

- RITES -

Contrebasse Solo

ARTISTIC TEAM

Music, composition and interpretation

Scenography, choreography

Sound

Special guest - Dance

Special guest - Video, projections

Fabien Sevilla

Shinichi Iova-Koga

Tibor Naef

Elina Müller Meyer

Fabian Sbarro



NOTE OF INTENT

On the occasion of the 3rd birthday of my 2nd child, my partner and I decided to organize a small celebration between relatives as a non-religious baptism. In a totally natural setting, this celebration proposed a small secular ceremony around the natural elements of Earth, Air, Water and Fire.

I accompanied the event with "live" music for double bass solo and percussion.

This event appeared as a revelation and became the source of a whole new inspiration. I discovered a new aspect in my approach: playing music for a celebration of life (in this case a baptism). Of course, I had played many times for weddings, funerals and other celebrations, but most of the time it was in settings where the music was more animated than sacred or "ceremonial".

The central theme of the rite or ritual inspires me particularly because of the symbolism that the passage from one state to another represents in our societies. Transformation. The impossible turning back (birth, coming of age, death).

Therefore, I am interested in several forms of pagan rites, rituals and celebrations around the world and throughout history. I explore the practice of various percussion instruments, drum elements, Tibetan cymbals and bowls, bodhran, kalimba, and I work on a new musical material that tends towards a kind of repetitive and minimalist trance.

After several months of work both on the instrument and in the field (mini instrumental performances of the "showing-work in progress" type, visits to places, meeting people, research and documentation work), the outlines of an artistic work involving my favourite instrument, the double bass, and an extension of the latter thanks to the contribution of various percussion instruments, begin to take shape.

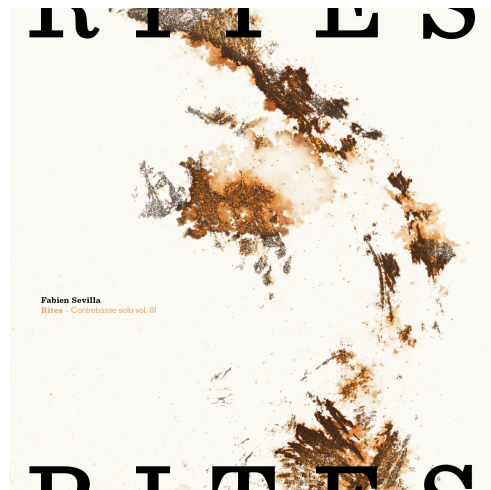
Very quickly, it became clear that the body had to come to inhabit the artistic object made of sound textures. The body as an object of ritual, the dance as a shamanic instrument, these elements had to resonate with the elements thus brought together. A collaboration with the choreographer Shinichi Iova-Koga and the Lucerne dancer Elina Müller Meyer was set up. I would like to complete this production with scenography and video projections, including aerial shots of natural sites by a drone.

After a series of concerts in institutional and unusual locations, the form of "Rites" evolves into a multidisciplinary work of art that I hope will be coherent and strong.

Vevey, 10 February 2019

Fabien Sevilla

NEW ALBUM RITES CONTREBASSE SOLO VOL. III (déc. 2020)



Soundcloud PRIVATE link for an unlimited access to the new album (PRIVATE LINK, PLEASE DO NOT SHARE):

<https://soundcloud.com/fabiensevilla/sets/rites-contrebasse-solo-voliii/s-QXRNzFyPWdu>

Videos :

