



JAZZLAB ORCHESTRA

LOGUSLABUSMUZIKUS

Alain Bédard

PRESS KIT

<http://epk.effendirecords.com/alain-bedard/loguslabusmuzikus>

JAZZLAB ORCHESTRA 2021-22

New projet - LOGUSLABUSMUZIKUS

The **JAZZLAB ORCHESTRA** after an exceptional 2019 playing «*Quintessence*», by composer Félix Stüssi, and a year 2020 experimenting proposes to start its 17th season, what is its 8th Opus - the new experience «**LOGUSLABUSMUZIKUS**»

Mixed title of different projects of the composer and double bass player **Alain Bédard** known as «*Auguste le Prez*» and inspired by some titles of works of the great American double bass player **Charles Mingus**, this multigenerational group composed of 8 exceptional musicians of the Montreal jazz scene, offers us once again a sophisticated music with unusual codes, both modern and timeless.

With: *La Grande Sauve Majeur, Humor de la Seconda Noche, Pum la Suite, Bluesy del Lunedì, Criucm, Le Grain Blanc dans les Voiles, Casse-pattes/Casse-gueule/ casse-tête, Lunes & Marées, Compte-rendu II*, the ensemble unveils, without compromise, its inexhaustible taste for exploration, interactivity, energy and effervescence, ensuring, once again, the integration of the best of the style.

To stand out, while not making a music, known as «mass», constitutes, once again, one of the major challenges, still possible today, for the **JAZZLAB ORCHESTRA**.

In spite of the current climate, the thermometer is rising with each step that the new **JAZZLAB ORCHESTRA** experience evolves. Subsequently, the multiple statements, counter-songs and tuttis are explosive fads with no return, conclusive, uncluttered, making pandemic worries flee far behind, in space and time.

The musicians of the **LOGUSLABUSMUZIKUS** project are : **Mario Allard, Benjamin Deschamps, Annie Dominique** (multi-instrumentalists), **Jacques Kuba Seguin** (trp), **Thomas Morelli-Bernard** (trb), **Félix Stüssi** (pn), **Alain Bédard** (cb, compositions), **Michel Lambert** (drs) - **Samuel Blais** (sp sax & cl bs on the album) - subs : **Alex Francoeur, Nicolas Boulay**

Jazzlab is supported by : Musicaction, Sodec, CAC, CAM & the Effendi label - (concert and touring grants)

Nominations - OPUS, ADISQ, JUNO Awards

“best concert of the year - 2004, 2006, 2009, 2010, 2012, 2013, 2014, 2015, 2016”

“best record of the year - 2004, 2006, 2009, 2010, 2012, 2013, 2015, 2016, 2019”



A few words about the latest project LOGUSLABUSMUZIKUS - The notion of the Laboratory has always haunted jazz. And it's once again a magnificent laboratory that comes straight from the Effendi label to highlight the Jazzlab Orchestra's new experience.

“ Loguslabusmuzikus is beautiful, it is great, it is magnificent - Great art is proposed here of the conception of associations of the 1st notes, until the end, free of many superfluous codes. ”
Alain Fleche - Actions Jazz, France

“ Collectively, JazzLab Orchestra plays seductive contemporary jazz, where there is no predictability or banality present, each piece here shines with its own light and is as exciting as those that precede and follow it.”
TAKE EFFECT, USA

“ Loguslabusmuzikus is pure Art-isanat ”
Hit Couleurs Jazz, France

“ The Prez has his own ideas, and with the band's masterful playing, you'll enjoy this jazz journey, from start to finish and every step of the way.”
Joan Dadian - Shepherd, USA

“ Wow !, talk about a power-bomb of an album! “
Mike Greenblatt, The Music Collectors, USA

“ Loguslabusmuzikus, an album out of the ordinary throughout.”
Chris Spector, Midwest Record, USA

“ There is intent and a clearly defined framework in each track. There is much to enjoy and absorb on this album that continues the wonderful chemistry among these long-time colleagues. “ *****1/2 sur 5
Keith Black, Winnipeg Free Press, Canada

“ Wow! Loguslabusmuzikus is a really strong project ”
Rufus Reid bassiste, compositeur & éducateur, USA

EFFENDI

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Académie du Jazz

JAZZLAB Orchestra 'Loguslabusmuzikus'
(by Alain Tomas) January 11th 2022

Mario Allard, (ss, as, cl), Benjamin Deschamps (ss, tt, fl), Samuel Blais (ss, clb on CD), Annie Dominique (ss, as, clb), Jacques Kuba Seguin (tp), Thomas Morelli-Bernard (tb), Félix Stüssi (p), Alain Bédard (basse, compositions et arrangements) and Michel Lambert (dms).

Recorded at Piccolo Studios, Montreal between February and May 2021.

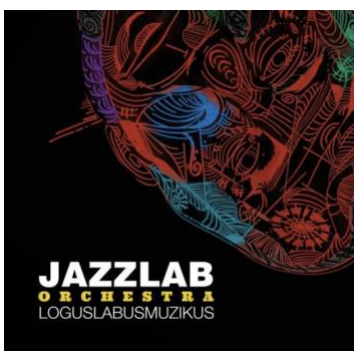
Effendi Records - FND164.

This seventh album by bassist Alain Bédard's JazzLab Orchestra continues a trajectory of excellence that began seventeen years ago.

We hear compositions revealing a real talent for writing due to the inspired pen of the conductor, who is also the author of well-crafted arrangements highlighted by musicians belonging to the elite of the Montreal jazz scene.

The whole is an inventive, invigorating jazz, rich in beautiful surprises and rigorously structured while leaving room for improvisation.

A success that should inspire festival programmers.



TAKE EFFECT

JAZZLAB ORCHESTRA

January 9, 2022

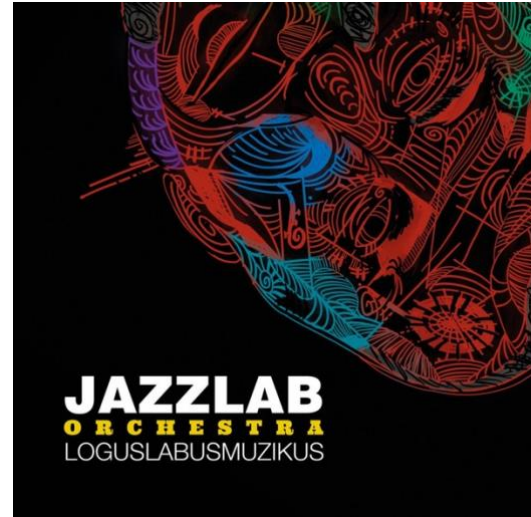
LOGUSLABUSMUZIKUS

Effendi, 2021

8/10

[Listen to LOGUSLABUSMUZIKUS](#)

The Montreal ensemble JazzLab Orchestra have been plugging away for nearly 20 years now, and their improvisational skills have rarely sat in one place for very long.



