

HAIM ISAACS SINGS JONI MITCHELL



Photo © Stéphane Plumas

I was fifteen when I first heard **Joni Mitchell's** music in my upstairs neighbor's flat in Jerusalem. I'm sixty-three now, living in France, and the songs still elude me, they still slip through my fingers. In the fall of 2019, I began work on this project. Covid confinement arrived and a friend offered me his empty rehearsal space. Months of intensive research followed. I found my voice gravitating towards the baritone register, bringing a dark contrast to Joni's soaring soprano. Musicians joined in.

The arrangements stay true to Joni's melodic lines and harmonies while creating fresh instrumental soundscapes. Three-voice harmonies abound. To my great joy, we even have a brass section (trumpet and tuba). The songs span from 1968 - 1991 with a concentration around the album Blue.

Here is the **concert teaser and other videos around Joni Mitchell**: <https://haimisaacs.com/-/video-e/>

let these walls come tumbling down has been brewing for over 20 years. I'm in the heart of it now, thankful that Joni's music has graced my life.

Haim Isaacs
Voice



Frédéric Reynier
Piano, percussions



Jules Lefrançois
Battery, tuba
Backup vocals



Yann-Lou Bertrand
Doublebass, trumpet
Backup vocals



SETLIST

Little Green
Dreamland
Chelsea Morning
Shadows and Light
Goodby Pork Pie Hat
Black Crow
All I Want
Blue Motel Room
Slouching Towards Bethlehem
The Blond and the Bleachers
The Fiddle and the Drum
The Dry Cleaner From Des Moines
Cherokee Louise
Both Sides Now
Jericho



In interviews, Joni often speaks of her childhood fascination with Rachmaninoff. One day, I put on a recording of Rachmaninoff's Piano Concerto No. 2 and heard **Blue Motel Room** wafting through it.



Haim Isaacs - Blue Motel Room (video)



Haim Isaacs

Voice

A red swing in a back yard... a kid singing his lungs out... up in the clouds with Mary Poppins... twirling atop the Austrian Alps with Maria Von Trappe. In New York, my family boards a boat, furniture and all, and lands in Israel. All I can say in Hebrew is: Hello... my name is Haim... how are you? That doesn't go far in 7th grade. I daydream my way through History, Bible, Geometry, Chemistry. Language as abstract sound.

Then Jerusalem Experimental High School: hippie territory: the process is what matters, not the result. Then the army: just get there! We don't give a fuck how! Then a one-way ticket to San Francisco: harmony, counterpoint, piano, voice. Digging under the skins and into the mouths of Dietrich Fischer-Dieskau and Ella Fitzgerald. Then the Iron Curtain: Hungary, I want to move there, but stop off in Jerusalem and find Barry and the **Roy Hart Theater** passing through. Kaya, Akhmatova. Crazy wild voice work: screaming, shouting, soprano, basso, industrial squeaks.

I follow their trail to the south of France and spend 4 years in a French kibbutz. Great. Terrific. Then Paris; **teaching voice, singing, recording** Jewish songs in Poland (Isaac Bashevis Singer's Krochmalna Street gutted and pockmarked).

Then 17 years of **composition: putting together groups, making records.**

Then improvising: voice, buto, clowning, tchatch. We're getting closer to now: **NazzazzaN Quartet**. Wild skydivers doing concerts in swimming pools and circus tents. And now: **Joni Mitchell**: queen of queens. My brother says I was born the day I first heard her. He's usually right.

<https://haimisaacs.com>



Frédéric Reynier

Piano, backup vocals

Originally a percussionist, Frédéric moved on to piano at the National Conservatory of Bourgoin-Jallieu, followed by the **Geneva Conservatory of Music**.

He developed a taste for **improvisation and contemporary dance**: Recital for piano, two dancers and wind instruments (Cie Pas T'à Trac).

He composes for **theatre and contemporary art**: The two doors (Cie de la Bulle), Aka... Kraka, the Game of Protocol (Théâtre du tiroir), Érosion Sur Le Vif, improvised performance with the visual artist Qiang Ma.

Frédéric is deeply engaged with living composers: Three Melodies with Texts by Fabrice Villard (Martin Moulin); Urlicht, Feer am Klavier and Verstecklungen by François Rossé. The meeting with these two composers has lead him to develop his own work: Puntiti et le Monstre des Grottes, a musical tale, published by Aedam Musicae; Ça Cheuyait des Chants, a performance for choir and chamber orchestra based on Mayenne songs, commissioned by the Mayenne department; En Quadrature, a piece for four pianos; C dans C, a chamber opera based on Camille Claudel.



Jules Lefrançois

Battery, Tuba, backup vocals

As a young boy, Jules delved into both music and acrobatics. He immediately knew that these two passions would be his life. Since graduating from the **National Superior Conservatory of Paris** as a trombonist, Jules **performs freelance in orchestras** throughout France.

As an acrobat and clown, he has trained in France and China **and performs with multiple companies mixing music and circus.**



Yann-Lou Bertrand

Double bass, trumpet, backup vocals

Born in Paris to a musical family, Yann-Lou Bertrand has been playing music all his life. In 2016, he obtained his JAZZ DEM diploma from the **Paris Music Conservatory**. He has attended master classes by Pierre Bertrand, Jean-Philippe Viret, Karim Ziad, André Minvielle, Marie-Christine Dacqui, Emil Spanyol.

Yann-Lou has been a member of the group Monkuti, directed by Mario Orsinet, where he shared the stage with great Afrobeat artists such as Tony Allen, Oghene Kologbo, Orlando Julius, Kiala King K, Cheikh Tidiane, Chief Udh Oh... He went on tour with the group, soaking up the sounds of different cultures that have enriched his music: South America, New Orleans, Portugal, Benin, Tunisia. In 2018, he recorded Monkuti Vilé with the group. In 2020 **he recorded the jazz album Garner on my Mind with Jean-Baptiste Franc and Mourad Benhamou.**

Yann-Lou is currently **collaborating with the singer Luna Silva**, exploring other traditional music, from folk to samba to North African beats. This collaboration has given birth to two albums: "After The Rain" in 2019 and "Breathe Out" in 2022. The group has been selected for the Prix des Musiques d'Ici.

La Bellevilloise, Paris, June 17, 2023

Théâtre du Tiroir, Laval, June 3, 4, 2023

Carrières-sur-Seine, May 14, 2023

Point de fuite, 89770 Bœurs-en-Othe, January 28, 2023

Conservatoire des Coëvrons, 53600 Évron, January 20, 2023

Roy Hart Théâtre, les Cévennes, August 19, 2022

Théâtre Thénardier, Montreuil, February 6, may 1, 2022

La Pomme d'Ève, Paris, October 4, 11, 18 ; November 8, 15, 22, 29 ; December 6, 13, 2021

Centre Culturel de Rencontre de Neumünster, Luxembourg, October 3, 2021

L'Hyper Festival de la Ville de Paris, August 26, 28, 29, 2021

Festival Annecy Paysage, July 14, 15, 2021

This project has received support from the Cultural Affairs of the City of Paris, the national music center, Adami, Spedidam, as well as residencies at the Théâtre Jean Vilar in Arcueil and at the Atelier RL (Paris 18).



L'Hyper Festival

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