



When we think about the pioneers of electronic music, we tend to remember a certain kind of heroic vanguard figure. Composers who sent probes into the deep unknown, discoverers voyaging into disorienting alien zones of sound with no landmarks for the lay listener in terms of recognizably human emotions. The noises made by the innovators of sound synthesis and tape-editing – Karlheinz Stockhausen, Herbert Eimert, Iannis Xenakis, Jean-Claude Risset, and others – tend to suggest the “emotions” that might be felt by asteroids or dwarf stars, or by neutrinos and other sub-atomic particles: cold, remote, unfathomable to the human heart. Often the titles of these abstract early electronic explorations suggest distant regions of the cosmos, astrophysical phenomena, or forbidding voids: Charles Dodge’s *Earth’s Magnetic Field*, *Musica Elettronica Viva’s Spacecraft*, François Bayle’s ‘*Espaces Inhabitables*’.



But there was another kind of electronic futurism – a forgotten future – being proposed in the 1950s and ‘60s. It was made by composers who thrilled to the possibilities offered by the new sound-making machines and techniques, but who had no interest in leaving behind the sphere of human feeling, and instead made music whose emotional palette encompassed humour, romantic yearning, wistful nostalgia, insouciance, and frivolity. Rather than a pure plunge into the absolute unknown, this was futuristic flavoured music that expanded or elaborated upon existing genres and modes of entertainment: cabaret, light jazz, chanson, film music. These were composers who generally lived in the jobbing world of making a livelihood from music, as opposed to tenured academics working at conservatories or for experimental units of nationally-owned radio stations. They didn’t consider it demeaning or an affront to Higher Purposes for music to have dealings with such worldly and lowly considerations as being useful or appealing. So they deployed electronic instruments and tape techniques in functional contexts like music for dancing or relaxing; in incidental music or for films and animated cartoons; as jingles in commercials.

This realm of “friendly futurism” – music designed to enchant, divert, beguile, soothe, tickle, and lighten the heart – includes a number of post-WW2 figures: Raymond Scott, Joe Meek, Ron Geesin, Kid Baltan & Tom Dissevelt, the numerous technicians and composers involved in the BBC Radiophonic Workshop, and edging into the 1970s, figures like Tomita and Jean-Michel Jarre. One of the most illustrious of these amiable experimentalists is composer/performer Jean-Jacques Perrey.

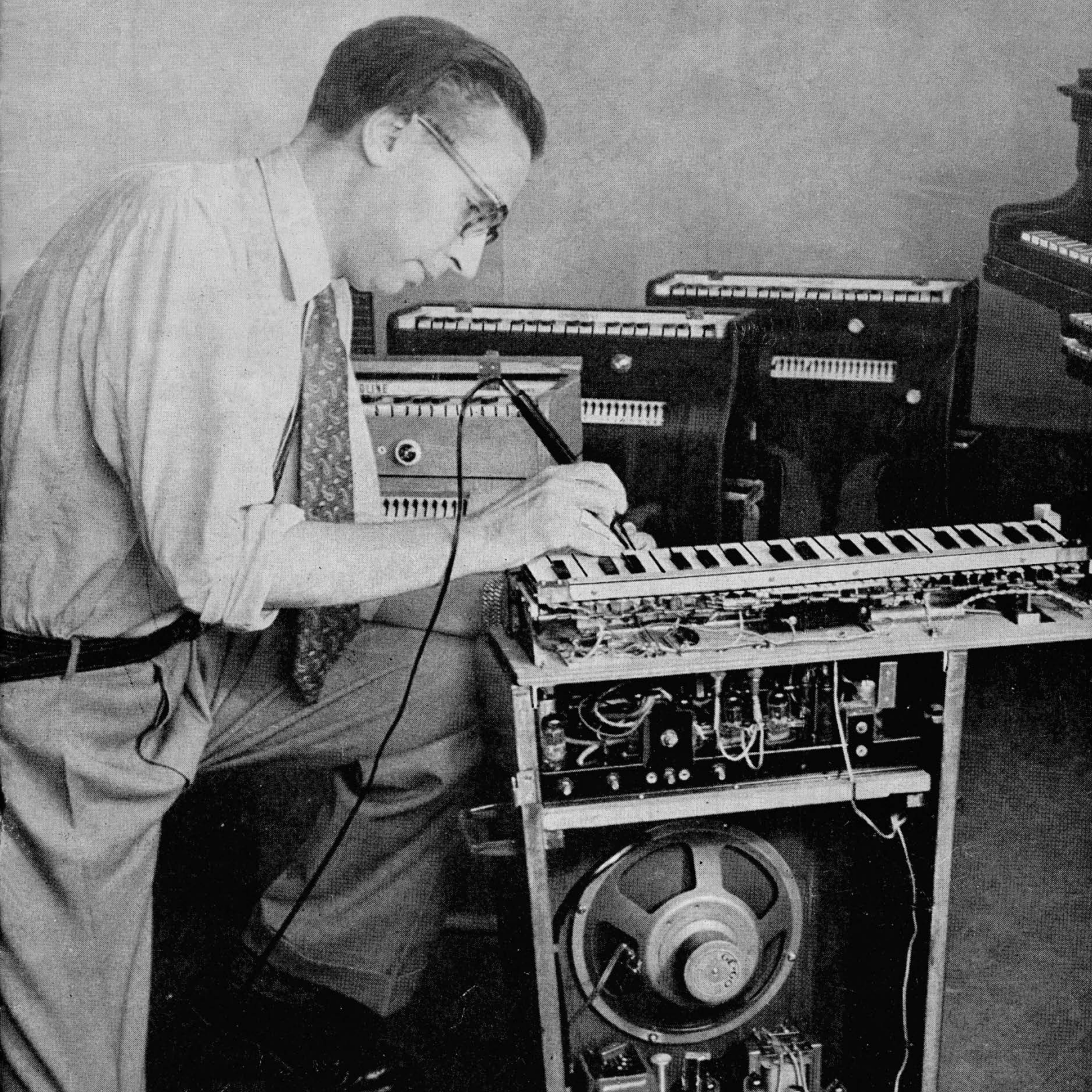
You could see Perrey as the polar opposite of his countryman Pierre Schaeffer, the stern, lofty-minded originator of *musique concrète*. The two had some brief interactions: Perrey was highly enthused by the possibilities of using tape-editing techniques in the context of popular music, but Schaeffer sniffed scornfully at the notion. For him, *musique concrète* was all about leaving behind music as conventionally and traditionally understood. Perrey saw it as an enrichment – a renewing extension – of precisely music’s potential in terms of melody, harmony, rhythm, arrangement, and emotional expression. In Dana Countryman’s wonderfully detailed book about Perrey’s life, *Passport To The Future*, the composer talks about wanting to make sounds that made people smile – “hilarious sounds”, he called them – and expressed that his goal was to create music “for fun or relaxation”.