These 9 new pieces penned by the bassist and composer Auguste Le Prez are certainly rooted in modern jazz, and showcases the immense talent of all 8 members.

“La Grande Sauve Majeur” starts the listen with Felix Stussi’s mesmerizing piano alongside well layered brass, where the 10+ minutes weaves in and out of playful jazz ideas. “Humor de la Seconda Noche...” follows with Jacques Kuba Séguin’s bright trumpet amid Michel Lambert’s precise drums in the cautious yet adventurous landscape.

In the middle, “Bluesy del Lunedì” flows with a very lively energy, as Alain Bédard’s meticulously plucked bass keeps up with the swift sax thanks to Samuel Blais, while “Criucm” is a much calmer offering that radiates tremendous skill from Stussi’s finger acrobatics and the sublime bass clarinet.

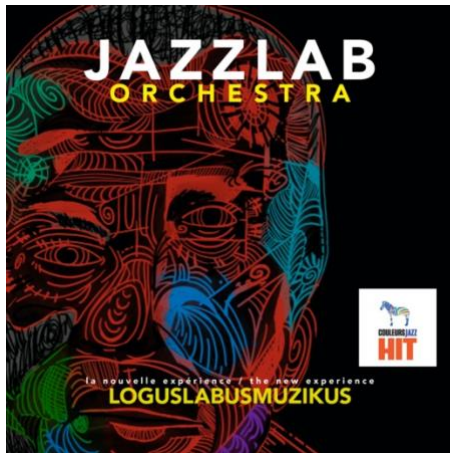
Approaching the end, “Lunes & Marées” emits a very melodic and lush quality, where winds, brass, drums, keys and bass all interact with agility and precision, and “Compte-rendu II” finishes the album with some intimate moments alongside the busy interplay that’s quite fascinating.

In addition to the above mentioned, Benjamin Deschamps brings flute as well as tenor & soprano sax, Thomas Morelli-Bernard’s trombone is present and Mario Allard plays both soprano & also sax as well as clarinet.

Collectively, JazzLab Orchestra play some enticing contemporary jazz, where there’s no predictability or mundanity present, as each track here radiates in its own light and is exciting as the ones before and after it.

Jazzlab Orchestra – LogusLabusMuzikus

by [Jacques PAUPER](#) Januray 4th 2022



The Jazzlab Orchestra, or more precisely the octet founded by Quebec double bass player Alain Bédard, also creator of the prolific jazz label Effendi Records, is back with a new pearl on its necklace, already rich with 6 other albums, including "*Quintessence*" released in 2019, which we had celebrated in Couleurs Jazz Media and of which we can since then regularly listen to excerpts in Couleurs Jazz Radio.

As its name indicates, the **Jazzlab Orchestra** is an experimental ensemble, which is not content to cover standards or to align brilliant compositions. No, here we try, we risk, we innovate, we search... And we find* !

The jazz that flows from it is resolutely sophisticated and modern. It gives the beautiful part to the improvisations within a framework whose writing is always of high quality. The melody is never absent. We are not, when listening to **LogusLabusMuzikus**, in Free Jazz.

A word moreover on this intriguing title: **LogusLabusMuzikus**

Logos ! The voice of reason: in the beginning was the Word, the Logos, the logic... **Logus** being a variant of it. The Word, the reason are transmitted by the word of the priest, of the abbot (**Labus**) Le Prez wearing the cassock or better still the monk's habit? There remains the means to carry the word: In music of course, **Musikus**!

Have the learned compositions taken on a particular hue due to this strange period that we have all lived through, the first confinement of 2020? In any case the recordings took place in December 2020 and the work of mixing was prolonged until May 2021, due to the second confinement... Our lives being decidedly rhythmic

if not at least limited, by this damn virus. Is it from these particular circumstances that this desire, this pleasure to play together, comes out?

The multigenerational octet is made up of the best of Montreal's jazz scene, who take pleasure in improvising around complex and varied themes and rhythms, always surprising, sometimes audacious and always inspired.

Note that the 9 compositions, long enough (between 6'35" and 11'15) allow time for the themes to develop and for the variations to explore and use multiple mutations.

The arrangements are the work of **Auguste Le Prez**, also a founding member of the Auguste 4tet... And alias **Alain Bédard** himself.

In "**Quintessence**" it was the pianist **Félix Stüssi** who had this role.

The Montreal-based Swiss pianist is of course still one of the pillars of this new **Jazzlab Orchestra** project, as are multi-instrumentalists **Mario Allard**, **Benjamin Deschamps** and **Samuel Blais**, trumpeter **Jacques Kuba-Séguin**, and trombonist **Thomas Morelli-Bernard**. Drummer and co-producer **Michel Lambert** is also part of this new project.

Listening to the album in its entirety, from the first to the last track, which we highly recommend, the cohesion, the connivance, between the musicians, the experience acquired during the previous projects, the mutual respect and the pleasure of playing together emerge.

A great work, listeners! To listen also in selection on Couleurs Jazz Radio, of course. Maybe some of you, readers, had the chance to listen to the first virtual concerts of this project, broadcasted on **Couleurs Jazz Radio** in December 2020?

Here are the titles of the nine compositions that we are going to quote here, and that already indicate the poetry and the humor that characterize the projects led by the leader Alain Bédard: *La Grande Sauve Majeure / Humor de la Seconde Noche / Pum La Suite / Bluesy del Lunedì / Criucm / Le Grain blanc dans les Voiles / Casse-pattes/casse-gueule/casse-tête / Lunes & Marées / Compte-rendu II.*

The new experience of the **Jazzlab Orchestra**, as Alain Bédard likes to call it, is a learned album with rich harmonic textures, multiple surprises and original rhythmic breaks. It is also the result of creations already conceived for the Auguste Quartet, Alain Bédard reminds us.

LogusLabusMusikus, released under the **Effendi Records** label, is the anti industrial production, Art-isanat in its pure state.

An album for amateurs, enlightened music lovers, in search of authenticity!

Notice to all Jazz Festivals and concert halls programmers looking for authenticity and who would hesitate to serve the eternal soup of non-jazz musicians, but reputedly bankable.

Mario Allard, alto and soprano saxophones and clarinet; **Benjamin Deschamps**, soprano and tenor saxophones and flute; **Samuel Blais**, soprano saxophone and bass clarinet; **Jacques Kuba-Séguin**, trumpet; **Thomas Morelli-Bernard**, trombone; **Félix Stüssi**, piano; **Alain Bédard**, double bass; **Michel Lambert**, drums; and " **Auguste Le Prez** ", compositions and arrangements.



from left to right: Mario Allard, Alain Bédard, Thomas Morelli-Bernard, Michel Lambert, Félix Stüssi, Benjamin Deschamps, Annie Dominique and Jacques Kuba Séguin.

