

**Eclectik Percussions Orchestra**

**EPO + Oliver Lake**

**A flight of fundamental beats born from  
a wandering, contemporary interbreeding...**



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## **EPO : Eclectic Percussion Orchestra, that is Eclectic Drum Orchestra**

*“Drums are the maternal principle of music ; it’s like a heartbeat. It conveys the impulse, the energy, the elementary feeling. ”*

**Andrew Cyrille (drummer)**

From time immemorial man has travelled and migrated. Along the silk road, aboard a Phoenician ship for some of them, or in a more brutal way for others, as slaves brought to the New World.

Those travelers have brought their own habits and customs, their rituals and rhythms. Through the melting and interbreeding , this universal maternal bond has lived on throughout rhythms, countries and times.

In different shapes, The Drum, one of the first musical instruments ever worked out by man, has been part of all cultures and civilizations. As such, it has been part of men’s migrations.

In the same way, the **EPO** invites you to a journey between tradition and creation, to discover continents, cultures, musical objects (drums, hand-me-downs, sound effect pedals) that will bump into each other, confront, complement one another and finally harmonize in rhythm.

The musicians of the **EPO** are modern horn-blowers . Wandering and intermixing, they perpetuate those fundamental beats until today.

## **A presentation of the artistic project**

The first aim of the band is to develop a specific universe, with a strong , easily recognizable rhythmic identity, including body percussions, traditional drums and unusual instruments : a Plexiglas street lamp, recycled barrels made out of varied materials) , all of which enable us to keep a balance between a musical performance and a show.

Our wish has been to create encounters with other sound entities (saxophone quartet, strings...) based on our essentially rhythmic repertoire.

Our music is always based on rhythm.

It comprehends widely varied styles including waltzes, tarantellas, Western Indies rhythms (mazurkas, biguines, Cuban rhythms, Venezuelan rhythms...), the rhythms of the African diaspora (North African countries, sub-Saharan countries, Brazil...) and to end with, Eastern rhythms. All of these elements are mixed, rearranged according to our wishes and to our musical intuitions, to result in an original, tasty "drum maelstrom".

Those rhythmic creations express how the French culture was enriched by other cultures. The project is in constant evolution and gets more varied : we also have our own melodic pieces, which we can offer in the projects described below , with different sound identities. It is important for us that these pieces are melodic so that we can explore new possibilities between harmony and beat.

We do not want the orchestra to be divided between drums/soloist or rhythm/melody, but we want each one to integrate with their own musical specificity and their own personality. The sound and consistency can only be built through live performance and must serve compositions.

Our musical creation work also implies working with texts in different languages (French, Bambara). We write them, or we borrow them from traditional songs, and then give them our own special musical identity.

Artistically speaking, our music is a subtle mix of so-called world music, jazz, and French chanson, with a large scope and appeal that match our generational interest

## **The EPO project**

### **EPO + LSD (the wild horn blowers) + Oliver Lake**

This proposal is based on the band's compositions added to Oliver Lake's, with 5 percussionists and 4 brass instruments. It is definitely the most jazzy proposal.

Since it was born, jazz music has constantly been associated to world music, and particularly to percussions from everywhere.

We can notice that this encounter has reached a climax with free jazz : indeed it has made use of percussions almost systematically , probably because they shared the same kind of energy. We wish to offer our own personal interpretation of such an association between Jazz (original to free) and our percussions.

Choosing Oliver Lake made obvious sense , given his particular musical route. He is able to express in many different musical worlds, and he never considers them apart from each other. On the contrary he sees them as a whole. What is more, he is one of the few musicians who writes poetry, and he uses it to develop his own musical world, as we also try to do. We will essentially work with Guy Constant 's and Oliver Lake's compositions, but each member is expected to contribute to some extent with other ideas.

We will play with a world jazz and also French jazz aesthetics, presenting pieces strongly structured by percussions (in which all instruments have a rhythmic role) as well as pieces that can develop into free jazz. Also, there are pieces based on texts and codes reminding of the French chanson

### **The EPO as a marching band**

As an introduction to a performance, EPO can propose a march (30 to 45 mn) based on the band's pieces.

