

METISSIA

singer, author, composer,



presents
her new album and show
«TRAVEL IN UNIVERSAL REALITY»

Listen to the Music

<https://soundcloud.com/christine-pena-879582531/sets/travel-in-universal-soul>

Look at the Video Clip

https://www.youtube.com/watch?v=9_jWac1_X2U

Style

Cross Over/ Eclectic Songs, Electro/ Acoustic
on philosophical texts

Ambiances

where are mixed sweetness, joy, poetry, humor, depth in a great fantasy

a voice of 5 octaves

juggling with all kind of harmonies, rhythms and timbres

On Stage

a warm, theatrical character, constantly moving in a dance of sounds



Language

French, English, Spanish, Creole, etc.

athmospheres for to

dance, relax, travel, meditate, explore

Message

"JOURNEY TO THE UNIVERSAL SOUL" is a message of UNIVERSAL LOVE,
a meditation on the capacity to "be ONE" (body, heart, mind, soul and action);
coherence in which duality gives way to PEACE



3 possible STAGES FORMULAS

- 1- Solo concert with backing tracks
- 2- Concert with musicians (duo, trio, quartet or quintet)
- 3- Solo Multimedia Show with light atmospheres and videos.



About METISSIA

website for more details <http://metissia-art.com/>



produced by prestigious artists such as the legendary Aston Barrett (bassist Wailers & Bob Marley), Rudy Lenner (former drummer of Scorpions), Samuel Hamelin (Universal Music Group, Germany), BMP records (Sony production-London), Jacques-Emmanuel Rousselon (France), ... etc



Métissia une révélation

C'est au cours de l'une de nos dernières parutions que nous avons fait sa connaissance. Elle est entrée sur scène – comme tous les artistes – mais, dès le départ, elle semblait apporter autre chose... Et c'est bien vrai, du jamais vu ! Elle commença à danser d'une manière étrange, avec des sons qu'elle prononçait, qui semblaient venir de l'Extrême-Orient... Mais tout était intimement lié, le chant et la danse. Dès le départ, très surpris, le public s'étonna puis s'enthousiasma, s'exclama, puis en redemanda. Parce que, il faut bien dire, Métissia n'est pas une personne ordinaire – c'est sans doute pour cela que certains la copient ! Et c'est sûrement à cause de ce qui est atypique dans son personnage, qui ne cherche à ressembler à aucun autre. Du très nouveau, pour sûr. Elle a, dernièrement, entamé une tournée au Moyen-Orient, ce qui ne doit pas laisser indifférent, là-bas ! Il me semble assuré que son avenir soit très prometteur de succès, ici et ailleurs. À Montmartre, elle nous a déjà conquis !

Michel A. Daguét

ParisMontmartre 15 sept 2015 Sept 2015



La beauté des teintes et des formes

Difficile à classer : c'est d'abord un art et un rythme qui se mêlent dans une composition originale. C'est aussi une conception vocale particulière, passant d'un timbre à l'autre, d'une hauteur à une autre, du haut de ses cinq octaves, à écouter au-delà de nos critères habituels... Elle tourne actuellement son premier clip vidéo, Gabriel Aubert l'a rencontré.

Tu musique, c'est de la variété internationale ?

Découvrir ce que je travaille sur les sensations. Lorsque je ressens quelque chose d'assez fort, je cherche à le transmettre en sons pour en donner la couleur. J'essaie de ne pas tenir compte catégories, mais de la beauté des teintes et des formes, et à partir de là j'ajoute les mots qui correspondent à une sensation. Suivant l'inspiration, c'est souvent un mélange franco-anglais-espagnol et c'est tout. C'est difficile de me cataloguer, puisque je ne travaille pas sur un seul style. Mon problème maintenant, c'est de me caser dans un style, pour pouvoir donner aux gens une idée du produit. Je dis, en général, que c'est un mélange afro-jazz-indou-oriental-asiatique-ethnique. Autrement dit, de la world music dans un sens large, c'est-à-dire un mélange. D'autres personnes m'ont classée dans la variété internationale, en fait, c'est du folklorisme moderne.



