

CREATION 2020-2021

Workers



KAMI OCTET

PASCAL CHARRIER
composition, direction,
poems, acoustic & electric guitar

ÉMILIE LESBROS vocals
LEÏLA SOLDEVILA doublebass
YANN LECOLLAIRE clarinets
NICOLAS POINTARD drums
PAUL WAGRENIER piano
JULIEN SORO alto saxophone
LÉO PELLET trombone

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introduction

Jazz has always embodied a singular voice,
being opened to all fields of creation,
giving birth around the world to new
and innovative musical forms.

All along the twentieth century,
this music of community origin,
has opened to musicians around the world
and has become a place where everyone is free
to enter with one's tradition, one's story and mix it
with musicians from other traditions.

Jazz is a synthesis in perpetual motion.
Jazz is a music that invites history
and carries revendications, social struggles.
It takes part in the upheavals and evolution of societies.



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the music

It is because it embraces this heritage, that Kami Octet is part of the tradition of great creative jazz ensembles.

In the album *Forces of the Movement*, published in 2008, Pascal Charrier was inspired by revolutionary heroes (the song “Nestor Makhno”), highlighted moments of our contemporary history (“Bagdad 91-08”) or payed homage to the invisible people (the workers in “Terre Grise”).

In *Spring Party*, the first and previous album of the octet, Pascal Charrier offered a poetic narrative which explored the emotional and sensory states of a character, walking alone. Although this journey led to lands of hope, the album also echoed the wandering and situations of populations in exile.

The new repertoire, *Workers* (*Une Musique Populaire* in FR), is inspired by American and European social history and the breeding ground for jazz of the end of the 19th century. « Work songs » were created by the slaves of the southern states of the United States, inspired by the heritage of African music.

Like Charlie Haden’s Liberation Music Orchestra, Kami Octet’s music is loosely inspired by battles that have marked social history in North America and Europe.

The musical material and narrative lines of this repertoire are inspired by texts, testimonies, stories, articles, speeches referring to historical moments or social facts that have changed the course of history. Unfortunately, they also refer to our troubled modern times.

In thinking, composing and writing for eight musicians Pascal Charrier favors the superposition of rhythmic loops, a process that creates a phenomenon of trance. This work on rhythm comes from the origins of jazz but also and ultimately from all folk, traditional and popular music dedicated to collective ritual, whether secular or sacred. Through trance, simple melodies reach out to listeners, guide them to the heart of adventurous musical zones.



In *WORKERS* we hear the screams, breathings and unusual sounds of the instruments, which are here creators of organic sound materials, of noise emerging from the past, from our collective memory. This music is like a hymn, a fire that calms, a dance of fraternity.





JULIEN SORO alto saxophone

Julien Soro is one of the most talented French saxophonists of his generation and has been a member of all versions of the KAMI project (quintet, sextet and octet). He made his debut as the leader of the Inama sextet and obtained the Group Prize and Best soloist prize at the Saint-Germain-des-Prés festival in 2007, and a composition prize at the Concours National de la Défense in 2007. In 2008, the saxophonist joined Ping Machine, big band of Frédéric Maurin and created the Big Four quartet which brings together Stéphan Caracci (vibraphone), Fabien Debellefontaine (tuba) and Rafaël Koerner (drums). The group released four albums. With doublebassist Raphaël Schwab, he created the Schwab-Soro duo (two album). He joined the Orchestre National de Jazz under the direction of Frederic Maurin in 2019 and joined the energetic quintet Ozma, with which he toured internationally since 2015 (Germany, Central Europe, Colombia, Asia) and also plays in the trio Sweet Dog with guitarist Paul Jarret and drummer Ariel Tessier.



ÉMILIE LESBROS vocals

Émilie Lesbros is an artist, singer, poet, composer. She has been living and working in New York since 2013 where she has developed her writing and her poetic force, collaborating with American musicians who have welcomed her for her originality, her charisma and her view on the world. She has traveled and explored the most varied scenes. Her influences and experiences range from rock to punk, electronic music to jazz, including contemporary music but also theater and dance. She composed with the American saxophonist Darius Jones in a project supported by the Mid Atlantic Arts Foundation and the FACE foundation. The album «Le Bébé De Brigitte - Lost In Translation» was released in 2015 on the New York label AUM Fidelity. She has been collaborating since 2002 with Barre Phillips. She played the role of Rosaura in “La Vie Est Songe” the contemporary opera written by the double bass player and together they composed the music for the documentary “No Man’s Zone” on the Fukushima disaster, released by Nato in 2017. Her vocal personality also became known within the punk rock group Rosa. She developed a solo project under the name of Miss Elie, which was presented by The New-York Times, which refers to her as “one of the most creative singers and composers of her generation (...) able to combine opposites with genius: from groove to punk, from soul to jazz, tending towards electronic music.” She came back to France in 2020 and has started the duo Single Room with harpist Rafaëlle Rinaudo.