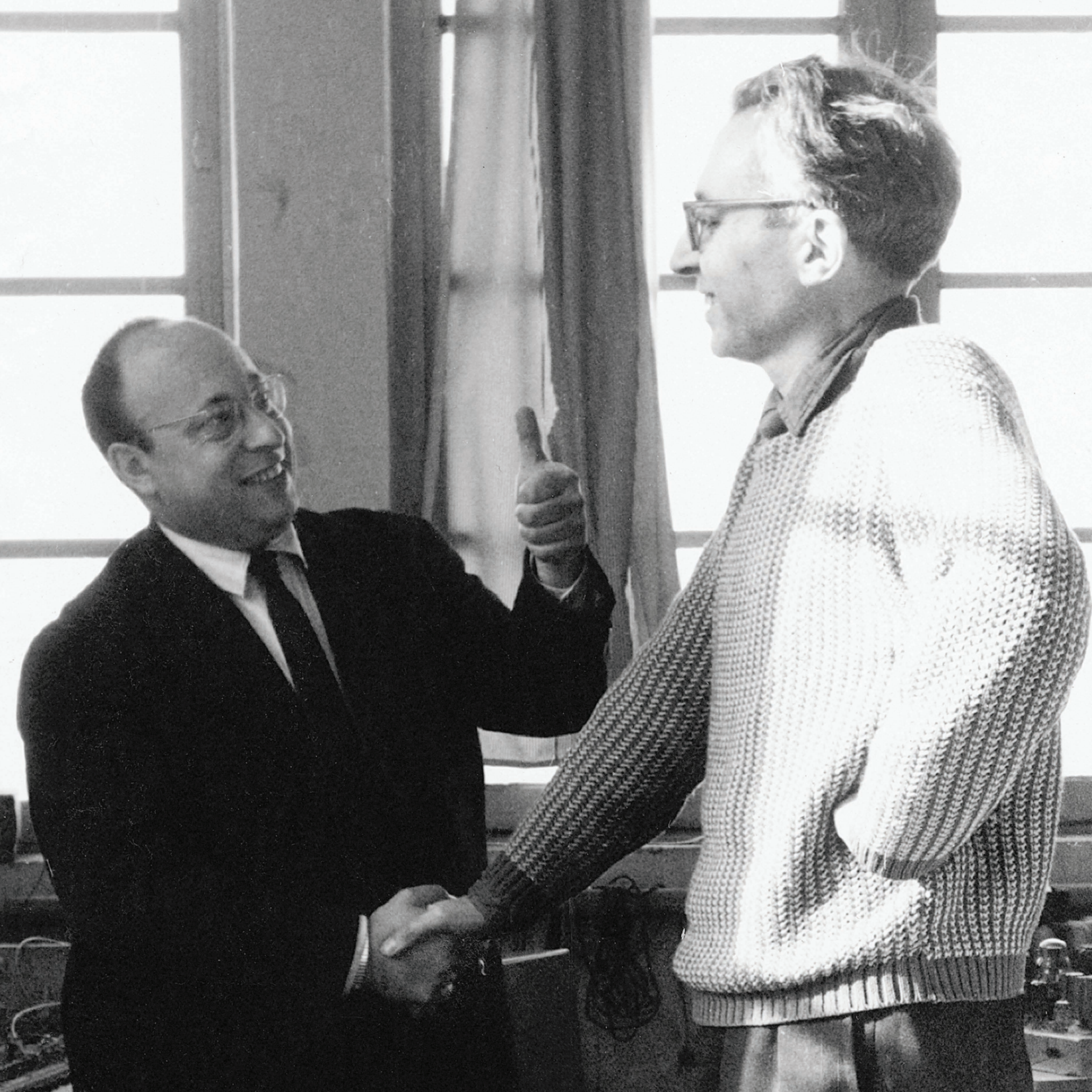
Jean-Jacques Perrey's career profile – which takes in performing on transatlantic cruise ships, traipsing across Europe in a circus, and accompanying a stage hypnotist's routine – could not be further from the received image of the electronic composer as a somber, bespectacled figure grappling with unwieldy banks of computers. Oh, Perrey could make purely weird, almost-abstract sounds when he wanted to – you can hear them in the more ethereal moments of this collection, such as 'Mars Reflector' from his 1962 record *Musique Electronique Du Cosmos*. But when it came to tape-editing he was drawn more to the potential for rhythmic *divertissement* through super-syncopations, while his grand passion for the Ondioline – the focus of this compilation – was based not just in its timbral range but its expressive flexibility.