Le spectacle vivant, c'est important pour toi ?

Oui. Je fais pas mal de scène, car c'est un échange vivant de ce qui sort sur les médias, et c'est le moment le plus important de la communication. Le voyage se fait vraiment à ce moment-là. En général, on est toujours entre cinq et six sur scène et ça peut aller jusqu'à neuf, mais quand on joue dans les petits lieux, on ne garde que l'essentiel : batterie, basse, clavier et chant. J'aimerais trouver un tournant parce que toute seule, ce n'est pas évident. Mon label est un petit qui travaille énormément et qui est très efficace, mais il n'a pas l'envergure d'un grand.

Comment fais-tu pour réaliser un premier disque ?

J'ai eu mon premier producteur qui a coûté trois mois après m'avoir engagé, puis un second qui s'est effondré aussi... Et, au bout de trois ans, j'ai réussi à faire mon premier CD avec Philippe Antoine, mon producteur chez TLP Production, qui m'a donné la chance de sortir un produit que tout le monde estimait et que personne n'osait sortir, de par son originalité. Sinon, j'ai beaucoup travaillé avec d'autres musiciens sur des créations. Je pense que l'être humain doit se servir de son cerveau pour développer sa propre personnalité et s'exprimer par lui-même. C'est moi qui crée et mon regard se pose sur le premier disque qui m'est amené à sortir mon premier album.

Aimes-tu ton disque aujourd'hui ?

Oui, sinon je ne l'aurais pas fait. J'ai eu des petits succès, mais j'ai donné le meilleur. Évidemment, si je me trouve un jour dans un super studio, j'aurai autre chose. Mais là, on a fait de notre mieux.

Gabriel Aubert

J'Anna (TLP)

Début en Europe en avril États-Unis

Septembre/Octobre 1996 - 6/1/62 - Fréquences Libres

USA

A Rave Review from America
for Christine Pena.
(is my real name)

The music of Christine Pena is remarkable. Drawing from the diverse traditions of jazz, African high-life and French cabaret, Pena seems to obey no rules but her own. Yet her strikingly original songs have a logic and coherence that suggests her awesome potential as a composer, singer and orchestrator. She is indeed a talent to watch. Not yet fully-formed, she is an important artist in the making. Her compositions are propelled by raw beats, suffused with the density and desperation of primitive music, yet so drenched in modern colors and shifting, sophisticated moods that they can be best described as New World symphonies.

Hailing from Bordeaux, Pena now lives in Berlin, a city remarking itself on the dying embers of the unspeakable acts that marred the 20th century. Just as the new millennium creates a fresh page for humanity to write its story, so Pena liberates music from stultifying conventions, the dead weight of the past. While this makes her songs more challenging, harder to classify, it also raises them to a level of intensity few musicians ever conceive of, no less reach. Her songs, in short, are secular prayers, theme music for the transnational reality that is linking Bangkok and Barcelona, Cape Town and Caracas, San Francisco and Sao Paulo. She is the troubadour of New Age, a poet for a world in which ethnic and cultural identities are adopted, discarded and reconfigured in an endless search for self.

Whether dancing to her music, or simply listening in awe, the power of her voice is arresting. She is romantic and funny, yet deadly serious. At times, she chants; at times, she growls and groans; at times she plays the Parisian chanteuse with utter precision. Through all her vocalisms, she never loses clarity, control or vision. Hers is the sound of tomorrow, a music for the new millennium, for a day when today's rousing cultural eclecticism is as natural as the sun and the wind.

-- BY G. PASCAL ZACHARY
JAZZ CRITIC, ADDICTED TO NOISE magazine
San Francisco, September 1998

MARQUIX GLOBAL NETWORK

There is a current of old world tension and modern angst captured in the music of Metissia and that energy, as embodied in her debut radio single 'Where Is The Country?' (Chelem), has got listeners enthralled. It's time the world learned more about this intriguing funk / fusion artist.