(*) The Jazzlab is made up of researchers who are looking for and who have found through their music a remedy to the gloom that has been heightened by the Covid period that we are living through and that affects live music in particular.

COULEURS JAZZ

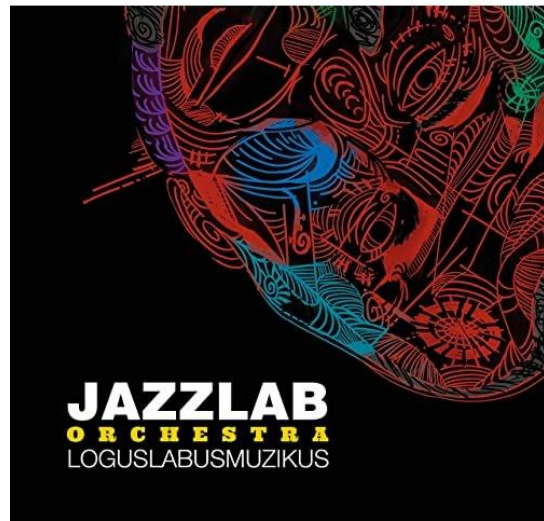
By [Jacques PAUPER](#) January 4th 2022

Loguslabusmuzikus by Jazzlab Orchestra

by [Joan Dadian](#) Dec. 30, 2021 9:24 a.m.

Bassist-composer Auguste Le Prez's *Loguslabusmuzikus*, is the latest recording by Jazzlab Orchestra, a multi-generational ensemble from Montreal. Established in 2004, this Canadian jazz institution gravitates toward composers of great originality, and welcomes playing what might be described as artistic challenges.

Herein lies a delightful, musical conundrum. In the best of circumstances, as with *Loguslabusmuzikus* and Jazzlab Orchestra, there is an ideal match between composition and ensemble. Jazzlab Orchestra, an assemblage of eight seasoned musicians (five wind instrumentalists, a pianist, a double bassist and a drummer) appears to be *not one musician too many*, and *not one musician not enough*, as they take on the complex storylines of these nine compositions.



Best listened to from start to finish, *Loguslabusmuzikus* is fraught with alternating tempos that take you uphill and down, one switchback after another. You may wonder if there is a final destination (at the hilltop or bottom?). No matter. A final stop will seem less important as you settle into their contrasting rhythms. It's modern jazz, a place where Le Prez and Jazzlab Orchestra couldn't be more at ease. Harmonies and rhythms playing against one another, this recording expands the listener's understanding of what "harmony" could be, and better yet, what it is. Hints from earlier jazz tunes can be heard throughout. For example, Cole Porter's "*I Love You*" in "*La Grande Sauve Majeure*," Weather Report's "*Birdland*" in "*Pum-la suite*," and a bit of boogie-woogie in "*Casse-pattes/casse-gueule/casse-tete*." Whether conscious or not, there is no plagiarism or reliance on past jazz notables. **Le Prez has his own ideas, and with the masterful playing of Jazzlab Orchestra, you'll enjoy this jazz ride from start to end, and every stop in between.**

JAZZLAB ORCHESTRA LOGUSLABUSMUZIKUS – *The New Expérience*

EFFENDI

By : Alain Fleche, *ACTIONS JAZZ*, December 28th 2021

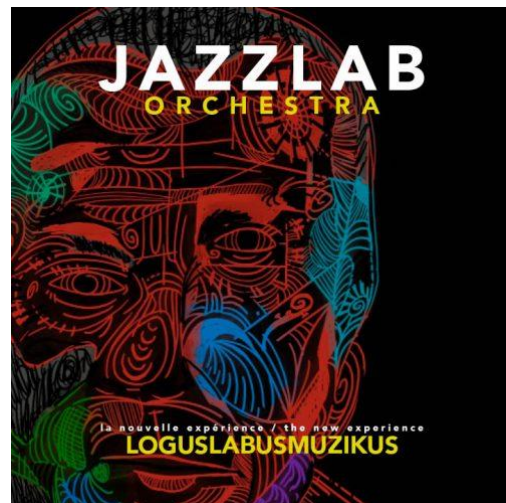
MARIO ALLARD : sax sp alt& cl / **BENJAMIN DESCHAMPS** : sax sp tn & fl / **SAMUEL BLAIS** : sax sp & cl bs / **JACQUES KUBA SEGUIN** : trp / **THOMAS MORELLI-BERNARD** : trb / **FELIX STUSSI** : pn / **ALAIN BEDARD** : cb / **MICHEL LAMBERT** : drs

At the end of 2020, it is a very complicated time for independent creators-performers: to meet, to work, to find new ways of distribution... Fortunately, for some of them, there is no question of giving up, nor only of doing the round back, but to take advantage of this dark period to be more creative, active, reactive than ever! And here is good old **AUGUSTE LE PREZ**, (director of "Effendi", musical-artistic director of several formations, invested in his human responsibilities, towards the musicians who have always trusted him; it is indeed Mr. Alain Bédard, a magnificent double bass player and composer who devotes so many hours to his art.) who puts on his beautiful costume of celestial clown, full of stars and glitter, snaps his magic wand of crazy music to prepare his crazy animals for a new masterful tour de force, and off we go for a "New Experience"! A lot of rehearsal work begins to set up the project: recording a virtual concert to be broadcast on the Web, distributing it, hoping one day to launch the machine in the international space-time... The bet is kept! The orchestra has just criss-crossed the planet, passed through Paris (we are waiting for them in Gironde for the next tour?!?) and returned to Canada, where the musical life continues for each of these wonderful musicians.

Here is a formation, resulting from the "Auguste Quartet" of Alain Bédard, we find the 4 elements of origin (Mario, Félix, Alain and Michel) to which joined 4 other blowers, widening the sound pallet and the possibility of geometry of the new set. And this bugger Alain is doing his best! Logus- labus- muzikus, but what an immense double bass player plays hide and seek behind Alain's sumptuous compositions, the silky and rough arrangements, which seem to be 'self-evident', when one has forgotten the 'tricky' side, all in shooehorns of the compositions played by the interpreters who have flouted all the difficulties of this demanding repertoire... Yes, the immense shadow of the great Charles Mingus, hovers and overflows from each note, we feel him, frowned, lips pursed by an intense concentration, before exploding of his thundering laughter of the good joke that he has just made to his audience, thanks to the rectitude and to the liberties of his comparses not less attentive to each intonation foreseen or suddenly proposed by the whole, or one, or several, magic! And they all go for it wholeheartedly, joyful, twirling, precise, generous. All at the height of their desire to do (very) well. It doesn't matter who is doing what, to whom this cheerful chorus, hence this heartbreaking complaint, and this rebound... One feels well that it is because "all together" that the beautiful mechanics purr, cajole us and surprise us.