Of course we can always consider a reasonably smaller version of these different projects.

## Oliver Lake

<http://www.oliverlake.net>



Oliver Lake:»It's all about choices,» states modern Renaissance Man Oliver Lake to explain his expansive artistic vision. An accomplished poet, painter and performance artist, Lake has published a book of poetry entitled *Life Dance*, has exhibited and sold a number of his unique painted-sticks at the Montclair Art Museum, and has toured the country with his one-man performance piece, *Matador of 1st and 1st*. But it's his extraordinary talents as composer, saxophonist, flautist and bandleader that have brought him world-renown. Although his greatest reputation exists in the world of jazz, Lake's amazingly eclectic musical approach is best expressed by his popular poem *SEPARATION: put all my food on the same plate!*

Whether composing major commissioned works for the Pro Musica Chamber Orchestra and the Brooklyn Philharmonic; creating chamber pieces for the Arditti and Flux String Quartets, the Amherst Sax Quartet and the San Francisco Contemporary Players; arranging for pop diva Bjork, rocker Lou Reed and rap group A Tribe Called Quest; collaborating with poets Amiri Baraka and Ntozake Shange, choreographers Ron Brown and Marlies Yearby, Native American vocalist Mary Redhouse, Korean kumongo player Jin Hi Kim, and Chinese bamboo flute player Shuni Tsou; doing unique performances with MacArthur Award recipients, actress/author Anna Devere Smith and writer/law professor/political commentator Patricia Williams; sharing the stage with hip-hop artist Mos Def and pop star Me'shell Ndegeocello; or leading his own Steel Quartet, Big Band and cooperative ensembles the World Saxophone Quartet and Trio 3; Oliver views it all as parts of the same whole. dixieland, be-bop, soul, rhythm & blues, cool school, swing, avant-garde jazz, free jazz, rock, jazz rock

Extremely few artists could embrace such a diverse array of musical styles and disciplines. Lake is not only able to thrive in all of these environments, but does so without distorting or diluting his own remarkable artistic identity.

Part of this is due to his experience with the **Black Artists Group (BAG)**, the legendary multi-disciplined and innovative St. Louis collective he co-founded with poets Ajule and Malinke, and musicians Julius Hemphill and Floyd La Flore over 35 years ago. But in reality, Oliver's varied artistic interests go back even further than that.



Born in Marianna, Arkansas in 1942, Oliver moved to St. Louis at the age of two. He began drawing at the age of thirteen (and paints daily, using oil, acrylics, wood, canvas, and mixed media), and soon after began playing cymbals and bass drum in various drum and bugle corps. At 17, he began to take a serious interest in jazz. Like many other members of BAG and its Chicago-based sister organization, the Association for the Advancement of Creative Musicians (AACM), Lake moved to New York in the mid-'70s, working the fertile ground of the downtown loft scene and quickly establishing himself as one of its most adventurous and multi-faceted artists. A co-founder of the internationally acclaimed World Saxophone Quartet with Hemphill, Hamiet Bluiett and David Murray in 1977 (and recently celebrating its 30th anniversary with an album of Jimi Hendrix pieces for Justin Time Records), Oliver continued to work with the WSQ and his own various groups - including the groundbreaking roots/reggae ensemble Jump Up - and collaborating with many notable choreographers, poets and a veritable Who's Who of the progressive jazz scene of the late 20th century, performing all over the U.S. as well as in Europe, Japan, the Middle East, Africa and Australia.

While he has continued to tour regularly with his own groups, collaborations and guest appearances - in the last three months of 2003, he performed in Europe, Japan and various U.S. cities - Oliver recognized the changing trends and new challenges facing creative artists, especially those working in the jazz tradition. Always a strong proponent of artist self-empowerment and independence, in 1988 Lake founded Passin' Thru, Inc., a 501(c)(3) non-profit, dedicated to fostering, promoting and advancing the knowledge, understanding and appreciation of jazz, new music and other disciplines in relation to music.