Rites - Contrebasse Solo, teaser NEW ALBUM 2020

https://www.youtube.com/watch?time_continue=4&v=S-OCqQngMlw

Rites - Contrebasse Solo, Première au Creux-du-Van, 14.08.2019

https://www.youtube.com/watch?time_continue=4&v=S-OCqQngMlw

Rites - Contrebasse Solo, Trailer de la tournée 2019

<https://www.youtube.com/watch?v=744M3SrHtuM>

Rites - Contrebasse Solo, Pré-Première au B-Sides Festival, Lucerne, 14.06.2019

<https://www.youtube.com/watch?v=OedTEIm3BAQ>

TOURNEE RITES CONTREBASSE SOLO 2019-2021

14.06.2019	B-Sides Festival	Kriens (LU)
14.08.2019	Le Creux-du-Van	Couvet (NE)
15.08.2019	Le Creux-du-Van	Couvet (NE)
17.08.2019	Basel Heiligeistkirche	Basel (BS)
30.08.2019	Le Moulin Jeannottat	Les Pommerats (JU)
31.08.2019	Festival Over the Môle	St Jean de Tholome (F)
07.09.2019	Seminar Hotel	Wasserfallen (BL)
08.09.2019	Théâtre de l'Échandole	Yverdon-les-Bains (VD)
13.09.2019	Glacier de Ferpècle	Ferpècle (VS)
20.09.2019	Hafenbar z. Metzgerhalle	Lucerne (LU)
21.09.2019	Théâtre Bicubic	Romont (FR)
27.09.2019	Atelier Konzert	Basel (BS)
28.09.2019	Coalmine Bar	Winterthur (ZH)
29.09.2019	Théâtre de la Tournelle	Orbe (VD)
13.10.2019	Festival Jazz Contreband	Chat Noir Carouge (GE)
02.11.2019	Ida Beiz	Winterthur (ZH)
26.06.2020	Le Moulin Jeannottat	Les Pommerats (JU)
30.07.2020	Expo Ailyos	Tour d'Aï, Leysin (VD)
20.08.2020	Notre Dame du Bon Conseil	Les Mayens de Sion (VS)
13.09.2020	Festival Cully-Lavaux Classic	Cully (VD) reporté en 2021 pour cause de COVID
15.10.2020	Chalet La Ronde Noire	Tévenon (VD)
16.01.2021	Eglise St. François	Lausanne (VD)

PRESENTATION

Not being particularly religious personally, nor even a believer in the theological sense of the term, my life is not without spiritual practice. Thus, my first solo album "Kôans" referred to my Zen practice (mainly zazen and kyudo) as did my second solo album "Expansion", which offered a continuity to my research and practice in this sense. The title "Rites" is a direct reference to the practice of rite or ritual.

"Rites" gives a new impetus to this quest for a daily spiritual practice and research in connection with my artistic activity.

For this 3rd opus, the aim is to give a practical dimension to the music by placing itself at the service of a cause that goes beyond the purely artistic framework.

Shamanic practices, the ritual and the sacred

(...) The ritual creates a sacred space-time. It constitutes a door that one must know how to open and that will necessarily have to be closed at a given moment. To take up the symbolism of the wheel, the ritual is none other than the formation of a sacred circle. As soon as the sacred circle is formed, the participants change their attitude imperceptibly. They feel invested by the sacred and then feel part of the ritual. All that is then required of the participant is to be in tune with the energy of the sacred circle (...).

Joan Pinchu, shaman -

The shaman therefore opens a door (to what? Nature, the cosmos, universal knowledge? who knows?) in order to come into contact with the spirits (or perhaps simply the collective unconscious, the subtle, the intuition) and with the aim of healing or guiding.

"Rites - Double Bass Solo" wants to be part of this lineage and proposes to take on the profoundly beneficial role that live performance can represent, namely to offer a place, a space-time of recollection, wonder, resourcing and spiritual nourishment.

Can today's live music offer more and go further than just going to a concert in a hall or a festival and eating a Nutella pancake or a sausage while sipping a beer or a coke?

Can the experience be a little more global and include the participation of body, soul and nature? This is the challenge that "Rites" wants to take up by assuming the sanctity of the action of eating, whether it be music or food.

The Trance

It is interesting to note that the state of trance has always fascinated our societies, whether ancient or present, in all regions of the world. Scientific research today has analyzed the state of trance, or the state of modified consciousness, and it is agreed that it is primarily equivalent to a different brain frequency rhythm than the one we usually experience in the waking state.

Scientific research has defined rhythmic brain electrical activity in terms of the following frequencies:

Alpha: frequencies between 8.5 and 12 Hz. Alpha: frequencies between 8.5 and 12 Hz. They characterize a calmed state of consciousness, and are mainly emitted when the subject's eyes are closed.

Beta: corresponds to frequencies above 12 Hz (and generally below 45 Hz). They appear during periods of intense activity, concentration or anxiety.

Gamma: Frequencies above 35 Hz, usually about 40 Hz, up to 80 Hz. They have recently been involved in perceptual tying processes

Delta: frequencies up to 4 Hz, normal in very young children, they can then characterize certain brain lesions or deep sleep.

Theta: frequencies between 4.5 and 8 Hz. They are mainly observed in children, adolescents and young adults. They also characterize certain states of drowsiness, hypnosis or meditation, as well as when memorizing information.

Fuseaux: wave trains between 12 and 16 Hz, characteristic of the light sleep phase. Also connected to SMR (sensorimotor rhythm) or Mu (sensorimotor rhythm) waves.

An awake adult usually emits alpha and beta waves. In the sleep phase (stage 1), alpha activity decreases and fades away. Mild sleep (stage 2) is marked by the appearance of peaks of beta activity and complex waveforms (spindles and K-complexes). Deep sleep (stages 3 and 4) is characterized by low-frequency (delta) brain activity. In REM sleep, associated with dreams and rapid eye movements, there is a peak of beta activity.