Great art is proposed to us here, from the conception of association of the 1st juxtaposed notes, to the homogeneous result of the music, at the same time drawn to the cord, and yet free of many superfluous codes...

Nice Christmas gift to make, and to make for yourself!



Dec 19th, 2021

Jazzology: The [JazzLab Orchestra](#), Remy Le Boeuf, Steph Richards and others

NEA Jazz Masters Ron Carter and Jack DeJohnette join the brilliant Cuban Pianist Gonzalo Rubalcaba for a once-in-a-lifetime event CD plus the ferocious Jazz Lab Orchestra, the wildly creative Remy Le Boeuf and Steph Richards plays her trumpet underwater!

Wow !, talk about a power-bomb of an album!

[Montreal](#)'s [Jazzlab Orchestra](#)—an octet of soprano sax (3), alto sax, clarinet, tenor sax, flute, bass clarinet, trumpet, trombone, piano, double-bass and drums—has been around for eight albums and 300+ concerts in 17 years. *Loguslabusmuzikus* (must be French), on [Effendi Records](#), has nine complex tracks of unending detours and surprises, funky and swinging in a post-bop universe of its own, all written by [bassist Auguste Le Prez](#). **The more you spin it, the more secret hideaways are revealed.** The 10:41 opener sets the scene and there's no looking back. The tracks range in length from 6:28 to 11:15. There's no describing the circuitous twists and turns here. **Just lie back and enjoy it.**

Les maîtres du jazz du NEA Ron Carter et Jack DeJohnette se joignent au brillant pianiste cubain Gonzalo Rubalcaba pour un CD événement unique en son genre, [sans oublier le féroce JazzLab Orchestra](#), le très créatif Remy Le Boeuf et Steph Richards qui joue de la trompette sous l'eau !

Wow !, c'est une véritable bombe à retardement cet album!

Le Jazzlab Orchestra de Montréal - un octuor composé de sax soprano (3), sax alto, clarinette, sax ténor, flûte, clarinette basse, trompette, trombone, piano, contrebasse et batterie - a enregistré huit albums et donné plus de 300 concerts en 17 ans. *Loguslabusmuzikus*, sur [Effendi Records](#), comporte neuf titres complexes, aux détours et surprises incessants, funky et swinguant dans un univers post-bop qui lui est propre, tous écrits par le [bassiste Auguste Le Prez](#). **Plus on le fait tourner, plus les cachettes secrètes se dévoilent.** L'ouverture de 10:41 pose le décor et il n'y a pas de retour en arrière. La durée des morceaux varie de 6:28 à 11:15. Il n'est pas nécessaire de décrire les méandres de l'album. **Il suffit de s'allonger et d'en profiter.**

Mike Greenblatt

JAZZLAB ORCHESTRA



2004-2022

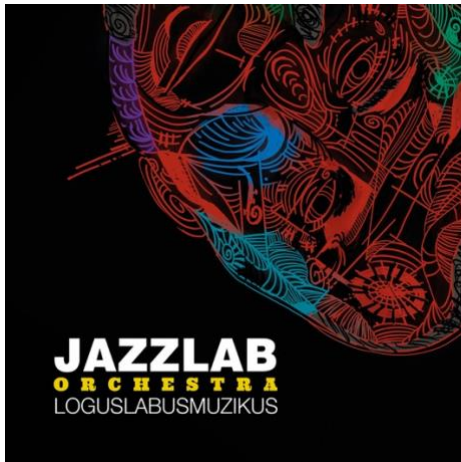
Le Devoir (Montreal, Québec)

Review :

LOGUSLABUSMUZIKUS, Jazzlab Orchestra

Philippe Renaud, 3 décembre 2021 Musique

- <https://www.ledevoir.com/culture/musique/651567/jazz-loguslabusmuzikus-jazzlab-orchestra>



Announced as a musical "new experience", LOGUSLABUSMUZIKUS, the new album of the Quebec supergroup, is perhaps best defined by the sense of deliverance in which the recording must have been done. In the middle of a pandemic, to gather eight musicians, plus the technical team, in the studio? After months of isolation, the pleasure that these pillars of our jazz scene had to commune around the nine new compositions of bassist and conductor Alain Bédard (aka Auguste Le Prez!) transpires on this album which gives a lot of playing time, brilliantly used, to saxophonists Samuel Blais, Mario Allard and Benjamin Deschamps, for example on the long and complex Casse-pattes-casse-gueule-casse-tête or in the rich harmonic textures of La Grande Sauve Majeure in the opening, with the brilliant contribution of trumpet player Jacques Kuba-Séguin.

It is this obvious complicity that binds together Bédard's compositions to form this album, teeming with ideas, but always coherent.

LOGUSLABUSMUZIKUS

★★★ 1/2

Jazz, Jazzlab Orchestra, Effendi

SORTIESJAZZNIGHTS.COM

By : Christophe Rodriguez, 25 novembre 2021



The Jazzlab Orchestra and its **Loguslabusmuzikus** are an incubator of ideas. If you like the blue note that abounds, with top-notch Montreal instrumentalists, this new release will find a nice niche in your record library, virtual or physical!

Nine heartfelt compositions

In nine heartfelt compositions, we have more than enough to satisfy us. For this edition, it's more than custom-made, since the chief bassist has invited new gunners, and not the least. With saxophonists Benjamin Deschamps and Samuel Blais, trumpeter Jacques Kuba Séguin and trombonist Thomas Morelli-Bernard, the added value has more than quadrupled.

LogusLabusMuzikus – The GREAT ART!

Framing this new generation, we will find the usual formation, composed of the pianist Félix Stüssi, drummer Michel Lambert, saxophonist Mario Allard and, as it should be, bassist Alain Bédard, long-haul captain.

On these nine tracks, each one as personal as the other, forming the collective memory of this expanded formation, the compositional work is of great art.

A work of unity and essential cohesion

Throughout the record, we discover the work of unity, the essential cohesion of this machine, which multiplies the choruses and gives a certain impetus to all these jazz privateers, who once again amaze.

Among our favorite tracks, we retained: *La Grande Sauve Majeure*, *Lunes & Marées*, *Pum La Suite*, as well as a good dose of poetry when we listen to *Le Grain blanc dans les Voiles*.

The pieces: *La Grande Sauve Majeure* / *Humor de la Seconda Noche* / *Pum La Suite* / *Bluesy de Lundi* / *Criucm* / *Le Grain blanc dans les Voiles* / *Casse-pattes/casse-gueule/casse-tête* / *Lunes & Marées* / *Compte- rendu II*

A great Christmas present, allowing us to encourage the musicians here, who need it a lot in these times of virus.