Some artists try to scale their way to the top of the music industry by personal flamboyance (or insurmountable). Others work the business like hardened politicians and hope that money and fame will redeem whatever compromises are made along the way. But a very few can do it by a golden amalgamation of originality, musicianship and talent. Metissia is such an artist. Currently residing in Berlin, Metissia has been fast attracting recognition and honors, and one recent critic's account of her award-winning work probably explains why: "Big, brazen and effusively fundakidic, 'Where Is The Country?' is a virtuoso conjugation of instrumental talent and songwriting genius loaded with thoughtful lyrics and deft vocal flourishes." You can hear the authenticity in every chord and verse of her new funk / fusion single, which undoubtedly explains its rapid ascent up the charts. Independent reporter Lily Clark recently caught up with Metissia to talk about her history, musical influences and exciting plans for the future.

LILY: As an artist on the rise, what is one thing you are most excited about and one thing you are most afraid of happening in your career?
METISSIA: The most important thing that notoriety brings for me is the Happiness of sharing much more often my artistic passion with the public, with a financial comfort that offers greater creative freedom for artistic achievement. The thing which makes me afraid, and about which I am very cautious is to never engage in a project or action which is not in agreement with my heart and my conscience. Respecting who I am allows me to be happy and able to offer the best of myself.

LILY: Your song 'Where Is The Country?' (Chelem) is receiving a positive listener response on radio. What was your initial reaction when you first heard your song playing on radio?
METISSIA: Emotionally I was touched to finally reach my goal of bringing to the public this message of Peace (with music of no stylistic borders and a story where the character, looking for a country in which to live, discovers that this country is in oneself). I am hoping that can help people to reconnect themselves to the source, to create distance from the situations, and to make human decisions. Professionally, my first reaction was to concentrate on the audio mix that I heard for the first time outside of the music studio.

LILY: What was the inspiration behind your debut radio single?
METISSIA: The desire to make ready as soon as possible the integral production of the opera, in order to share the complete story with the public.

LILY: It is often said that great art arises from difficult experience. Is there something in your life experience thus far that you would describe as the 'catalyst' or 'fuel' for your desire to create music?

METISSIA: Yes, I think that art and creation are imaginary worlds where one can exist in one's own reality and without coming up against imposed borders we do not recognize and which lead to frustration. This great artistic freedom allows me to become One (harmony, coherence) with my desires, heart, thoughts and actions. This gives me an inner peace and personal satisfaction, thanks to which I am deeply happy and autonomous. Socially, the artist is also a messenger who can bring new thoughts, currents, actions, and behaviors to developing the world that is important to oneself. In my case, since the beginning of my life, there are things that make me happy and others that revolt me... but I want every moment of my life to be heaven on earth for myself, as well as for society, through the intermediary of the art, concepts, structures that I create I see no other interest in life on Earth than this quest for well being and paradise... If I can join my life with what is deep to my Heart, then I reach it completely.

LILY: How would you characterize yourself as an artist/musician? (Ex. Down-to-earth, serious, fun-loving, complicated...)
METISSIA: A philosopher, but my personality is made of a thousand facets and my expression varies in form, depending on the situation and the mood, between humor, fantasy, and channeling. In the professional environment, people often say that I am a visionary artist.

LILY: What has your experience been like working with the other people on your team?

METISSIA: I often have the chance to play with great professional musicians, because they like my activity: musicians from Zazie, Volt-Face, Barney Willem, Magma, Papa Wemba, and sometime with famous musicians like Aston Barrett (The Wallers), Hermeto Pascoal, Rudy Lenner (Scorpions), Embrio.... As a singer, author and composer, I discovered that the quality and the longevity of a band depends on the money business, without money and management, a band stays fragile because life obligates each of us to find a way to survive and some time after separation becomes inevitable. If you add the problems of personalities and egos, there is a big loss of energy on things which have nothing to do with music. So finally, after some years of chaos, I changed to a more solitary strategy in which I build strong structures and look for business partners, then I send audios and scores to musicians so that we don't need so many rehearsals to be ready... the complete band is about eight musicians (voice, keyboard, guitar, bass, brass, violin, drums and electronic drums, percussions); and the musicians also do the chorus. The rest of the time, I play alone or with a basic duo-to-quartet band. Since 2010, I have created more Multi-Art Shows than concerts. I love to mix music, singing, dance, theater, circus (clown, acrobats, juggling), and painting. So I offer to the public visual of art intensified by movement, emotion, poetry, colors, and so create a Planet of Art on stage. Sometimes I also invite the public on stage or to create in their own space a playground of art in which they are invited to interact freely. Kind of Celebrations!!!!