Wikipedia article: "brain rhythm" https://fr.wikipedia.org/wiki/Rythme_c%C3%A9r%C3%A9bral

These brain waves that define our different states of consciousness are obviously very sensitive to our environment. Thus, we will feel calm and relaxed at the edge of a river or in the forest, whereas in urban areas or in areas with a higher density of noise or people, our brain frequency will tend to be activated.

Therefore, sounds and surrounding noises are probably the elements that have the most influence on our brain waves. Music is said to soften our morals...?

However, for "Rites", the goal is to remain within a purely artistic and intuitive framework without entering into a research or a too scientific goal where everything is explained and calculated.

For all that, each piece, composition and instrument played tends towards this central theme of ritual, the sacred and transcendental meditative, and therefore theta waves.

The artistic object in the substance:

In order to enable "Rites" to go beyond public representation and get closer to the dimension of ritual, it remained to include the public by offering them an active participation. Indeed, to take the example of certain peoples with "shamanic" traditions and practices (to which I was mainly interested and inspired), it is not conceivable for them to attend a ritual in a neutral and passive way. This is an absolutely crucial point in any shamanic ritual practice. It is fundamentally different from a performance where one sits, watches and listens, with all the critical distance of the "conventional" spectator. In a shamanic ritual, everyone comes with their own quality of presence and actively participates in the ceremony and is an integral part of it with the energy that constitutes it at that precise moment. Everyone is present, physically and spiritually, and with their whole being. This obviously changes everything... or at least the codes of public representation that we traditionally know and practice.

The essential element of the project - Rites - is therefore the challenge of finding a balance between these different aspects. On the one hand the realisation of an artistic object - with a beginning and an end - and on the other hand the notion of "sacred", integrating nature and a more or less active participation of the public - the capture of the elements in a defined space-time.

This duality thus offers several avenues of work. One can, for example, imagine an audience installed in a particular way. Sitting in a circle or semi-circle on the floor or on chairs or benches for the older ones. Tea can be served before the performance to soothe the body and mind. Depending on the place and date, the performance may be related to an astronomical event (full moon, eclipse, equinox, shooting star showers), or simply an unusual natural context (near a glacier, natural spring, telluric high place, etc.).

The artistic object in the form:

For my two previous solo projects " Kôans " and " Expansion ", I worked first on the musical repertoire, then on the recording of an album and finally on the stage work and the organization of a tour. The place of recording was a crucial point for these two projects. L'Eglise de Chêne Pâquier for the first album and the Théâtre de l'ABC in La Chaux-de-Fonds for the second.

For "Rites" it seems to me essential to start by finding the stage "format" and it seems appropriate to integrate a natural setting. As the environment has a great influence on the quality of an artist's presence and inspiration, this formula also offers the possibility of capturing and including sounds of natural origin, such as bird songs, the water of a river or spring, the wind in the trees...

The project therefore consists of four components, namely :

- A creation and a solo double bass tour to test the compositions, the situations, the audiences;
- A sound, light, scenography and choreography creation for a double bass solo and a dancer (with costumes, staging and space) to give a corporal dimension to the artistic object, to explore its habitability;
- A tour of this project on natural sites in various places and regions of Switzerland (note that an "indoor" adaptation is also planned for performances in halls, theatres, churches, etc...) ;
- The recording and production of an album.

Instrumentation and musical elements

Apart from my solo experiences, it is notably during the creation of the dance and live music show "Bones" in December 2017 at the Rote Fabrik in Zürich that I had the opportunity to create a sound universe made of double bass, loopers, effects and percussion (cymbals, bass drum, Tibetan bowls, kalimba). Since then, this material has followed me in my solo experiments.

Instrumentarium:

- The double bass is the centerpiece of most pieces
- A computer with two midi controllers in order to manage various effects and loops, which allows me to play several instruments "at the same time" and possibly to process the sounds by filters or effects, and thus to make the sound material evolve;
- The voice. Passionate about this instrument, and particularly about diphonic singing, this sound "tool" allows me to extend the possibilities of my universe by giving it an additional organic aspect. The various timbres, sounds and vocal textures, or even chanting texts are taken up and reworked live by the looper and/or various effects;
- The percussion. Drum elements, Tibetan cymbals and bowls, kalimba, traditional drums, bodhran, etc., either acoustically or also taken up and reworked by various effects.

The musical material :

In my previous albums, I chose a repertoire that strongly favoured the acoustic double bass: contemporary pieces written for solo double bass, improvisations that highlighted playing techniques specific to the instrument (bow, fingers or percussion on the instrument), or jazz pieces that I have been practicing for many years.

For " Rites ", the aim is the spiritual, or sacred aspect. Minimalist and repetitive musical material seems therefore appropriate, one of the aspects that fascinates me being the state of trance. In certain tribes or populations living in contact with nature in a slightly more direct way than in our western societies, the goal of trance is contact with the spirits and/or elements of nature and the cosmos. The state of trance is thus sought and obtained, among other things, with the help of repetitive songs, dances, or rhythms.