All About Jazz (USA)

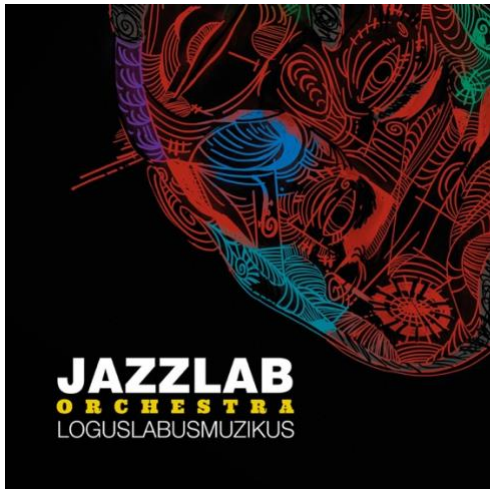
Review: ★★★★★ star review

Jazzlab Orchestra: Loguslabusmuzikus

BY JACK BOWERS November 21, 2021

Play JazzLab Orchestra on Amazon Music Unlimited (ad)

<https://www.allaboutjazz.com/loguslabusmuzikus-mario-allard-effendi-records>



The Jazzlab Orchestra, formed in 2004 and based in Montreal, Canada, lies somewhere short of orchestra-size. It's actually an octet—but don't let that deter you; the unison passages are generally robust and pleasing. Jazzlab does play jazz of a sort, music that may best be described as contemporary cerebral. In other words, this is not akin to the Dave Pell or Marty Paich octets; it's more along the lines of Gunther Schuller, Jan Garbarek or William Russo. But even though the music is complex and challenging, it is by no means "free jazz." Every player has a script to follow, and no one veers from it or dares intrude on anyone else's space.

Within those parameters, Jazzlab is a well-knit and technically polished unit that accomplishes its purpose quite well. Ensemble passages are letter-perfect, solos sharp and in keeping with the nature of the music. While soloists aren't named, that's a problem only with respect to the reeds, as the lone trumpet, trombone and members of the rhythm section are readily identified. As for the reeds, Mario Allard, Benjamin Deschamps and Samuel Blais (we'll name them here) deliver several of the album's more captivating solos.

There is ample variety within the chosen framework, and instances wherein Jazzlab and soloists swing in the purest mainstream jazz tradition. This happens later in the session, starting with Track 4, "Bluesy del Lunedì," and lingers more or less through the remaining five numbers. Track 2, "Humor de la Seconda Noche...," does include some nice rhythms and interplay, while "Pum la Suite," which follows, is a waltz-like theme whose midstream change of pace leads to engaging solos by piano, trumpet and trombone. The opening number, "La Grande Sauve Majeure," is more esoteric and passes up several chances to end before finally doing so but only after hanging around for more than ten minutes.

All compositions and arrangements are by Auguste le Prez, who seizes momentum on the well-grooved "Bluesy del Lunedì" and sustains it for the most part through "Criucm," "Le Grain Blanc," "Casse-pattes" (excellent work by drummer Michel Lambert), "Lunes & Marees" and "Compte-rendu II" (which ends in mid- shout).

In fact, the second half (or more) of the album leans more closely toward canonical jazz and should be of keener interest to those who prefer a more established and time-tested format. That is to say, the further into the album one delves, the more often its inherent jazz components are brought to light and the better Jazzlab sounds. And as a rule, that is very good indeed. ★★★★★

Track Listing

La Grande Sauve Majeure; Humor de la Seconda Noche...; Pum la Suite; Bluesy del Lunedì; Criucm; Le Grain Blanc dans les Voiles; Casse-pattes/casse-guele/casse-tete; Lunes & Marees; Compte-rendu II.

Personnel

JazzLab Orchestra: band/orchestra; Mario Allard: saxophone, alto, soprano, clarinet; Benjamin Deschamps: saxophone, ténor, soprano, flûte,; Samuel Blais: saxophone, soprano, bass clarinet; Jacques Kuba Seguin: trumpet; Thomas Morelli-Bernard: trombone; Félix Stüssi: piano; Alain Bédard: bass, acoustic; Michel Lambert: drums.

Album Information

Title: Loguslabusmuzikus | Year Released: 2021 | Record Label: Effendi Records

Midwest Record

Entertainment
Reviews, news, and views

October 29th, 2021



It's not easy to get out there and carry on like Carla Bley and have it all make sense. So many try... **This long time jazz orchestra gets it right.**

Delving into experimental music that isn't always easy to follow, they somehow manage to do it without leaving you behind. A solid set of thinking man's jazz that's not about toe tapping and cocktails. The accent here really is on orchestra.

Out of the ordinary throughout.

Ce n'est pas facile de se lancer et de continuer comme Carla Bley et que tout cela ait un sens. Tant de gens essaient... **Cet orchestre de jazz de longue date y parvient.**

S'aventurant dans une musique expérimentale qui n'est pas toujours facile à suivre, ils parviennent à le faire sans vous laisser de côté. Un solide ensemble de jazz pour hommes d'esprit qui ne se résume pas à des tapotements d'orteils et des cocktails. L'accent est vraiment mis sur l'orchestre.

Un album hors du commun.

Chris Spector

— CHRONIQUES —

LA BOÎTE À MUSIQUE

OBOMAN & OTHELLO
(JEAN-LUC FILLON & OTHELLO ROVEZ)

« OBODJI »

ADLIB RECORDS / INOUIE DISTRIBUTION

PAR SIR ALI



Heureusement qu'il existe une musique nommée Jazz : elle permet que tous les improbables (voir les impossibles) deviennent réalisables !

L'album *Obodji*, de **Jean-Luc Fillon** (Oboman) et **Othello Rovez** en est un témoin indéniable. Le premier, comme son titre l'indique, est un hautboïste et l'autre est un joueur de didgeridoo. Un ensemble inédit, délirant et inimaginable, qui confronte les instruments des horizons opposés, car le hautbois est le porte-parole de la musique classique d'Europe et le didgeridoo est la voix des Aborigènes d'Australie. De toute façon, comment produire un album avec seulement ces deux ? De manière simple, mais avec beaucoup de soin et de créativité en même temps.

Jean-Luc est renommé mondialement comme l'un des très rares improvisateurs de l'instrument (oboe, hautbois d'amour, cor Anglais) et **Othello** fournit une section rythmique énergique, chargée de pulsations groovy, venant de la terre. Dans le répertoire du duo, on retrouve quelques standards éternels du jazz, tel que *Caravan* de **Duke Ellington**, *Block & Blue* de **Fats Waller**, *Afro Blue* de **Mongo Santamaria**... *Obodji* est un album intrigant qui va satisfaire toutes les curiosités !