What drew him to the Ondioline – and drove the dedication that made him become the instrument's virtuoso *non pareil* – was the combination of its mimetic powers (the way it could substitute for existing instruments and lend itself to pastiche, stylistic allusion, and sonic witticisms in the style of his beloved Spike Jones) with its plangent emotionalism, the uniquely yearning ache of its timbre.

The story behind this compilation, then, involves both an inventor and his invention (Georges Jenny, who created the Ondioline in 1939 and developed it continually until his death in 1975) and the inventiveness of the musician and melodist who brought out its full range of possibilities.

Born Jean Marcel Leroy in 1929, Perrey learned accordion as a boy, picking it up by ear. Although he attended a music conservatory, he never got very good at reading music from a score and was soon drawn away from the formal studies of music into the realm of entertainment. While still at the music academy he flouted its rules by playing accordion at parties and in a jazz combo named the Jean-Jacques Perrey Quartet (a composite of the members' names, which then became his own stage name). Perrey's dalliances in the world of *variété* led to his departure from the conservatory, which was not amused by his interest in amusing people. Facing a fork in the road of his life – pleasing listeners or edifying them – Perrey chose the path of delight.





In the late 1940s, Perrey's ears were tantalized by a sound on the radio: a demonstration of a new instrument called the Ondioline by its maker Georges Jenny. Seeing the potential to create an electronic musical instrument that was more expressively flexible and wide-ranging in timbre than the theremin or Ondes Martenot, Jenny had set to work creating the Ondioline by extensively studying the harmonic signatures of acoustic instruments, and devising circuits that could approach their broad range of tone colours. As recounted in Countryman's Perrey biography, this was done initially while Jenny was recovering from tuberculosis in 1939, using a workshop he set up in the morgue of the hospital of Saint-Hilaire. After winning the 1946 Concours Lepine, France's most prestigious competition for new inventions, Jenny launched a company to produce Ondiolines.

Around this time Perrey had his radio epiphany and sought out the inventor. He persuaded Jenny to let him have one of the instruments in return for extracting to the utmost its capacities and exploring its unknown potentials. During this process, he developed what this collection's compiler, Wally De Backer, describes as his phenomenal "vibrato mastery", as well as the unique method of playing the keyboard with one hand while manipulating the Ondioline's filters with the other to fluidly change the timbre during a performance.

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"AROUND THE WORLD"

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JEAN-JACQUES PERREY

Et sa Musique Electronique

(ACCOMPAGNATEUR A L'ONDIOLINE DE CHARLES TRENET)

“The circuitry of the Ondioline is so rich in harmonics,” says De Backer. “Out of any of the tube-based instruments from the early part of the 20th Century that made claims to imitating acoustic instruments, the Ondioline is the only one that sometimes uncannily approaches them. In Jean-Jacques’ hands it could almost be a violin. I love his bongo playing on it. But he made so many new and unique sounds, too!”

Perrey so impressed Jenny that he was hired to be the Ondioline’s public demonstrator at instrument fairs and personal showcases. As the Ondioline’s one-and-only virtuoso he was sought out to play on French pop records like Charles Trenet’s ‘L’âme des poètes’ (‘The Soul of the Poets’). Accompanying himself on piano with his left hand, while tweaking timbres and tickling the Ondioline with his right, Perrey next developed an act called Around the World in Eighty Ways: a sort of exotica cabaret routine involving emulations of everything from the Hungarian gypsy fiddle to bagpipes to castanets, perhaps the audio equivalent of Disneyland’s It’s a Small World amusement ride with its parade of national stereotypes and tourist brochure clichés. In 1957, predating Raymond Scott’s Soothing Sounds for Baby series by seven years – and the 1970s development of ambient music by many more – Perrey made a now extremely rare proto-New Age record titled Prélude au Sommeil (Prelude to Sleep) with the Ondioline emitting sounds to calm the furrowed souls of the anxious, the agitated, and the literally restless.

During this period of versatile music employment, Perrey was something of a Zelig figure, having encounters of varying duration with luminaries including Edith Piaf, Jean Cocteau, Walt Disney, Johnny Carson, Leonard Bernstein, Alfred Hitchcock, and Salvador Dali. His later un-Schaeffer-like experiments with tape-splicing trickery informed the zany romps of the popular album The In Sound From Way Out, produced with Gershon Kingsley in New York for the Vanguard label. Later in the 1960s Perrey would embrace the Moog modular synthesizer and make a number of cult-beloved albums that were rediscovered during the century’s end resurgence of interest in “space age bachelor pad music” (exotica, EZ listening, retro-futurist electronic music, et al).