In our more westernized societies and in slightly less direct contact with nature, our relationship to trance is still strong and we find it in the repetitive rhythm as well, but the finality has become more recreational, replacing the search for contact with the spirits or the cosmos. To name a few western artists, I really like the work of Steve Reich, Hildur Gudnadottir, Nik Bärtsch or the Australian trio The Necks.

If this musical aspect of trance and minimalism has always been present in my previous solo projects, it had never been the central element and I am delighted to focus on this theme today.

BIOGRAPHIES

FABIEN SEVILLA - composition, double bass, percussion, voice

Double bass player, electric bass player, composer and improviser born on December 27, 1971 in Vevey (CH). Lives in Lucerne and Vevey and teaches double bass in Lausanne (EJMA) and Pully (EMP).

In 1994, he obtained the Certificate of the Montreux Jazz Conservatory before obtaining a one-year scholarship to the New School Jazz in New York. There he studied double bass, piano and composition with, among others, Reggie Workman, Buster Williams, Andy McKee and Gary Dial.

Back in Switzerland, he attended the professional classes at the Montreux Jazz Conservatory where he obtained his professional diploma in June 2000.

He then studied classical double bass at the HEMU in Lausanne where he obtained his Bachelor's degree in 2008.

Between 1990 and 2000, he made his debut on the Swiss jazz scene alongside musicians such as Malcolm Braff, Cyrille Bugnon, Marcos Jimenez, Thierry Lang, François Lindemann, Maurice Magnoni, etc...

Since 1998, his musical projects have given him the opportunity to perform in Switzerland, Europe, the United States, Canada, Peru and China in various clubs and festivals (Montreux and Cully Jazz Festival, KKL Lucerne, Blue Balls Festival, Jazz à Juan les Pins, Festival de Jazz d'Avignon, La Cigale, Festival Jazz de la Défense in Paris, etc.).

Since 2009, he has been developing his solo project. His first album "Kôans - Double Bass Solo" (Altrisuoni - 2010) was a great success and took him on tour in Switzerland, France, Italy and New York where he rubbed shoulders with musicians such as Andy Milne, Nils Wogram, Kyoko Kitamura, Samuel Blaser, Ras Moshe, etc..

His second solo album -Expansion- will be released in September 2013 with the "Unit Records" label.

This solo project is also an opportunity for him to forge interdisciplinary artistic links and to compose and perform live for contemporary dance and theatre.

In addition to his solo project, he is pursuing several projects in Switzerland, notably with the trio Format A'3, with the Olivier Magarotto trio, the French-speaking singers Thierry Romanens and Marc Aymon, and within the projects of the Lausanne drummer Jérôme Berney. He is also 1st double bass soloist with the Winterthurer Symphoniker.

He currently lives between Vevey and Lucerne and teaches double bass in Lausanne (EJMA) and Pully (EMP).

Rites is his third solo project.

LATEST CREATIONS AND COLLABORATIONS

Fabien Sevilla Solo Double Bass

- Creation and recording of 2 albums: " Kôans " (2010) and -Expansion- (2013). Tour of more than 100 dates in Switzerland, Europe and New York from 2010 to today.

Thierry Romanens and Format A'3

- Co-creation of the show "Et j'ai cri crié Aline..." based on Charles-Ferdinand Ramuz's novel "ALINE". Premiered at the Théâtre Kléber-Méleau in December-January 2019-2020 and currently on tour throughout the French-speaking world.

- Co-creation of the show " Courir " based on the novel by Jean Echenoz (currently on tour throughout the French-speaking world, TKM Lausanne, Forum Meyrin, Jardins Musicaux de Cernier, Nuithonie Fribourg, etc...).
- Co-creation of the show Voisard vous avez dit Voisard (2009) More than 80 performances between 2009 and 2013, notably at Théâtre de Vidy, Forum Meyrin, Festival Voix de Fête, Echandole, Beausobre, France, Quebec, etc.).
- Recording of the album " Je m'appelle Romanens " (Office Records 2009) More than 80 concerts in Switzerland, France and Belgium between 2009 and 2013.

Format A'3 (Trio Jazz- CH)

- Co-creations, recordings and tours of 6 trio albums between 1999 and 2020. The trio's albums include "Format à Trois", "Deuxième", "Troisième Jour", "Pirate", "Sync" and "Vie".

Contemporary Dance

- Co-creation of the contemporary dance show "BONES" with the "Bollwerk-Glasstone-Proliféric's" companies at the Rote Fabrik in Zürich (2017).
- Co-creation of the contemporary dance and live music show " Man'Yô-Shû " with Elina Müller-Meyer (performances in New York, Zürich and Vevey between 2014 and 2016).
- Co-creation of the contemporary dance and live music show "Instants volés" by the Octavio de la Roza Company (formerly Ballet Béjart) in Lausanne (2014).
- Co-creation of the contemporary dance and live music show "HEMIS" with Jasmine Morand-Prototype-Statuts (performances in New York, Peru and Switzerland between 2011 and 2015).