Under his artistic direction, Passin' Thru has commissioned new works, sponsored performances by emerging artists, documented works by prominent artists, and has established on-going educational activities not only in its home base of New Jersey and New York, but also in Florida, Minnesota, Arizona and Pennsylvania, along with occasional activities in other locales all over the U.S. The organization also operates Passin' Thru Records, which has recently issued its 12th recording (Dat Love by the Oliver Lake Steel Quartet). In addition to Oliver's albums, ranging from solo to big band, Passin Thru has also issued recordings by the late, legendary multi-reed master Makanda Ken McIntyre, piano great John Hicks and the first recording by Lake's mentor, St. Louis tenor sax giant Freddie Washington. A 13th album by renowned trombonist Craig Harris is scheduled for release in the spring of 2004.



# Guy Constant

Percussions, voice and composition



Self-taught, he began to play percussion in 1984 and seriously studied Djembe with Séga Sidibé from 1988 to 1993.

At the same time, he studied Cuban percussions, derbouka, drums, tablas...

So he is a multi-instrumentalist but also a very versatile and he showed his own talents in Akacombé (he's the founding member) : tours in Poland (2001, 2005, 2006) in Africa (Mali 2003, Senegal 2004), Shows at La Maroquinerie, Bataclan, Africolor (2005)...

He likes to work with others artistic forms (dance, drama, tales...) from improvisation to written music.

He currently plays in a show for a young audience called "Soufflet Créole", which will tour for 2 years (September 2013 to June 2015) with the JMF.

He's the founder of **EPO** (Eklectic Percussions Orchestra) which plays his compositions.

Since 1989, he played in concert with :

-Traditional percussions : Séga Sidibé (Africolor 2002, 2006), François Dembélé, Coulibaly Brothers, Arouna Dembélé (Yelemba), Kaba Kouyaté (Frédéric Galliano).

-Current Music : Sawuri (reggae), La Esquina Latina (Salsa Latin-Jazz),...

-Jazz and improvised Music : Groupe Emil (Musique Action 2002, NJP 2001), Jean-Marc Montera, Michel Donéda (Musique Action 97 & 98), Zama...

-Drama : Cie Materia Prima, Cie Osmosis, Cie la Torpille (Mamie Ouate en Papoasie), Le Tourbillon

- Dance : Cie Mélange de geste (contemporary dance), Dancers of the «Alvin Ailey American Danse Theater» (création Luna 1999-2000), Sosanna Marcelino

- Discography: Yurugu (Materia Prima-Semantic), La 10ème Muse (Cie 13 Hors), Grpe Emil (Emil 13), Akacombé « Percussions Métissées » et « Masters of Percussions » Vol 2 et Vol 3, La Esquina Latina « Colorés »

# Bakary Doumbia

Percussions voice and balafon



Born in Bouaké, Ivory coast

He learnt the djembé when he was a young boy with his master (Abou Bamba), from that moment he devoted himself to his passion : music.

His tenacious work rapidly promoted him to local ballets. Noticed for his energy and courage, he was welcomed as a son by Adama Dramé in the band Foliba.