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LEÏLA SOLDEVILA doublebass

Double bassist, composer, arranger, Leïla Soldevila is involved in many musical projects including jazz and improvised music (Loïs Levan sextet, IQ4tet, Simulacre, Tréma quartet), Kurdish music (Nishtiman), traditional music from different countries (Roots Revival Roumania), Russian music (Baïkal Quartet), French chanson (Djazz'elles, Greta Oto), pop music ("Half Seas Over" produced by Gilles Peterson Worldwide), tango (Escotilla Tango), classical music (Ensemble Recto-Tono). An unstoppable traveler, she plays internationally with all these groups. Leïla Soldevila started playing the piano at the age of 6 and the doublebass at the age of 18. In parallel with scientific studies, she continued her studies at the CNR de Lyon in jazz and classical. She obtained her Diploma of Musical Studies in classical double bass in 2008. She then continued her studies at the Royal Conservatory of La Hague until obtaining a Bachelor in September 2010. She was then admitted to the Conservatoire de Paris and worked with Riccardo Del Fra, Hervé Sellin and François Theberge. She obtained a Master from the CNSMD of Paris Jazz and Improvised Music department in June 2013.



PASCAL CHARRIER composition, direction, poems, acoustic and electric guitar

Jazz guitarist, composer, producer, Pascal Charrier was born in Marseille and lives in the Luberon (south of France) where he created the company and the record label NaïNô. He created many contemporary jazz projects that have toured in France and internationally. Insatiable researcher of sounds and colors, his music focuses on timbres, rhythmic architecture and trance. He works on acoustic projects referring to a traditional jazz sound but also on forms involving electronics and sound signal processing. He plays electric and acoustic guitars and is also a composer for contemporary visual theater (Théâtre de l'Enrouvert). Lead guitarist of groups Kami Quintet, transformed into Kami Extension before becoming Kami Octet, he wrote the music of *Les Forces du Mouvement*, *Human Spirals*, *Colors*, and *Spring Party* which have played on numerous stages in France and abroad. Co-leader with Julien Tamisier of quartet Ómun since 2013, he has recently created Shan trio with saxophonist Julien Pontvianne and drummer Ariel Tessier.



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YANN LECOLLAIRE clarinets

Born in 1978, Yann Lecollaire graduated from the Avignon Conservatory in clarinet and Jazz.

After having followed the workshops of Guillaume Orti, Tcha Limberger, Annette Van De Gorn, he composed and recorded 2 albums with the group Fonetic and played in Le Sens De La Marche, Marc Ducret's large ensemble.

Since 2008, he has been living and working in Brussels where he collaborates with various artists: in 21 Moineaux with singer Sarah Klenes, a project inspired by poems by William Blake. He plays in the dance piece Balansé by the Martinican dancer and choreographer Agnès Dru, in France, Belgium, Romania... He takes part in the electroacoustic project Quadrilatère, with Laurent Estoppey, Ikue Mori and John Menoud and plays with Mangalam, a contemporary music ensemble. He is the composer and leader of the group Mû and is a member of the Soundpainting Matters collective. He also composes and records a lot of music for the cinema (short and feature films, festivals) and theater original music for "The battle of the black water", by Benjamin Hennot "Face book", a performance directed by Fabien Dariel at VRAC (Brussels) and "Petite narration", a play by Polish author Wojtek Ziemilski, premiered at La Bellone (Brussels). He participates in the creation of 88 constellations, a piece by Thomas Turine, premiered at La Balsamine (Brussels) and created the music for a performance by ESAC (Ecole Supérieure des Arts du Cirque).