Various projects

- Contrabassist in the project "Au tour des cordes" of the Eustache company in 2018.
- Recording and touring with pianist Olivier Magarotto's project " ÉLÉMENTS " (currently on tour).
- Recording and touring with the project of the French-speaking singer Marc Aymon " Ô bel été " (currently on tour).
- Double bassist for the drummer Leonzio Cherubini's project " NEUMA " in Sévelin, Lausanne (2016).
- Co-creation and performances of the project " Les Contrebasses " (Jazz Festival 11+ 2012, Cully Jazz Festival 2013).

SHINICHI IOVA-KOGA - choreography, direction, scenography

Shinichi is the artistic director of the physical theatre and dance company InkBoat, founded by Shinichi in 1998. He has toured North America, Europe, South Korea and Japan, often collaborating with local artists in museums, theatres, studios and special venues .

He has co-directed work with Anna Halprin, Ko Murobushi, Sten Rudstrøm, Yuko Kaseki, Takuya Ishide and KT Nelson (ODC).

Shinichi is the publisher of the book "95 Rituals", a tribute to Anna Halprin.

He has co-created performances with music groups Rova Saxophone Quartet and Sleepytime Gorilla Museum. As a guest director, he has worked with AXIS Dance Company. As a dancer, he was a member of the Russian dance theatre company Do Theatre (2003-2005) TEN PEN CHii (1996-2002) based in Buto / Installation Art, Germany with Yumiko Yoshioka's Harupin Ha, Hiroko and Koichi Tamano (1993- 1996) and Larry Reed's Shadowlight Theatre (1993-1997).

Awards

Under Shinichi's leadership, inkBoat has been recognized numerous times by the Isadora Duncan Awards Committee, receiving 12 nominations and 5 Izzie Awards: "Special Award" for the 2015 performance of "95 Rituals"; "Outstanding Achievement in Visual Design" for the 2011 Performance "Line Between", "Outstanding Achievement in Corporate Performance" for the production of "c (H) ord" in 2008, "Outstanding Achievement in Corporate Performance" for "Ame to Ame" in 2004, "Outstanding Achievement in Visual Design" for in 2003, "Heavens 'Radio".

Shinichi was named one of the "25 to Watch" in 2008 by Dance Magazine and was awarded the "Goldie" award by the SF Bay Guardian in 2007.

ELINA MÜLLER MEYER - dance

Dancer born July 16, 1976

Elina Müller Meyer studied dance at the Schweizerische Ballettberufsschule Zürich, at the Ballettschule der Hamburgischen Staatsoper (J. Neumeier) in Germany and at the Rotterdamsen Dansacademie in Holland.

Since 1997 she has been working as a freelance artist in various productions for the Mafald Company (CH), Pablo Ventura (CH),

Already given.

She is also involved in several companies: "The Meekers" (NL), "Deutsch Tanzkompanie" (Germany) and from 2004-2007 at the Theater Luzern (Leitung Verena Weiss). Since 2008 she has been working with the company since 2008,

she works regularly with the company Prototype Status for the creations Aquarium, Caso & Caos and Frozen.

In 2003 she received the "Werbeitragspreis" of the canton and city of Luzern for her own work in collaboration with the video artist Irene Weingartner.

In 2005, she was awarded the "Gala Publikumspreis 2005" in Luzern as an up-and-coming artist and in 2007 she was awarded the "Werkbeitragspreis" for her work as a dancer.

In 2012 she receives the Dance Prize of the City of Zurich "Anerkennungspreis".

PRESS

Radio broadcast « Nomade » on Espace 2:

<https://www.rts.ch/play/radio/magnetique/audio/fabien-sevilla-contrebassiste-lausanne?id=10644565>

Radio broadcast « Jazz » on Espace 2:

<https://www.rts.ch/play/radio/jazz/audio/oestetik-lenni-torgue-5tet-fabien-sevilla-solo?id=10708151>

Radio broadcast « Entre nous soit dit » on La Première:

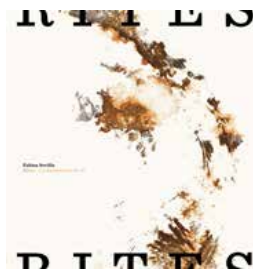
<https://www.rts.ch/play/radio/entre-nous-soit-dit/audio/fabien-sevilla-contrebassiste-percussionniste?id=10717938>