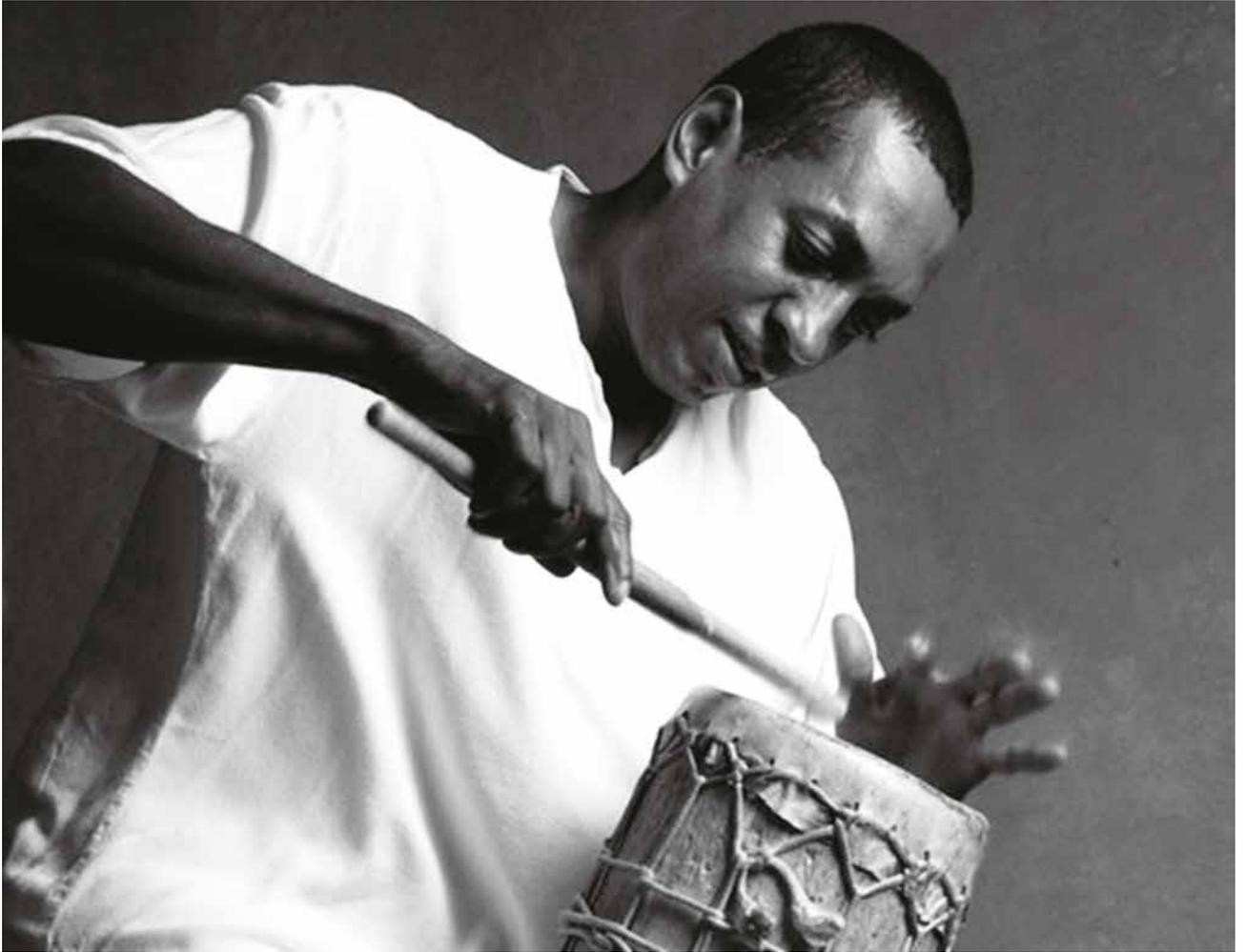
Besides, Bakary has been the leader of the band Txikan since 2005.

He currently plays with Orange Blossom.

He hopes to share his talents and his teaching skills with you.

# Gustavo Ovalles

## Percussions



Percussions master, he studied countless skills of hitting, Musical types and dances before he accompanies world scene and jazz artists as David Murray, D'Gary, Omar Sosa, Ba Cissoko, Julien Lourau, Minino Garay, Orlando Poleo.

His performance on stage, his inimitable skills, his knowledge about Venezuelan traditional instruments, his artistic generosity and his sensibility in the performance in the service of music have made him a well-skilled musician

## Alex Ambroziak

drums



Born 14th January 1982 in Nancy, France

### Training :

2000-2006 Conservatoire de Nancy section Jazz

1999-2001 University of musicology, classical percussions

### Bands :

(Current) No Square - Jazz

(Current) Collectif « Le Bazardier » - Adjoining musics ([lebazardier.com](http://lebazardier.com))