JOE BARR WITH BREEZY RODIO
« SOUL FOR THE HEART »

DIXIEFROG

PAR GILBERT D'ALTO



Amateurs de **Otis Redding**, **Aretha Franklin**, voire des **Blues Brothers**, réjouissez-vous. Voilà un disque de soul ! Non pas la guimauve radiophonique actuellement connue sous le nom de R'n'B ; mais un vrai disque de rhythm and blues commis par deux piliers des clubs de Chicago, l'un noir, le chanteur et pianiste **Joe Barr**, et l'autre blanc, le guitariste **Breezy Ro**, pilier de la scène blues du centre de Chicago. La fille de **Koko Taylor**, légende du Chicago Blues, **Connie Taylor** a reconnu dans **Joe Barr** un fervent adepte de la tradition musicale de la ville, et est devenue son manager. L'association des deux hommes fait merveille, et la voix chaude et virile de Joe ainsi que son jeu de piano ronflant qui s'est forgé derrière les plus grands maîtres comme **Howlin' Wolf** ou **Luther Allison**, se marient à la perfection aux glissandi de la slide de **Breezy**. Un disque comme on en attendait plus, à garder au chaud, près de sa bouteille de bourbon, et à écouter en feuilletant un bon vieux polar. Américain, bien sûr !

BRUNO ANGELINI
« TRANSATLANTIC ROOTS »

VISION FUGITIVE

PAR JACQUES LEROGNON



Avec ce nouveau projet en trio, le pianiste **Bruno Angelini** évoque son Amérique, celle des jazzmen, des cinéastes ou des auteurs qu'il affectionne, comme celle des figures des luttes sociales et des droits civiques qu'il révere. C'est **Fabrice Martinez**, à la trompette qui se charge principalement de la narration, une longue plainte (*A Butterfly Can Save A Tree*). Son instrument rugit telle une guitare électrique (*David Spike Jim and the Others*) et se fait sirène (*Cage Opening*) à l'unisson du Rhodes. Le piano et les claviers, de **Bruno Angelini** disent eux aussi l'histoire parfois (*Peaceful Warrior*) mais ils se consacrent plus à l'ambiance, aux textures. **Éric Echampard**, magicien de la batterie, pose, quant à lui, les bases du discours de ces instants d'Amérique : fulguration et précision s'allient à l'élégance, de la frappe.

JOACHIM COODER
« OVER THAT ROAD I'M BOUND »

NONESUCH RECORDS

PAR JACK LALLI



Un nouvel album du fils de **Ry Cooder** ! C'est un disque hommage sur des chansons de l'« **Uncle Dave Macon** » (1870/1952) qui est proposé. Cet « oncle » était un chanteur et joueur épique de banjo, il a été l'un des piliers de la musique folk & country. Dans des réadaptations superbes, **Ry** est présent tout le long avec sa voix, sa guitare, une basse et un banjo. Le tout est très éclectique, entre du blues, du folk, et des clins d'œil à l'Afrique avec « *Vieux Farka Touré* » à la guitare : le fils d'**Ali** (disparu hélas, c'était un excellent chanteur musicien Malien).

On entend aussi des sonorités d'Irlande, avec de superbes violons, et le style vocal qui s'y associe.

La voix de **Joachim** est exceptionnelle. Il joue également des percussions, et du « mbira » (instrument africain dit « piano pouce »), sur des superbes tonalités qui enchantent le tout ! C'est entraînant, comme ces ambiances cajuns... L'une des directions de cet enregistrement.

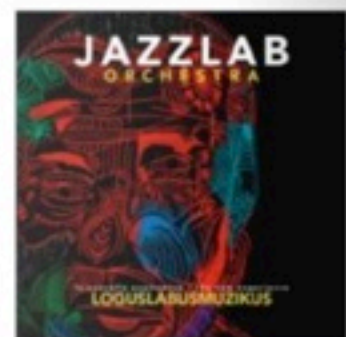
A découvrir expressément. Chapeau fiston, tu es un bon !

www.nonesuch.com

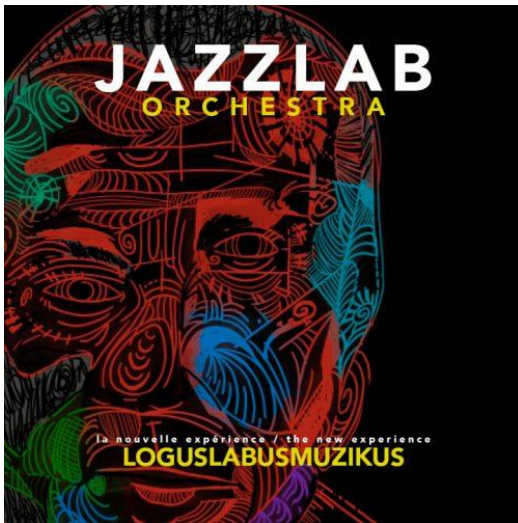
JAZZLAB ORCHESTRA
« LOGUSLABUSMUZIKUS »

EFFENDI RECORDS / SOCADISC DISTRIBUTION - 2021

PAR SIR ALI



Jazzlab Orchestra apparaît comme le mini Big Band (en fait un octet très condensé) le plus audacieux de la scène du jazz québécois, dirigé de main de maître par l'excellent contrebassiste **Alain Bédard**, qui est par ailleurs le patron de Effendi records, le label le plus actif de Montréal. Cet orchestre est composé de la crème de la crème des jazzmen du Canada francophone, tels que les saxophonistes/clarinettes **Benjamin Deschamps**, **Samuel Blais** et **Mario Allard**. Le thermomètre monte à chacun de leurs albums et cet 7^e opus ne déroge pas à cette règle. **Loguslabusmuzikus** est constitué de 9 morceaux, tous écrits et soigneusement arrangés par **Auguste Le Prez**. Cette nouvelle expérience jazzistique est un exercice de style simplement fascinant, grâce à la complicité des membres du groupe révélée par l'évidente collectivité de leurs jeux, leurs échanges intuitifs dans les phrasés et riffs et leur capacité à rebondir sur les structures rythmiques asymétriques.



Country : [Québec](#) Label : [Effendi](#) Genres et styles : [jazz](#) / [jazz contemporain](#) year : [2021](#)

Jazzlab Orchestra – Loguslabusmuzikus

by [Ralph Boncy](#)

The Jazzlab Orchestra's previous release in 2019 featured the compositions of pianist Félix Stüssi. We find him here, still very skilled, but much more discreet, while the Montreal octet is ready to climb new challenges. The mission this time: to work on the new repertoire of bassist and conductor Alain Bédard, who hides behind the facetious pseudonym of Auguste Le Prez. Nine tracks that we presume date from the pandemic in solitary. *Loguslabusmuzikus* (hear: L'Auguste Lab-us Music-us) puts in scene - because it is so that it announces itself - "a new experiment".