JOURNAL VIGOUSSE, Lausanne, mars 2021

Des cédés

L'art d'être plusieurs tout seul

Le Veveysan Fabien Sevilla fait partie de ces contrebassistes qui ne se laissent pas enfermer par les limitations apparentes de leur instrument. Trop souvent cantonnée à un rôle d'accompagnement, la contrebasse permet pourtant d'invoquer des univers entiers quand elle est maniée avec l'inventivité d'un Charles Mingus, d'un Eberhard Weber ou d'un William Parker. Quant à l'exercice du solo, il est devenu moins aride depuis l'apparition du looper, qui permet au musicien de multiplier les boucles et donc de jouer plusieurs pistes en même temps. Dans cette pratique, Fabien Sevilla avoue subir l'influence de la violoncelliste Hildur Gudnadottir. En sus des sons qu'il tire de son instrument, il émaille les sept pistes proposées ici de percussions diverses. Alternant et superposant passages à l'archet et lignes rythmiques en pizzicato, l'artiste emprunte autant au registre du classique contemporain qu'à celui du jazz, avec aussi quelques éléments de musique expérimentale et de bruitisme, pour un résultat absolument magnifique. 📍 S. Ba.



Rites – contrebasse solo vol. III, Fabien Sevilla, Proliféric's Records, vinyle et digital, fabiensevilla.bandcamp.com.



Sorties

L'agenda du week-end

Mercredi 18 - Jeudi 19 septembre 2019 - n°2332 - www.ghi.ch

15 OFFERTS*

En échange de ce bon, 15 tickets promotionnels (un bon par personne) au festival JazzContreBand.

Valable du 18 au 19 septembre 2019.

Retrouvez-nous au Casino Du Lac 777, 23/24 casino-du-lac.com

* 1 ticket est réservé à chaque participant au festival JazzContreBand. Les places sont limitées. Les places sont attribuées en fonction de l'ordre d'inscription.

Le jazz dans toute sa diversité



FESTIVAL. Fidèle à sa mission de promotion du jazz, le festival JazzContreBand revient du 1er au 29 octobre avec une 23e édition qui s'annonce des plus musclées: 70 concerts, 28 salles de spectacle réparties entre la Suisse et la France, des têtes d'affiche, mais aussi de nouveaux talents. Cette programmation dense et éclectique devrait attirer en nombre les mélomanes. Et ce dès le premier soir puisque l'Alhambra de Genève accueillera

le mardi 1er octobre l'incontournable Erik Truffaz Quartet. Ce dernier viendra célébrer les vingt ans de *Bending New Corners*, l'album mythique qui mariait grooves atmosphériques et hip-hop organique en repoussant les limites du jazz franco-phone.

Invitation au voyage
Le lendemain, ce sera au tour de l'Amine et Hamza Trio d'enchanter l'Auditorium du Perrier à Annemasse. Loin des stéréotypes musicaux, les deux frères tunisiens Amine et Hamza M'Raihi, prodiges du oud et du qanoun, brandissent leurs instruments en signe d'invitation au voyage et au rêve dans un univers musical où se mêlent rêveries méditatives, structures parfois complexes et solos débordants d'énergie.

Delago Ensemble. Le percussionniste et compositeur nommé aux Grammy présentera son tout nouvel album avec un ensemble de neuf pièces. Enfin, le Chat Noir de Carouge accueillera Fabien Sevilla le dimanche 13 octobre. L'artiste aura pour mission de réenchanter le monde d'une façon païenne. Pour ce faire, le contrebassiste proposera une immersion dans un espace sonore où se déploie une musique au confluent des traditions et à la croisée des courants artistiques. FB

20 BILLETS À GAGNER

PARTICIPATION

Envoyez GHI JAZ au 812 ou appelez le 0902 883. (uniquement depuis un téléphone fixe), code 20, 09h-19h/SMS ou appel, jusqu'au lundi 23 septembre à midi. Ou remplissez un coupon à nos guichets.

Erik Truffaz Quartet sera en concert le mardi 2er octobre à l'Alhambra. www.alhambra.ch

Festival JazzContreBand 2019, du 1er au 29 octobre, www.jazzcontreband.com

16 L'Omnibus – Vendredi 27 septembre 2019 – N°681

ORBE – THÉÂTRE DE LA TOURNELLE – PRÉSENTATION

Par Catherine Fiaux

Concert hors-les-murs

En ce début de saison, la Tournelle propose de savourer un concert de contrebasse en pleine nature. Fabien Sevilla est né à Vevey en 1971, il a suivi une formation musicale académique tant classique que jazz. Après «Format A 3» où il partageait la scène avec deux autres compères, c'est seul qu'il continue l'aventure. Il y aura les deux albums «Koah» puis, en 2019, le contrebassiste se dirige vers la création scénique avec le défi de se produire en milieu naturel en totale autonomie.