But the heart of Perrey's oeuvre and arguably the great musical love affair of his life was the Ondioline. His early work with the instrument, some of it issued on this compilation for the first time, anticipates the zippy comedy of *The In Sound From Way Out*. 'Chicken On the Rocks' pivots around an itchy-funky riff whose croaky, creaky timbre looks ahead to the uses of wah-wah guitar on certain Jimi Hendrix songs or Isaac Hayes's 'Theme from 'Shaft'. It also prefigures the clavinet, that smoky-toned keyboard used on '70s soul-funk classics like Stevie Wonder's 'Superstition'. "The Ondioline, when Jean-Jacques uses it like that, has a really attractive honk to it. The way it kind of pushes out and distorts in the mid-range," comments De Backer. "It's funky!"

Other pieces here such as 'Dandelion Wine' and the theme from the 1959 film *La Vache et le Prisonnier* are more reflective and wistfully melancholy, utilizing the Ondioline's "yearning quality in the higher registers," says De Backer. "On these recordings Jean-Jacques really made the instrument sing." It's these bittersweet melodies and the tremulous way they're played – so starkly contrasting with the wildly whimsical sample and Moog excursions of his later work – that reveal the poet's soul inside the entertainer Jean-Jacques Perrey.

What you hear on this collection, then, are golden moments in a lifelong romance between a man and a musical instrument. This is nowhere more apparent than on the album's second side, which is taken up entirely by an impossibly rare, edition-of-one acetate disc created to showcase the Ondioline's mimetic capacities as regards to existing acoustic instruments as well as to illustrate the scope it offered in creating unheard and unearthly tones. Here, you can hear Perrey caressing and coaxing the potential of the Ondioline with all the inquisitive tenderness of a lover exploring the body of his beloved.



A1. La Vache et le Prisonnier main theme (excerpt)

THE ORCHESTRA OF PAUL DURAND FEAT. JEAN-JACQUES PERREY

Sometimes translated as The Cow and I, but literally meaning The Cow and the Prisoner, *La Vache et le Prisonnier* was the box office success of 1959 in France and has proved an enduring popular favourite. It starred Fernandel, the biggest comic actor in French cinema for many decades, opposite a delightfully headstrong dairy cow named Margueritte.

Based on Jacques Antoine's novel *Une histoire vraie*, the film follows Charles Bailly (Fernandel), a prisoner of war on a German farm, as he attempts to escape back to his native France using Margueritte as a disguise, diversion and source of dairy sustenance.

The memorable theme was composed by Paul Durand, who was already a veteran of the French music industry by the time he came to work on *La Vache et le Prisonnier*, having variously filled the roles of organist in his local church, piano player in Paris cabarets, conductor of symphony orchestras for radio, and composer/conductor for a number of feature films.

Durand selected Jean-Jacques Perrey, 20 years his junior, but already the principal exponent of the Ondioline, to carry the delicate, haunting melody that whistles like the wind through the German landscapes Bailly and his cow companion traverse throughout the film.

A vocal version of the theme entitled 'Les mains du vent' ('The Hands of the Wind') was arranged by Durand for Jacqueline François, a vocalist with whom he had enjoyed earlier pop success, but unfortunately *La Vache et le Prisonnier*'s original score has never been commercially released.

Excerpted here to focus on Perrey's tender Ondioline performance, Durand's timeless melody marks the first time the instrument was used in a film score.



Paul Durand, composer of La Vache et le Prisonnier.





A2. Visa to the Stars (commercial arrangement)

LAURIE PRODUCTIONS FEAT. JEAN-JACQUES PERREY

The first release of ‘Visa to the Stars’ – different to the recording presented here - appeared on the seminal Perrey & Kingsley album *The In Sound From Way Out*. Recorded for Vanguard Records in 1965, the song closed out that LP’s second side with its galloping guitar and wistful cowboys-in-space melody.

Perrey composed the tune with Angelo Badalamenti – at the time writing and arranging under the name Andy Badale – following work they’d done together making original music for television’s *Captain Kangaroo*. The two were first introduced in New York by Carroll Bratman, a seasoned percussionist who owned and operated one of New York’s biggest musical instrument rental companies. Bratman was Perrey’s sponsor in the USA and had a business interest in the distribution of the Ondioline.

The version of ‘Visa to the Stars’ you hear on this compilation was produced in the late 1960s under the aegis of Laurie Productions, an independent production arm of Laurie Records that was set up by John Mack and Dave Mullaney to focus on music specifically for commercials.

Working under Laurie Productions, Perrey found great success in the advertising world, winning a Clio Award for his theme for No-Cal soda, itself a rearrangement of the Perrey & Kingsley number ‘The Savers’.

The largest audience for ‘Visa to the Stars’ probably came with the use of this commercial arrangement in advertisements for Esso. Perrey tells the story that when the tune was presented to the CEO of Esso, the man’s immediate and explosive response was “this is the best piece of music I’ve *ever* heard!”

Pacier than the *In Sound From Way Out* version, the arrangement of ‘Visa To The Stars’ presented here showcases a more spirited performance from Perrey on the beautiful lead Ondioline melody. It was transcribed and restored from a rare Laurie Productions 7” sampler.

A3. Chicken on the Rocks

JEAN-JACQUES PERREY

‘Chicken on the Rocks’ is one of two pop numbers closing out *Musique Electronique Du Cosmos* (Electronic Music from Outer Space), an album of library music that Perrey recorded in 1962 which otherwise comprises short atmospheric cues of layered Ondioline textures.

The album was commissioned by Sam S. Fiedel, who independently funded and released it, pitching the music to radio and television stations. Fiedel had heard Perrey’s recording experiments through the wall of the small studio that Carroll Bratman had set up for the Frenchman in the Carroll Musical Instrument Service building.