LILY: Did you come from a musical background? Are there other musicians in your family?

METISSIA: No, but I've known since three years of age that I wanted to be a singer, musician and writer. I remember that already at this period, I was improvising the show really touched me, and also touched the public deeply. But at the same time, every concert or show is special because I never act or sing the same way, even if I sing the same texts and structures. I express it differently according the feeling of the moment and the situation and for this reason every performance is for me memorable and special in its own way.

LILY: What do you find most rewarding about being an artist? What do you find most challenging?
METISSIA: Rewarding: the mastery of your instrument, which gives you the opportunity to fly always more freely, according to your fancy, as well in singing, dancing, writing, painting... Challenging: the same, the mastering your instrument, because this mastering depends of many factors that have to be mastered together at the same time: the instrument, the groove, the movement, the expression, the creativity, the inspiration, the psychology, the understanding of what is life, or art, and to feel comfortable with who one is... The quality and perfect mixture of all these ingredients together, create the talent and genius of your work. Conclusion: I think that to understand and master one activity, whatever that is, is good training for then mastering all the ingredients of an activity and further for mastering it in all kinds of activities, achieving a perfect balance between them.

LILY: Who are your role models in music?
METISSIA: Nature, classical symphonies, Andreas Vollenweider, Keith Jarrett, Ella Fitzgerald, Hermeto Pascoal, Ethno music worldwide, and one's own creativity.

LILY: Describe your best or most memorable performance.
METISSIA: I think it was in 2012, when I was invited to play at the Olympia Stadium in Berlin, Germany in which a choir of 30 persons joined us. The dimension of the show really touched me, and also touched the public deeply. But at the same time, every concert or show is special because I never act or sing the same way, even if I sing the same texts and structures. I express it differently according the feeling of the moment and the situation and for this reason every performance is for me memorable and special in its own way.

LILY: What advice would you give to young, aspiring artists out there who are unsure and need guidance?
METISSIA: Your heart is the radar which informs you about what is good for yourself. Even if you don't know why you just feel it makes you happy. No matter whether you are able or not, or the situation, or how you are, trust your feelings because each step will bring you to the next, until the place where you go will be the place corresponding to what you are. If you give up, and stop doing what you really want, you will be not so happy; feel a little empty or perhaps frustrated, because you put aside one part of yourself. Creation is the Source of Life speaking through you because life is for you. Listen to it inside of yourself, it will give you an innate knowledge of life by feeling it down to your cells. So, you will understand Life and Music in its scientific reality and truth. When you are yourself at each moment of life, you create a life of continuity, and that is the GROOVE, ENERGY, connected to the source. And because you don't lie, people will trust you, and from the resonance of your sincerity, they will like what you do. The talent, the genius comes from the fact that as you do what you like, you will get the motivation to do it so much more than other things and that it will become the thing in which you are the best. And so, you will offer your best to the society. Never trust somebody who tries to make you do something that you don't feel or want, because a real master knows that the truth comes from inside and that only the truth can feed life, with roots which can grow and develop. And what is important, is not that you follow and copy, but that you enrich the society with your own qualities.

LILY: What's next for you as an artist? Is there a new single in the works? If so, what can you tell us about it?
METISSIA: Yes, a lot. Concerning the opera, the production of the first time (there are 4 tones, so 4 albums), will begin and will go on the market at the end of 2017. The fairy tale, a book with illustrations, music and text is set to preview at the end of the year. Regarding my songs, I am actually preparing a live album, a tour in South America, and a studio recording with my full orchestral universe will be on the market in 2016.

LILY: Very exciting, I can't wait! Thank you for taking the time to let us into your world as an artist. I wish you continued success in your career.

<https://www.metissia-art.com/music/index.html>

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