Magique

Faire rencontrer l'art et les rites, qu'ils soient païens ou religieux, ancestraux ou contemporains, tel est l'enjeu du contrebassiste. C'est en jouant au contact des éléments naturels qu'un nouvel univers sonore et gestuel



Fabien Sevilla joue de la contrebasse en pleine nature réenchantant le monde.

(Photo fournie)

20 Minuten Zürich – 27 septembre 2019

Max Apollo & The Two Romans*

Fr, 27. September - 20.30
Mehrspur - Zürich

Die NASA hat den Planeten Max Apollo entdeckt. Dessen Bewohner haben ein Ziel: die Gehörgänge der Schweizer Musikritoren.



Fabien Sevilla

Sa, 28. September
18.00 - Konzert, Jazz
CoalMine - Winterthur

Fabien Sevilla ist ein virtuoser Gleichgewichtskünstler. Hören Sie genau hin: Musik pur, berührend – und ein bisschen verrückt.

DJ Lenardis*

Fr, 27. September - 22.00
Party, Hits - Labor 5
Zürich

FEZ! Die Kultparty mit den besten Hits der 70er bis 90er sowie die coolsten Partytunes bis heute. Weitere Daten: 26.9. Terrasse ZH 4.10. Penthouse LU Instagram: dj_lenardis



Madame Phishères Salon*

Sa, 28. September
20.00 - MILLERS - Zürich

Ein unterhaltsam-aufregendes Battle mit Augenzeugern. Es triellieren sich: Nora Zukker, Sibylle Anderli und Agota Dimen.

Konzert, Jazz - Musikcontainer
Asylstr. 10, Uster

Viernes Latino

Fr, 27. September - 21.00
Party, Hip-Hop, Salsa - Barrio 5
Limmatstr. 195, Zürich

Thirtylicious

Fr, 27. September - 21.30
Party, Pop, Hits - Salzhaus - Untere
Vogelsangstr. 6, Winterthur

Dillon & Lord Kesseli & the Drums

Sa, 28. September - 20.00
Konzert, Pop - Salzhaus - Untere
Vogelsangstr. 6, Winterthur

Aad Hollander Trio from Hell

So, 29. September - 21.00
Konzert, Rock, Blues - Helsinki
Geroldstr. 35, Zürich

Ist ein grüner Kapitalismus möglich?*

Mi, 2. Oktober - 18.30
Vorträge und Diskussion
Cabaret Voltaire - Spiegelgasse 1,
Zürich

Chastity Belt

Mi, 2. Oktober - 21.00
Gang (GB) - Konzert,
Rock, Indie Rock - Bogen F
Viaduktstr. 97, Zürich

Bridal Brunch*

So, 13. Oktober - 10.30
Messe - WeSpace
Bahnhofstrasse 62, Zürich

tonhalleLATE

Fr, 27. September - 22.00
Party, Filmmusik, Electro
Tonhalle-Maag - Zürich

Diesen Freitag findet bereits zum 35. Mal eine TonhalleLATE statt. Das Tonhalle-Orchester spielt eine Stunde lang Musik aus SciFi-Filmen und nachher ist Party mit DJ Matador (IRL).



Julia Michaels

Mo, 30. September
19.30 - Konzert, Pop
Kaufleuten - Zürich

Mit einem Augenzwinkern und ihrer charismatischen Stimme schafft es Julia Michaels immer wieder viel Persönlichkeit in ihre Lieder zu legen.

Locals

Fr, 27. September - 23.00
Party, House, Techno
Supermarket - Zürich

An diesem Freitag widmet sich der Supermarket für einmal in Ausschliesslichkeit dem regionalen Clubmusikantentum. Neben Anderen wie Andreas Ramos spielt hier auch Sandro Kühne.




T.rex: Kennen wir uns?*





14. September 2019 –
22. März 2020 - Sonderausstellung - Naturhistorisches Museum - Bern

Die Dinosaurier-Ausstellung zeigt lebensechte Nachbildungen der Urzeit, manche brüllen und bewegen sich sogar.

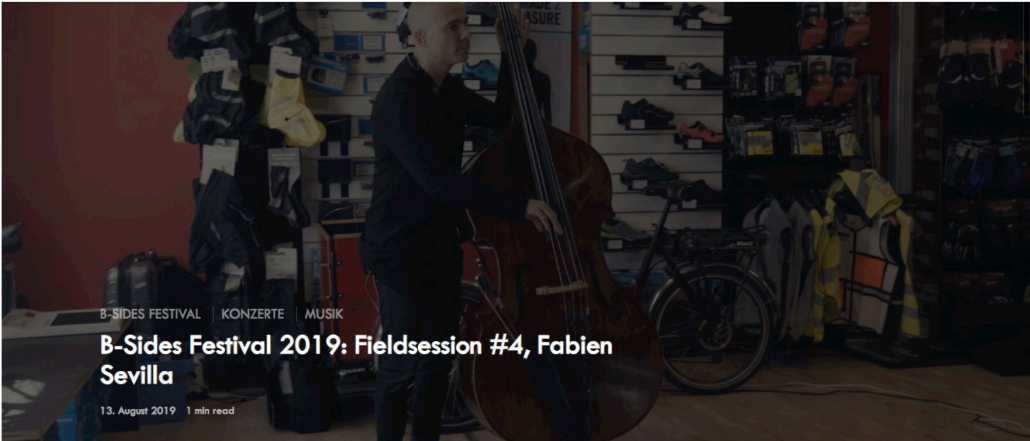
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MUSIK ▾ KULTUR ▾ WIR ▾ B-SIDES FESTIVAL MITGLIED WERDEN