Another significant connection that Perrey made at Carroll’s was with the virtuoso percussionist, recording artist and educator Harry Breuer. Breuer was almost 30 years Perrey’s senior, but they struck up a potent creative partnership, later producing a cult-beloved instrumental album together for Pickwick Records entitled *The Happy Moog* (Perrey went uncredited, being contracted to Vanguard Records at the time). Breuer co-wrote ‘Chicken on the Rocks’ and ‘Barnyard in Orbit’ – the latter featured later in this compilation – and contributed mallet percussion to both arrangements.

The scores for *Musique Electronique Du Cosmos* (which bear the title *Electronic Symphonie, Part III*) mark the first appearance of Perrey’s significant writing pseudonym, Pat Prilly. Perrey used this name extensively in the 1970s when he produced a series of “Moogsperiment” LPs for the Montparnasse 2000 label in France. Scores for a number of other *Electronic Suites* co-composed by Perrey and Fiedel exist in Perrey’s archive, but no recordings of these pieces are known. Vinyl copies of *Musique Electronique Du Cosmos* are now extremely rare (only 500 were pressed), and the small number that have surfaced have fetched incredibly high prices from diehard Perrey collectors.

The front cover of the album states that the music was “recorded in Paris” but the tracks were actually committed to tape in Fiedel’s New York apartment over many months of intermittent sessions. The misdirection was printed to avoid problems with the musician’s union since the budget for the recording was small and musicians played for less than union scale.

‘Chicken on the Rocks’ is based on the much-interpreted folk song ‘Chicken Reel’, composed by Joseph M. Daly in 1910. Harry Breuer had actually recorded his own version of the tune for Brunswick Records years earlier, as had Les Paul in his pioneering vari-speed multitracking style, a big inspiration for Perrey. But the flourishes of formants that Perrey coaxes from his Ondioline on this recording speak and squawk so freakishly that the track blasts out of its simple twelve-bar strictures into a realm all its own.



ABOVE: Harry Breuer, 1960s
RIGHT: Sam S. Fiedel, 1960s



A4. Danielle of Amsterdam

ANGELO BADALAMENTI & JEAN-JACQUES PERREY

Written around 1969, when Badalamenti was arranging and producing The Amazing New Electronic Pop Sound of Jean-Jacques Perrey – the first solo album Perrey made for Vanguard Records after splitting with collaborator Gershon Kingsley – this delightfully carnivalesque tune was named after a girlfriend of Perrey’s.

Years later Badalamenti adapted the theme to score his first feature film, with Perrey reprising the catchy lead melody on a variety of Ondioline timbres. The film, Law and Disorder, starred Ernest Borgnine and Carroll O’Connor as two 1970s New York residents fed up with the city’s escalating crime problem, who decide to create an auxiliary police force in their Lower Manhattan neighbourhood. The difficult jump between comedy and drama that the film attempts is sometimes bridged by the inflected interpretations of Badalamenti’s theme, the melody somehow managing to underscore both absurd situations and more dramatic moments later in the story.

Released here for the first time, this “pop” arrangement of ‘Danielle of Amsterdam’ is a memorable meeting point of Perrey’s expressive Ondioline playing – the “la”-like singing sound achieved by adjusting one of the instrument’s filters just after each note’s attack – and the then-in-vogue sound of the Moog. The version presented here was transcribed and restored from an acetate from Perrey’s personal archive.



Angelo Badalamenti, 1960s



Georges Jenny at a 1950s stage model Ondioline

A5. Cigale

THE ONDIOLINE ORCHESTRA FEAT. DICK HYMAN & JEAN-JACQUES PERREY

‘Cigale’ is one of the few pieces of music penned by Georges Jenny, inventor of the Ondioline. Accounts of others exist – ‘La Berceuse à l’enfant qui ne vivra pas’ (‘The Lullaby for the Child Who Will Not Live’), written just before WWII, and later ‘Fou de Vence’ (‘Crazy About Vence’) – though recordings of these tunes remain elusive. Perrey recounts that Jenny had the melody for some time before asking him to flesh it out into a complete song.

Carroll Bratman was very taken with the melody of ‘Cigale’, as he was with the sound of the Ondioline too, so – looking for avenues to get the instrument heard by a wider audience – he commissioned the recording session that resulted in this and one other marvelous piece of Ondioline music.

The other song from the session was ‘North Beach’, written by Dick Hyman, a jazz pianist, organist, arranger and composer who later, like Perrey, took an interest in the Moog modular synthesizer. Perrey and Hyman had previously performed together on multiple Ondiolines on Arthur Godfrey’s radio show to promote the little electronic instrument that was still entirely new to American ears.

Hyman helmed the three hour recording session at A&R Studios, New York with six other musicians on June 2, 1964, the ensemble dubbed The Ondioline Orchestra. Listening to the richness and musicality of textures and performances across these two tracks it’s remarkable to think they were recorded in such a quick session; it’s testament not just to the incredible level of musicianship of New York’s session players of the mid 1960s, but also the studio engineers that could record great performers with sensitivity and detail.

Notes from Dick Hyman’s archive show that none of the major record labels that were pitched the tracks took an interest in releasing the recordings.

‘Cigale’ is released here for the first time.