(Current) Albertucci / Ambroziak Duo – Improvised music

(Current) The A.A's – Free rock

(Current) Guillaume Cherpitel Trio – Contemporary Jazz

(Current) Dominique Gatto Quartet – Contemporary Jazz

(Current) Tribute to Radiohead – Rearrangements Jazz and Classic

(2010-2012) Kill Deal – Improvised music

(2009) L'Inconscient Collectif – Improvised music

(2008-2011) Hoax Trio – Free pop music

(2008-2011) Rémi Fox Quartet – Contemporary Jazz

(2005-2010) AART Quartet – Jazz

(2005-2008) Elektrik Deal – Rock Jazz

(2005-2006) Zdankiewicz Trio – Blues

(2003-2009) Cercle et Variations – Jazz

(1995-2003) PKS – Ska, Rock & Music From the east of Europe

# René Le Borgne

Percussions.



Well known and acclaimed in the local music world, René Le Borgne, gold medal and inter-regional first prize of Seine St Denis (drums), he works in collaboration with the drama company "Les crieurs de la nuit".

Founder and artistic director of the ensemble "Pagaille", he's also the artistic director of the vocal ensemble "Piccolo".

He is a jack of all trades, he ranges from free rock to French song, from improvisation to musical drama, from contemporary music to sound installation, from sound vibration, from whispering to silence. He collaborates with many projects and many artistic meetings combining this plurality. Real enchanter, his audience is carried away by his surprising sounds, a seeker of sounds in the service of music.

## Discography :

- « Les oiseaux improvisent-ils », **Dicotylédone.**
- « Système Friche ». « Minéral Statut », **Yllen 4.**
- « A la lumière de la vitesse », **Trox.**
- « L'arbre à poésie », **Lafcadio.**
- « L'écho et le silence », **Ludovic Fresse.**
- « Trois », **Lafcadio.**
- « Les 30 glorieuses », **Yllen.**
- « Imbroglia », « Plume acerbe », **Fafa Mali.**
- « Un peu d'air », **La roulette rustre.**

# Antoine Arlot

Saxophones Alto and Baryton



This saxophonist started music by Free-jazz.

His playing developed by the meetings, gets closer to exacerbate, expressive saxophonists, and their primitives and sharpened sounds. However, he's still in love with "beautiful", wide, charged, solar sound, tied to the beautiful melodies of Jazz.

## Contrasts of loves

It is the astonishing discovery of improvised music and contemporary music which has simultaneously caused the desire of a more conceptual expression in which the subtlety of tensions mixes with the mastery of the alternative skills of the saxophone.

At the same time, he dives into the electroacoustic field, live or recorded, for drama, dance and cinema. And in the sector of street art where the question of sound is still unexplored.

## Creativity of curiosity

Simply, this musician intoxicated by the ephemeral improvised events where he finds a quintessence of the "musical body".

The daily practice of free improvisation turns out a constant confrontation with history, memory, inventiveness and allows to believe in singularity as a way of life.

# Youssef Essawabi

Trombone, Tuba.



Youssef started trombone at the age of 8.

For 20 years, he learnt classical music and jazz and got a Diplome d'étude musicale (DEM) (diploma for musical studies) for trombone, musical ensemble and jazz in the conservatory of Nancy.

After this, he got his French state diploma (D.E) to be an assistant of artistic teaching of trombone at the CEFEDEEM of Lorraine.

Youssef is an eclectic musician, his open-mindedness and his capacity to learn different styles made him a musician much sought after for his capacity to arrange for studio or live.

With the band La Casa Bancale, he tours Europe and plays on the biggest international stages : Fusion Festival (Berlin), World Village Festival (Helsinki), JDM (France)...

In 2013, he created the Nancy Skankin' Jazz Orchestra, a big band of 15 musicians which is exploring the Ska-jazz style.