MUSIK ▾ KULTUR ▾ WIR ▾ B-SIDES FESTIVAL MITGLIED WERDEN



B-SIDES FESTIVAL KONZERTE MUSIK
B-Sides Festival 2019: Fieldsession #4, Fabien Sevilla
13. August 2019 1 min read



Autor*in:
Lina Gallati



Oh, wie haben wir uns auf den zweiten B-Sides Tag gefreut! Dieser wurde am Fusse des Sonnenbergs, im Velociped in Kriens eröffnet, und zwar nicht von einem beliebigen Jazz-Bassisten, sondern von *Fabien Sevilla*. Voller Freude präsentieren wir euch die vierte Fieldsession des B-Sides mit ihm!

Das Kontrabass ist der ständige Begleiter des in Vevey geborenen Künstlers, der mehrere Jazzschulen besuchte und in der Schweiz als Jazz-Bassist keinesfalls ein unbeschriebenes Blatt ist. So gastierte er schon an vielen bekannten Festivals, wie dem *Montreux Jazz Festival* und *Jazz à Juan*. Doch *Fabien Sevillas* Schaffen beschränkt sich nicht nur auf Auftritte. Er ist in verschiedenen Film- und Tanzprojekten und Trios engagiert und unterrichtet nebenbei sogar noch Kontrabass.

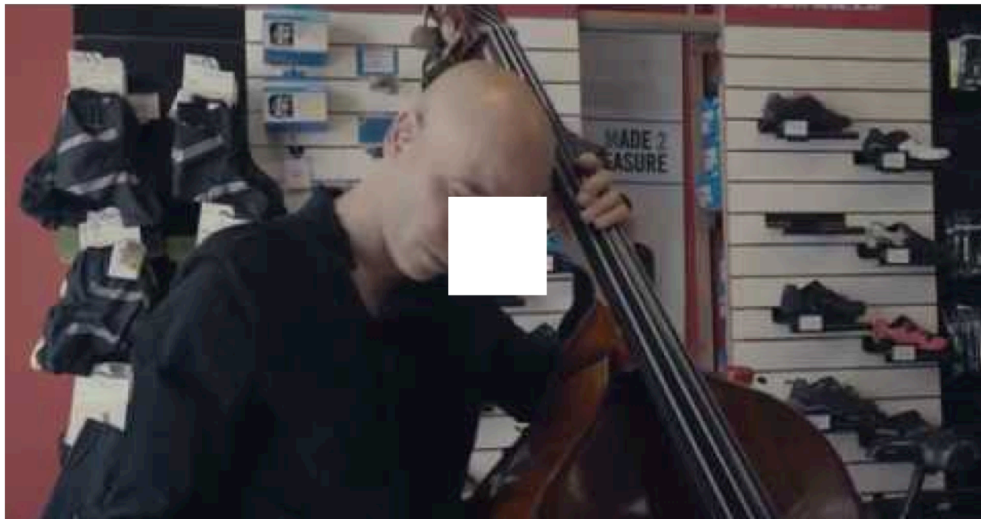
Bei der Beschreibung „Jazz-Bassist, der alleine auf der Bühne auftritt“ fällt *Fabien Sevilla* wohl ziemlich aus dem gängigen Rahmen. Mit mehreren, teilweise unkonventionellen Hilfsmitteln schafft er es, schwebende Klangräume zu erschaffen.

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Mit grosser Freude präsentieren wir euch nun die Fieldsession im Velociped.
Fabien Sevilla füllt darin barfuss und mit einem Kontrabass den Raum voller
Fahrräder und nimmt euch mit in eine sphärische Reise, die man sich nicht
entgehen lassen sollte!

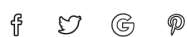


Kamera / Schnitt: Nefeli Chrysa Avgeris
Ton / Color Grading: Nicole Wanderon
Tonmischung: Roman Lerch

Bild: B-Sides Festival

B-SIDES FABIEN SEVILLA FIELDSESSION KRIENS LIVESESSION LUZERN

VELOCIPED



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