A6. L'âme des Poètes

CHARLES TRENET ET SON QUARTETTE ONDIOLINE FEAT. JEAN-JACQUES PERREY

By the start of the 1950s Charles Trenet had been one of France's biggest singing stars for over a decade. Unusually for the time, he only sang songs he composed himself, though his lyrics and melodies had been made popular by other vocalists at various times, sometimes before his own versions were recorded.

In 1951 Trenet was looking for a special sound to complement a song he had written entitled 'L'âme des poètes' ('The Soul of the Poets'). He heard tell of the Ondioline and Perrey – just 22 years of age, but already the virtuoso of the instrument and its tireless public promulgator – was urgently called home from a demonstration in Hamburg to present the instrument to the famous singer.

Trenet told Perrey he was looking for “the sound of a soul” and it seems that in the young Ondiolinist's hands he found it. So taken with the instrument was Trenet that he dubbed his ensemble variously “son Quartette Ondioline” or “son Trio Vigouroux Ondioline” for months of activities after the recording of 'L'âme des poètes'.

Trenet's lyric is wonderfully poetic; “Longtemps, longtemps, longtemps après que les poètes ont disparu, leurs chansons courent encore dans les rues” (“Long, long, long after the poets have disappeared, their songs still flow through the streets”). It is an affecting evocation of

the highly active life a song can enjoy after its writer has passed away, or when the lyric is disconnected from even the possibility of knowing what inspired it.

Perrey contributed Ondioline to a number of other songs with Trenet – among them 'Ma maison' ('My House') and 'Mon vieux ciné' ('My Old Films') – and he was subsequently invited to tour with the singer around France. Trenet urged Perrey to develop a show of his own to demonstrate his ambidextrous piano and Ondioline abilities. He introduced him to a writer to develop the show concept, resulting in *Around the World in Eighty Ways*: a musical variety show that allowed Perrey to showcase the imitative abilities of the instrument as well as its capacity for special effects, and to maintain a lighthearted mood with musical jokes and sonic tricks. Perrey performed this show countless times around France and other parts of Europe in the years leading up to his New York adventures of the 1960s, and in the extended demonstration recording of Ondioline timbres that is presented later in this compilation, we hear the fruits of this extensive road-testing of the instrument.

Here in 'L'âme des poètes' though, is the sound of a deft young instrumentalist bringing colour and texture to another great artist's work.

A7. Dandelion Wine

BILLY GOLDBERG & JEAN-JACQUES PERREY

Billy Goldenberg is an Emmy Award-winning composer best known for his work for television and film, notably the themes from *Columbo* and *Kojak*, and scores for Stephen Spielberg's telefilms *Duel* and *Night Gallery*. He has also written songs that have been recorded by Barbra Streisand, Liza Minnelli, and Diana Ross among others. But in 1967 he was still a young aspiring composer, relatively unknown and writing for the stage.

That year Goldenberg collaborated with lyricist Larry Alexander to musically adapt Ray Bradbury's novel of nostalgic reverie *Dandelion Wine*. Alexander had stumbled on the book in a Grand Central Station paperback store and the pair travelled to the west coast to play Bradbury six demonstration songs they had composed. Bradbury was enthused and helped to develop the show.

Goldenberg recounts that he was looking for an instrument with an "otherworldly feel" to bring colour to a small ensemble of musicians, and he found it through Carroll Musical Instrument Service where his father Morris, a famous percussionist and a friend of Carroll Bratman's, had heard Perrey's recording experiments with the Ondioline.

This first musical version of *Dandelion Wine* was performed just a handful of times in April 1967 as part of the Lincoln Center Workshop in New York. Other

adaptations of the novel with new lyrics and score have been performed since but, while some moves have been made to revive it, the original piece remains sadly forgotten.

In Goldenberg's original music, Perrey's Ondioline was called on to provide an assortment of orchestral sounds – violin, piccolo flute and a honking bassoon – as well as a wide array of effects, including the chirps of crickets, electronic sparks from a "Happiness Machine" and the cushioned squelch of "Para-Litefoot tennis sneakers".

In something only slightly longer than a minute, Goldenberg's theme from *Dandelion Wine* modulates around an exquisite nostalgic melody. Perrey's aching Ondioline delivery of it is a reminder that even after extending his own composing/arranging abilities and pioneering tape-edit production techniques on his best-known work for Vanguard Records, he was deeply sensitive to bringing out the emotional resonance of other composers' work with his signature instrument.

The instrumental theme from *Dandelion Wine* presented here was transcribed and restored from Perrey's personal copy of a privately pressed rehearsal recording. It is released here for the first time.

ONDIOLINE

DANDELION WINE



A8. Barnyard In Orbit

JEAN-JACQUES PERREY

The best-known version of 'Barnyard In Orbit' appeared on Perrey & Kingsley's Vanguard Records debut *The In Sound From Way Out*, but it lacked the freewheeling feeling of the earlier incarnation presented here. Recorded by Perrey with Sam Fiedel and Harry Breuer for the library album *Musique Electronique Du Cosmos*, it features a number of animal sounds that Perrey could coax from the Ondioline's wide timbral palette (a donkey's bray, a cat's meow and the grunt of a pig amongst them).

Songs that became the album *Musique Electronique Du Cosmos* were notated in three collections of material entitled *Electronic Symphonie Parts I, II and III*. Recordings of other pieces notated in these manuscripts are not currently known.