Here is a list of the projects he appears in :

La Casa Bancale, Bayal, Orquesta Ceiba ,Filiamotsa, Youss and the Wiz, Abdou Day, Full Metal Ponette, Eddy la Gooyatsh, Morik, SystematiK Endekatet, Jacques-Martin Lorberg, Big Band de l'Université Nancy 2, Sunset 5 , Mezclando, Los Batuqueros de la Calle, Orchestre symphonique de Nancy, Diego Pallavas, Messonges, The Spangles, Sylvain Asselot, Negra Linea, Phil Caspar, Samgratt', the New Orleans Preachers, Les échappés des oubliettes, Mister Ben, Son del Salon, Mister Oz Big Band, Glenn Swing Orchestra, Paul d'Amour, Koto Brawa, Tournée Générale.

# Maxime Tisserand

Clarinet (Bb and bass), saxophones



After a classical training in clarinet at the CNR of Nancy, a DEM in 2007, and an actor experience, He took part into different projects structured around songs (Polakobar/Roberdam).

Then, he integrated the jazz course in the CNR, and chose the traditional and improvised music options. He joined instrumental projects (Mittel Orchestra/Plan B 4tet), improvised Ciné-spectacles around Scandinavian films and creations of improvised film music for short films during "la semaine de l'impro" (improvisation week) in Nancy ( Kino Cabaret).

He also created a duet dance/clarinet, totally improvised with Damien Briançon, a dancer from the company " l'idiome est là" (Strasbourg), and accompany Sebastien Kauffman, an conjurer actor in improvising the music of his show of "bubble and soap" ( company "tricoterie and cie" of Strasbourg).

Student of the master of improvisation Fred Frith in the Bale conservatory (Swiss) in 2013.

Today, he leads the collective "le bazardier" in Nancy, and composes the music of different projects structured around jazz and improvised music ("la magistrale Baikal amour" 4tet of Nancy and "los tres patos", Trio of Strasbourg).

He plays in "Chapelier Fou" too ( mixing classical and electronic music). Simultaneously to his scenic activities, he wants to have a role in handing over and teaches in many schools.

# Nicolas Arnoult

## Arrangements



Nicolas Arnoult is an fervent defender of “jazz” as a multicultural practice with a common denominator. We can hear him practice and compose in different bands: contemporary jazz with “Les 1000 Cris” big ensemble of the collective Emil 13 whose artistic director he is, latin-jazz with “La Esquina Latina”, Piano solo, French song with Francis Muller.

His meeting with the association Emil 13 allowed him to meet musicians motivated by the same passion for improvisation and creation as he. Courses with François Merville , Jean Marc Montera, Kenny Werner or Carlos Bettencourt enable him to improve his knowledge with other musicians from different backgrounds.

He has the “Diplome d’état” (state certificate) of jazz teacher, he is a teacher too.

[www.nicolasarnoult.com](http://www.nicolasarnoult.com)

## Technical Team

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Olivier Irthum : **Lights**  
Stéphane Levigneront : **Sound**

## Contacts

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### Art Direction

Guy Constant

☎ 06 08 71 59 67

✉ [groupeepo@orange.fr](mailto:groupeepo@orange.fr)

## Production

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### Le Bazardier

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15, rue Jean Baptiste de la Salles  
54330 Vézelize

<http://www.lebazardier.com/>

## Coproduction

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### Centre Culturel André Malraux Scène Nationale

Rue de Parme  
54500 Vandœuvre-Lès-Nancy

<http://www.centremalraux.com>  
<http://www.musiqueaction.com>



### Metz en scènes

3 Avenue Ney  
57000 Metz

<http://www.metzenscenes.fr>

# Project supported by



## Concerts and forecasts

### 23 mai 2015

Festival Musique Action  
Centre Culturel André Malraux / Scène Nationale  
Vandoeuvre les Nancy  
<http://www.musiqueaction.com/>

### 2016

- > Residence à la BAM Metz en scènes
- > 09/06/16 Mona Bismarck American Center Paris (75)
- > 10/06/16 BAM Metz en Scènes (jeune public) (57)
- > 11/06/16 Château des Lumières (Lunéville) (54)
- > 12/06/16 BAM Metz en scènes tout public (57)

### 2017

Album *Traces de Vies / Traces Of Life* in april 2017

Read the chronicle on [Citizen Jazz](#)