Once again, it is not a question of easy themes on which one improvises to satiety, each in turn. No. Rather, these are deliberately elaborate sequential compositions, with complex arrangements featuring the brass, especially the superb trio of versatile saxophonists Mario Allard, Samuel Blais and Benjamin Deschamps. However, Jacques Kuba-Séguin (trumpet) and Thomas Morelli-Bernard (trombone) are the first soloists to get wet in the intriguing opening piece, *La Grande Sauve Majeure*, whose suspense is reminiscent of an old black and white thriller. This is followed by *Humor de la Seconda Noche...*, whose theme has hints of an Arabized flamenco. Co-produced at Piccolo studio by drummer Michel Lambert and Alain Bédard, the architect of **these tricky structures, the album manages to be homogeneous and balanced without ever repeating itself. One** feels a lot of mutual admiration in this ensemble where everyone is proud and conscious of being part of an elite of Quebec jazz. Thus, the piece *Lunes & Marées*, with its ostinato, expresses well that it is time for the audience to find its laboratory. And vice versa.

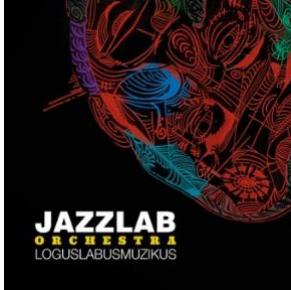
Winnipeg Free Press, (Winnipeg, MB, Canada)

Review :

By Keith Black ★★★★★1/2 out of five

Wednesday, Oct 27, 2021

<https://www.winnipegfreepress.com/arts-and-life/entertainment/music/575622772.html>



Jazzlab Orchestra

Loguslabusmuzikus (Effendi)

The Jazzlab Orchestra is a Quebec band that convenes periodically to perform and record. The band has performed around the world at prestigious festivals while remaining part of the vibrant Quebec scene. This album is No. 7 on the group's list of releases and will be officially available on Friday.

The octet is Mario Allard, Benjamin Deschamps and Samuel Blais, all on soprano and various other reeds, Jacques Kuba Séguin on trumpet, Thomas Morelli-Bernard on trombone, Félix Stüssi on piano, Alain Bédard on bass and Michel Lambert on drums. The nine original compositions are marked by complex time signatures and rhythms, shifting in mood and tempo.

Initially some of the tracks might seem somewhat herky-jerky until the underlying pattern emerges. The composer of all the tunes is a bassist named Auguste Le Prez whose style is consistent throughout the compositions and all the divergent mood swings. (If you ever play the game of figuring out the time signature of a jazz tune, you are going to have fun with this album.) The writing is very tight, difficult and twisting, with solid unison choruses as underpinnings.

The soloists — all three reed players, trumpet and trombone — move seamlessly around the changes while also delivering terrific collective phrases. Pianist Stüssi is also terrific to the point that we might have wished for a bit more airtime for him.

The opening track, La Grande Sauve Majeure, opens with a simple walking bassline that develops into an increasingly dissonant sharing of solos, while maintaining the effective bassline. It sets up the album as serious, intense and filled with unexpected twists in tempo and rhythm.

The tunes may not be hummable but there is no freewheeling here. There is intent and a clearly defined framework in each track. There is much to enjoy and absorb on this album that continues the wonderful chemistry among these longtime colleagues. ★★★★★1/2 out of five

STREAM THESE: La Grande Sauve Majeure, Bluesy Del Lunedi

Keith Black

THE ART MUSIC LOUNGE

An Online Journal of Jazz and Classical Music

October 19th, 2021

This is the eighth album made by the experimental Jazzlab Orchestra of Montreal but the first I've heard. The music presented here was all composed by bassist Auguste Le Prez, who does not play on the album, and although all of it has some sort of definite beat to it, none of it is conventional. On the contrary, the pieces use dark melodic lines and bitonal or atonal harmonies; it almost sound like bop on some heavy downers.

As you can see from the personnel listing above, the “orchestra” is really an octet with only one each trumpet and trombone but three reed players and the normal complement of three rhythm players. What catches your attention in this music and holds it is the absolute sincerity of the musicians involved and their high level of creativity and originality in their solos as well as in their arrangements. Indeed, I've not heard a “small band” of this high a quality since the old Rod Levitt Orchestra of the 1960s, which made one album for Riverside and three for RCA Victor before disappearing into the void. And the titles of these pieces are every bit as strange as the music within them, i.e., *The Great Major Rescue*, *Humor of the Second Night*, *The White Grain in the Volles* and *Paw-Breaker/Mouth-Breaker/Head-Breaker*.

As in the Levitt Orchestra, Jazzlab uses a clever variety of voicings to make their five-man lead players sound like eight or nine. I found it amusing that, in the promo sheet accompanying this release, they chose *Humor de la Segunda Noche* as one of three tracks recommended for air play. Are they kidding? With its asymmetric rhythm, combination of bitonal and Middle Eastern harmonies and elusive lead line, no one is going to hum this piece on their way out of the concert. This is a band that's quite serious about its music; frivolity or lightness of approach is not what they're about. For me, that's all to the good, but...you know the average jazz fan. If the music is difficult to follow, they'll simply tune out, and that's a shame because they'll be missing a lot.

Indeed, one of the fascinating things about *Humor* is that, until pianist Félix Stüssi plays a few bars at the 4:04 mark, there aren't any real solos to speak of. This is largely collective improvisation, a very modern version of what the old New Orleans bands did more than 100 years ago, and in fact because of this approach it's very hard for me to assess the band in terms of its solo strength. Not that the soloists aren't good—they are—but they aren't the *raison d'être* for this recording. Their goal is obviously the whole, the collective, and not

“Hey, look at me, I’m soloing.” Even the soprano sax introduction to *Pum la Suite* doesn’t seem so much like a solo statement, even though it is, so much as a contribution to a whole that is radically different from the norm. One of the very few early jazz recordings I can think of to use as a parallel is the Frank Trumbauer-Bix Beiderbecke recording of Fud Livingston’s *Humpty Dumpty*, a piece built around the pentatonic scale, using modal harmonies borrowed from French classical music. The Jazzlab Orchestra is pretty much a modern-day descendant of that sort of experimentation.

If I had to single out any soloists for praise, however, they would be pianist Stussi and tenor saxist Benjamin Deschamps, not because the others are uninteresting but simply because those two push the envelope a bit further. I’d have to see the scores to determine just how much of this is written out and how much is improvised, however, because I’m pretty sure that there are several ensemble passages on this record that are not fully scored.

One way, I noticed, that the orchestra manages to create the illusion of more brass is by scoring the trumpet and trombone together, sometimes in thirds but sometimes even closer, in seconds in those passages where bitonality is dominant. There’s a really excellent solo by trumpeter Séguin in *Bluesy del Luendi* that goes a bit “outside,” but once again it’s tenor saxist Deschamps whose playing has the most structure. This is a rare piece for the orchestra, in fact, in that the focus for once is actually on the soloists and not the whole.