NICOLAS POINTARD drums

He started playing the instrument at the age of 9, playing in thrash metal groups, traditional music, then more experimental. Later, the teaching of Césarius Alvim, Steve Mc Craven, Guillaume Orti, Benoît Delbecq and Carlos Zingaro made him turn to Jazz and improvised music. In 2002, he was part of the Kassiopée groups, a free improvisation trio with Frédéric Galiay and Frédéric Blondy, and "À cheval dans le désordre", a trio with Christophe Rocher and Stéphane

Kérihuel, then in the quartet of Claude Tchamitchian. In 2004, he created Apsis, a sextet that performed at the Atlantique Jazz Festival in Brest. He founded the Shampooing duo with the trumpeter Philippe Champion. In 2007, he became part of the project Dékoeff, which brought together 14 artists on stage mixing dance, traditional breton and contemporary music and toured in Brittany and Poland. In 2010, he performed in the company Hiatus which integrates theater, dance and music.

He plays with the pianist Christofer Bjurström on films by Buster Keaton, Harold Lloyd or Alfred Hitchcock. In 2011, Nautilus, a large ensemble led by Christophe Rocher, gave him the opportunity to play with American musicians such as John Hébert, Michael Attias, Taylor Ho Bynum, Corey Wilkes. He is part of For Trink quartet with Bernard Lepallec, Pierre Stephan and Hélène Labarrière and, in 2012, joined the pop, jazz and progressive rock band Moger. In 2013, he joined the Bonadventure Pencroff project created in Chicago with Jeb Bishop and Rob Mazurek. He is part of Oko, an electric jazz project carried out with Nicolas Péoch (saxophone), Lionel Mauguen (guitar) they release their second album in 2020.



LÉO PELLET trombone

Born in 1989 into a family of musicians, Léo Pellet rapidly immersed himself in the performing arts with the Tutti Frutti company where he made his début on stage at the age of 4. ! Tutti Frutti currently stages shows all over France and Europe (Romania, Ireland, Italy, Spain, etc.).

He began the trombone at 9 year-old and completed classical studies at the conservatory of Montpellier, while being student of Serge Lazarevitch. He moved to Paris to join the Jazz conservatoire with Denis Leloup as trombone teacher, and got his DEM in 2012. Since then, he has been part of various projects such as Laurent Cugny and Frank Tortiller Bands, Les Rugissants, Ananke, and is part of the project of the collective Pégazz & L'Helicon, which earned him distinction, in particular, within the Quintet of Paul Jarret, PJ5.



PAUL WACRENIER piano

As a passionate listener of the great school of jazz and creative music, and after having taken over and rearranged many artists: Eric Dolphy, Steve Lacy, Andrew Hill, Mal Waldron, Paul Wacrenier became a pianist, percussionist, multi-instrumentalist and composer very active on the jazz scene and improvised music in Paris. His projects are part of this tradition and are frequently nourished by his encounters with great contemporary artists such as Tony Malaby, Gerald Cleaver, Dominique Pifarély, Myra Melford. He is the leader of projects and ensembles such as the Healing Orchestra, Healing Unit, which continue the history of creative music, or The Archetypal Syndicate, which combines polyrhythm, transe, minimalism of traditional timbres, and psychedelic rock. The trio released its first album in 2020.



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stage and transmission

KAMI OCTET ON STAGE

During concerts, the ensemble deploys a virtuosity between writing and improvisation, the audience is drawn into a free and powerful poetic sound journey. The music of KAMI OCTET is to be listened and discovered into immersive concerts where scenography and movement matters. Indeed the musicians are moving in space, upsetting the frontal “scene vs. audience” relationship. The audience is surrounded or immersed in sound. The lights and the movements of musicians around and in the audience provide a physical experience, allow all listeners to enter the richness of sound.

TRANSMISSION

As an extension of the music of the repertoires and albums, Pascal Charrier and the musicians of Kami Octet develop actions and workshops for the young generation and amateurs.

The aim is to create spaces and projects where every participant can come with her/his history, be guided to meet other people in one collective breath. A place where the creation of music is based on listening to and welcoming the other.

“L'Arbre”, an educational orchestra, which was created in 2017, is the best example of this.

Based on a principle of collective composition and improvisation, the music is generated in real time and transmitted orally. The topics discussed come from the participants and the workshops can give birth to different artistic forms. The performances always involve the space (natural spaces or urban spaces) of creation.

These workshops are aimed at people of all levels having a musical practice as amateur, an interest in poetic writing, a culture of speech and movement. As part of these creations, the musicians of Kami Octet are helping and supporting on stage the music created collectively.



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