A9. Sérénade à la Mule

JEAN-JACQUES PERREY

Before he was called to New York in 1960 to demonstrate the Ondioline for virgin American ears, Perrey recorded two EPs of material for French label Pacific Records. The first, Mr. Ondioline, presented an unforgettable front cover, Perrey donning a dark hood with small slits for the eyes and mouth in an attempt to conjure up the record's mysterious titular figure. Later on when Perrey appeared as "Mr. Ondioline" on the Captain Kangaroo show, he did so without the hood, presumably to spare the children, and perhaps some adults, deep distress.

The second Pacific Records EP, released in 1961, was entitled Ondiolinorama and was pressed in such small numbers that it is now exceedingly rare, and greatly prized by Perrey collectors. Both EPs were comprised of Perrey's arrangements of other composers' works, including

established tunes such as 'Nola' and 'Lover' (the pair of these given a guitar-based multitrack treatment years earlier by one of Perrey's prime inspirations, Les Paul).

The number from Ondiolinorama presented here is 'Sérénade à la Mule' ('Donkey Serenade'), and it was written by Rudolf Friml, Czech-born composer of operettas, musicals, and songs for screen. First heard in the film adaptation of *The Firefly*, it was originally written by Friml for the stage in 1912, the melody having become one of his most enduringly popular when Perrey chose to record it almost fifty years later.

The version presented on this compilation was transcribed and restored from a work reel of 1/4" tape sourced from Perrey's personal archive.

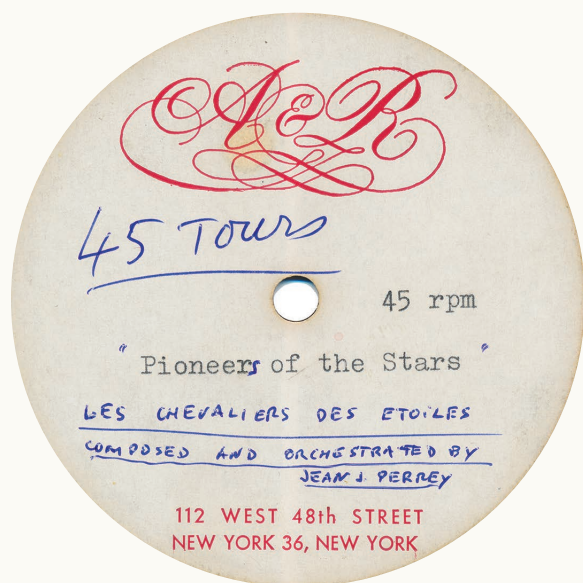


A10. Mars Reflector

JEAN-JACQUES PERREY

The back cover of *Musique Electronique Du Cosmos* describes *Mars Reflector* as “the musical effects of falling stars”. The piece showcases Perrey’s ability to create engaging abstract soundscapes using just the Ondioline’s register and timbre possibilities, varying amounts of reverb, and the instrument’s fine tuning knob which could be turned through a range of notes to attain smooth glissandi.

On this compilation, *Mars Reflector* acts as *prélude* to the full-blown space popera of the side’s dynamic closing number, ‘Pioneers of the Stars’.



A11. **Pioneers of the Stars** (orchestral arrangement)

JEAN-JACQUES PERREY

The best-known version of 'Pioneers of the Stars' (French title: 'Les chevaliers des étoiles') closed out the second side of Perrey & Kingsley's second collaborative LP for Vanguard Records, *Kaleidoscopic Vibrations*. The record was one of the first "Moog albums", predating both the popular success of *Switched-On Bach* and the spate of cheaply produced cash-in records that looked to exploit the growing public fascination with the strange but compellingly named synthesizer.

It is unclear whether the version included on this compilation predates the recording of *Kaleidoscopic Vibrations*, though a few clues point towards it being from an earlier phase of the 1960s where Perrey was experimenting with a bigger orchestral sound for his compositions.

According to the label on the acetate, the piece was recorded at A&R Studios, 112 West 48th Street in New York, the same facility where The Ondioline Orchestra recorded 'Cigale' and 'North Beach' in 1964, and the first of many premises where this legendary studio operated from. A&R were forced to move to a new location in 1967, the year that *Kaleidoscopic Vibrations* was mostly recorded and subsequently released, suggesting that this acetate dates from an earlier time.

The acetate also has handwritten credits that state the piece was "composed and orchestrated by Jean J Perrey". There is no mention of later co-composer Andy Badale (Angelo Badalamenti) who has been registered with ASCAP as a songwriter on the tune since *Kaleidoscopic Vibrations'* release. Again, this points to the arrangement presented here as an earlier experiment that Perrey undertook solo.

Although he no longer recalls the provenance of this version of 'Pioneers of the Stars', Perrey does recollect that to achieve the orchestral strings and big choir sound of this arrangement he recorded smaller numbers of musicians, layered the results and bounced multiple channels on the tape recorder down to a single channel, thereby freeing up other tracks for final overdubs of Ondioline.

Transcribed and restored from a 45rpm acetate from Perrey's daughter Patricia Leroy's personal collection, this is the first release of this unique version of one of Perrey's most triumphant melodies. This acetate is the single known source for this piece of music and, having been played many more times over the decades than the three or four test listens such discs were designed for, it provided decidedly less-than-stellar audio. But with extensive and detailed restoration, it transmits here, on its first release, the spirit of a superbly sprightly sound recording that would otherwise be lost to history.



B1-27. Ondioline demonstration recordings from Satellite Records acetates

JEAN-JACQUES PERREY

Nothing is currently known about Satellite Records, Fort Lee, NJ, where this extended demonstration of the Ondioline was cut to vinyl sometime in the 1960s.

