustic guitar flow into sinister riffs until a pathos of epic proportions is reached; in a nanosecond, all of the above gets nulled and voided by some strange unresolved melodic line that might anticipate a savage homicide in a horror movie. The whole punctuated by carefully selected petite noises ... formulated through a series of embroiled counterpoints and tempos replete with secret traps. ... **There lies the ongoing intelligence of this band, particularly explicated in this occasion by the richness of tracks such as the sequential “Speed-dating Sur Mars” and “Tandem”. The art of making unpredictability appear as the most natural thing in the world.”**

– Massimo Ricci, *Touching Extremes*, November 2013

INTERVIEWS & ARTICLES

“Of Lions and Salads - The Miriodor Interview” by Peter Thelen and Jeff Melton, *Exposé*, February 2015

<http://expose.org/index.php/articles/display/miriodor-2014-4-3>

“Miriodor: Le Prog qui Dure” by Ian Bussieres, *Le Soleil*, Sept. 21, 2013

<http://www.lapresse.ca/le-soleil/arts-et-spectacles/disques/201309/19/01-4691234-miriodor-le-prog-qui-dure.php>

“La route imprévisible de Miriodor” by Nicolas Houle, *Le Soleil*, Oct. 7, 2013 - <http://blogues.lapresse.ca/houle/2013/10/07/>

“Miriodor”, by Humberto Manduley, *El Caiman Barbudo* (Cuba), Feb. 6, 2014

<http://www.caimanbarbudo.cu/musica/la-cuerda-floja/2014/06/miriodor/>