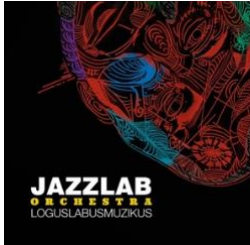
Criucm, another piece selected by the promo sheet (and an untranslatable title), is yet another Middle Eastern-sounding number. Personally, I’m not so certain that I’d have selected this piece and *Humor* as featured examples of the band simply because the Middle Eastern influence is *not* the primary focus of their compositions and arrangements, but yes, it’s a very interesting piece. Among others, we also hear a rare solo in this one by bassist Alain Bédard.

But wherever you sample this extraordinary band, you’ll find something interesting and original. They take nothing lightly or for granted; they are serious jazz artists trying in their own way to fuse improvisation with written charts that, although not entirely based on classical music, nonetheless have a strong internal structure, and every solo, every gesture in these superb performances add to that whole.

Well worth checking out!

Lynn Bayley

WGXC 90.7 FM: The Jazz Disturbance - Criucm - Description



CRIUCM - is the Anagram of the word CIRCUM

It is a game that swaps the letters of a word to extract a new word. This method is used to create a new word that does not exist, or to hide or transform the meaning of a word.

In reality the word CIRCUM is a prefix which means around something - we could speak for example of :

CIRCUM POLAR,

CIRCUM PLANETARY

CIRCUM-NUCLEAR, which defines the movement of the electron around the positive nucleus

CIRCUM AMBULATION which means man around the sacred

Etc

In the case that interests us, that of CRIUCM, the Artist wanted to signify the synthesis of the word CIRCUM, that is to say the movement of something that turns, but around everything.

Thus the structure of the piece is composed of a rhythm in 7/4 divided into 2 which gives either 2 entities of 3 ½ which creates a circular movement, constantly in rotation.

On the melodic side - the theme that starts in the bass clarinet and transmitted to the soprano sax and then to each instrument, which gives the impression that melodically everything turns in all directions, nothing fixed.

At the beginning we agree to say that we are in a modal world where we find a kind of Phrygian mode and also augmented and another melodic minor mode and another augmented mode.

There are 2 Intro

The first one is free between the bass clarinet, the double bass with the bow and the drums with the mallets.

The second one introduces the movement with the bass clarinet, the trumpet and the piano.

The A is composed of 6 bars of 7/4.

The B is more developed and modulates continuously, on a structure of 15 bars.

The C is played only by the winds and is composed of 5 bars in 7/4 - 1 bar in 5/4 and 1 bar in 4/4

The solos

There are 3 different forms of solos

The piano - improvises on the first chords of the form and the last chords of the form

The bass improvises only on the first chords or we find the minor and augmented modes

The alto sax improvises on the whole form of the piece

The theme returns to the beginning - here the band plays the A and B and moves to the CODA where only the rhythm section continues accentuating the circular movement of the piece, the winds conclude the piece

JAZZLAB

ORCHESTRA



Annie Dominique - sp, alt sx, clb

Thomas morelli-Bernard - tb

Michel Lambert - drs

Mario Allard - sp, alt sx, cl

Jacques Kuba Séguin - tp

Alain Bédard - bs

Félix Stüssi - pn

Benjamin Deschamps - sp, ten sx, fl

la nouvelle expérience / the new experience
LOGUSLABUSMUZIKUS

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JAZZLAB ORCHESTRA

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10/2021



PIÈCES - TRACK LISTING

01. LA GRANDE SAUVE MAJEURE	10:41
02. HUMOR DE LA SECONDA NOCHE	06:35
03. PUM - LA SUITE	10:15
04. BLUESY DEL LUNEDI	06:57
05. CRIUCM	08:07
06. LE GRAIN BLANC DANS LES VOILES	06:28
07. CASSE-PATTES / CASSE-GUEULE / CASSE TÊTE	11:15
08. LUNES & MARÉES	07:55
09. COMPTE-RENDU II	07:29

MUSICIENS

MARIO ALLARD (SS, AS, CL), BENJAMIN DESCHAMPS (SS, TN, FL), SAMUEL BLAIS (SS, BCL), JACQUES KUBA SÉ-GUIN (TP), THOMAS MORELLI-BERNARD (TB), FÉLIX STÜSSI (P), ALAIN BÉDARD (BS), MICHEL LAMBERT (DRS)

AUGUSTE LE PREZ - COMPOSITIONS & ARRANGEMENTS

WWW.JAZZLABORCHESTRA.COM

JAZZLAB ORCHESTRA

The **JAZZLAB ORCHESTRA**, based in Montreal, defines itself as a specific group, a true institution in the world of Canadian jazz since 2004. The group explores musical writing in many styles, each time supported by stunning composers and musicians. Always keen on originality, always attached to gravitating a core of astonishing artists, it elaborates with inspiration and audacity each project since its creation. Practically the only group of its kind in Canada, he has released 7 albums and given more of 300 concerts, performing on the best stages of major jazz festivals and several prestigious venues in North America and Europe.

The new experience LOGUSLABUSMUZIKUS

The new musical program, which composer “Auguste Le Prez” has been working is completely in line with the artistic spirit of many evocative ideas of modern jazz today. The effervescence is great, carried unceasingly by amazing musicians who push as well the stake of the collective, as their own playing. The sequences follow one another with a plurality of thematic elements marked by a kind of audacity, which carries the band to the borders.

The thermometer rises with each step that the new **JAZZLAB ORCHESTRA** experience evolves. Subsequently, the multiple statements, counter-songs and tuttis are explosive fads without return, conclusive, not very stripped, making unforeseen events far behind, in space and time.



JAZZLAB ORCHESTRA

Sortie du nouvel album / release of the new album

Nov 11, 12 – ALPHONSE-DESJARDINS - REPENTIGNY, QC, CA



concerts & video-recordings by : les STUDIOS PICCOLO & MARGINAL STUDIOS

Le **JAZZLAB ORCHESTRA**, is composed of : **Mario Allard**, (ss, as, cl), **Benjamin Deschamps** (ss, tt, fl), **Annie Dominique** (ss, as, clb), **Jacques Kuba Seguin** (tp), **Thomas Morelli-Bernard** (tb), **Félix Stüssi** (p), **Alain Bédard** (cb), **Michel Lambert** (drs)



The effervescence is great, carried unceasingly by amazing musicians who push the collective issue as well as their own songs. **What a powerful thing...**

« **WOW! LOGUSLABUSMUZIKUS** is a very strong project » **Rufus Reid** bassist, composer & educator - USA

+++

Nov 5, 2021 – Palais Montcalm, Québec

Nov 8, 9, 10, 2021 – Salle Alphonse Desjardins, Repentigny – **RESIDENCE**

Nov 13, 2021 – Gesu, Montréal + l'Auguste quartet + guest artists / *Effendi special event*

Jan 11, 2022 - Virtual-concert at the **Panama Jazz Fest**