Transcribed from the single known instance of this recording, the acetate was sourced from New York musician and record collector Jeremy Novak, who chanced upon it in the WFMU Record Fair's bargain bin.

The artifact itself had not been well kept, and revealed a great amount of noise and distortion of various varieties upon transcription. It was determined that digitally removing too much of this complex noise detracted from the detail of Perrey's Ondioline performances, so it is presented here largely as-transcribed from the acetate.

The final message from Perrey delivers the revelation that, in the 1960s, Georges Jenny was working on a system for the Ondioline to produce fluid glissandi such as are so beautifully facilitated by the Ondes Martenot. All available evidence suggests the system was never commercially released, but it's fascinating to think what might have been recorded by Perrey with this extra expressive dimension applied to the Ondioline's wide sonority scale.

This compilation marks the first release of this special insight into Perrey's deep exploration and mastery of the Ondioline's remarkable sound palette.

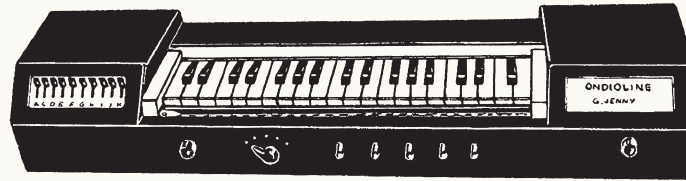


Jean-Jacques Perrey et son Ondioline

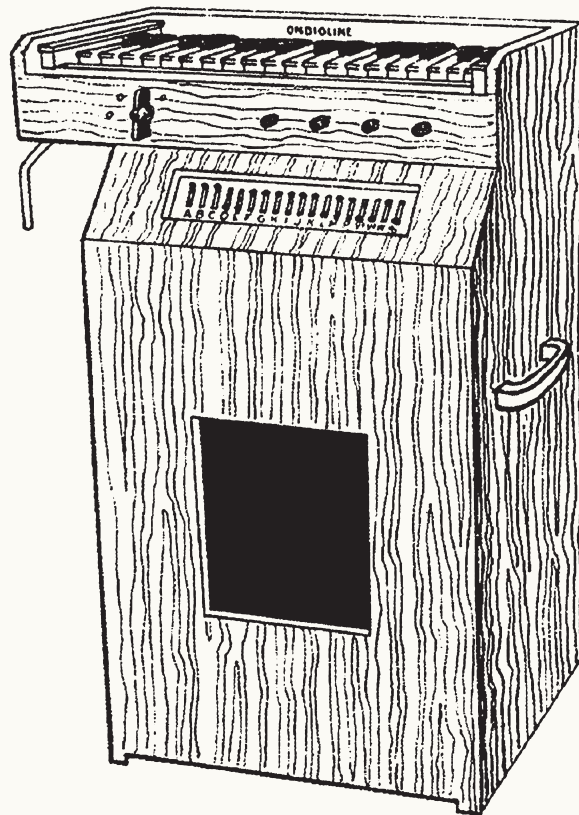
was produced by:



Wally De Backer	<i>research, curation, track notes, design, project coordination</i>
Chris Muth	<i>vinyl transcriptions</i>
Jamie Howarth for Plangent Processes	<i>tape transcriptions, audio restoration tracks 1-11</i>
Joe La Porta for Sterling Sound	<i>mastering</i>
Kevin Gray for Cohearent Audio	<i>vinyl cutting</i>
Simon Reynolds	<i>liner notes</i>
Henry H. Owings	<i>design & layout</i>
Jeremy deVine	<i>layout, label management</i>
Dana Countryman	<i>research, curation, loans of artifacts</i>
Susi O'Neill	<i>research</i>
Patricia Leroy	<i>research, loans of artifacts</i>
Takashi Okada	<i>loans of artifacts</i>
Jeremy Novak	<i>loans of artifacts</i>
ITC Global Translations	<i>Ondioline poem translation</i>
Marcel Bouret	<i>front cover caricature</i>
Cybele Malinowski	<i>photo of Jean-Jacques Perrey with his cardboard self</i>
Will Joines	<i>photo of 1950s stage model Ondioline</i>
Stoughton Printing Company	<i>jacket and booklet printing</i>
Record Technology Inc.	<i>vinyl pressing</i>



The earliest commercially available Ondioline, the modèle portatif (portable model)



An early 1950s stage model Ondioline with a squared cabinet.

Ondioline, ma mie, ô muse magicienne.
Nef voguant dans l'Ether sur des sons, inconnus,
Donne-moi l'Évasion; quand la coupe est trop pleine,
Il faut nous égarer loin des sentiers battus.
Orchestre les chants noirs de Saint-Louis aux nuits chaudes
Lance vers moi l'appel des vieux lieds dépassés;
Instrument, enchanteur, quelle est la voix, qui rôde,
Nouvelle, et qui pourtant, épouse le passé?
Entends, ce soir mon cœur, et viens me l'apaiser.

*Ondioline, my sweet, my magic inspiration,
Nobly you sail aloft upon unearthly sounds.
Do bring me, when my cup o'erflows, my liberation:
Insouciantly let's leave the beaten tracks and wander with no bounds.
Oh, play black music from those hot St Louis nights,
Let me now hear the strains of ancient Lieder call.
Instrument of my dreams, what is this voice in flight -
Novel, and yet, somehow, it holds the past in thrall?
Evening is nigh, my heart doth beat: come, soothe us all.*

