



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 Collertors, 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

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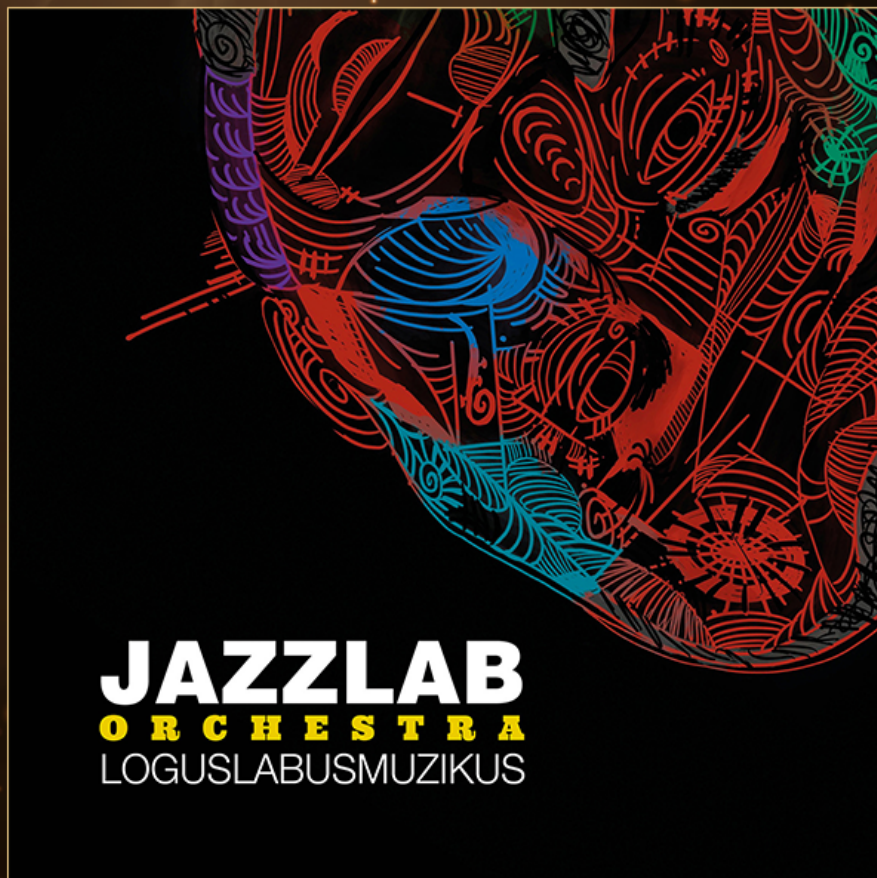
LAB912



**GALA
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NOMINATION

JAZZLAB ORCHESTRA



ALBUM DE L'ANNÉE :
LOGUSLABUSMUZIKUS
- JAZZ



MONTERS FROM JAZZLAB

By Chris M. Salwecki

March 17, 2022

[Effendi Records](#) 2021



Loguslabusmuzikus

JazzLab Orchestra has been a fixture on the jazz scene in Canada for nearly two decades. Their unique heavy sound features six brass and reed players with a relatively standard piano, bass and drum rhythm section, and they've captured that sound on several standalone recordings and presented it on more than 300 concert stages across North America and Europe.

The music on *Loguslabusmuzikus*, nine new pieces written by bassist Auguste Le Prez under the subtitle "The New Experience: A Human Adventure Above All," sometimes seems as dense and imposing as that title. Jazzlab is a true Orchestra: Few solos rise above and out of their thickly interwoven ensemble sound, and digesting this sound can be like trying to unravel one enormous knot.

The opening "La Grande Sauve Majeure" ("The Great Major Rescue"), one of three extended (more than ten minute) pieces, comes together through the sound of things falling apart, as the rhythm section and horns enter searching for each other, circling each other, and then finally come together to chew through the melody like a meaty steak. Trumpeter Jacques Kuba Seguin steps out of the mix and then heads straight into orbit, spitting and moaning a spacey blues as the accompaniment keeps shifting beneath him, calling to mind Lester Bowie's solo sound in the collective Art Ensemble Of Chicago (AEC); later, a trombone solo oozes out of the rhythm section like New Orleans hot sauce with honey, pouring jazz that's thick and peppery and sweet.

The blues sound foundational on *Loguslabusmuzikus* but in the way **Charles Mingus** used the blues: for tone and as framework for solo rounds, but not for the basic twelve-or sixteen-bar structure. Bassist Alain Bédard opens "Bluesy Del Lunedì" opens with a nearly straight-ahead walking blues but it often wobbles off (and sometimes finds its way back on) that path. Seguin's hot trumpet solo bubbles out of this mix like a stove pot boiling over. Bédard also sets up "Lunes & Marées" as a more cogent walking blues that mostly remains on course.

Loguslabusmuzikus often—and simultaneously—resurrects and transmits echoes of **Miles Davis'** *Birth of the Cool* orchestral sound and the communal spirit of jazz collectives such as Oregon or the AEC, but it's not for the faint of musical heart

LOGUSLABUSMUZIKUS

Jazzlab Orchestra

Effendi Records FND164

(effendirecords.com)



► Forget trying to pronounce the title of the disc; you'd be best advised to just jump right in to the relentless whirlpool of its music.

LogusLabusMuzikus is propelled by steamy horns and

radiant piano, held together by rumbling bass line ostinatos and thundering pizzicato runs and the odd-metre rattle of drums, punctuated by the incessant hissing of cymbals.

This disc has something for every lover of improvised orchestral music, from flamboyant miniatures to endearing bluesy ballads. Conceptually this music appears to burble in hot, shifting sands, which obviously presents challenges to each of the players. The bedrock of the music is relentless counterpoint. To make it more interesting – and certainly more challenging for the musicians – abruptly changing tempi and metres are constantly thrown at everyone.

The bass is the fulcrum of it all. And while colours are dark, the music seems to have a swirl of tonal glimmer reflected in an ocean of ink. The black dots, however, are made to leap off the paper and swirl and leap and pirouette in wide arcs and insanely tumbling ellipses. The horns are all silvery and bronzy, played with elegant brawn, which makes the music mesmerizing and enormously attractive to the ear – as in the tantalizing piece, *Criucm*.

The twin pistons of Montreal's Jazzlab Orchestra are double bassist Alain Bédard and drummer Michel Lambert. Growling horns buzz and roar incessantly making music with a deeply furrowed brow occasionally bursting out with ebullient and snazzy musical flourishes.

Raul da Gama

Can You Hear Me?

Nick Maclean

Browntasaurus Records NCC-1701M

(nicholasmaclean.com)



► The prodigiously gifted pianist Nick Maclean asks a simple – apparently rhetorical – question with the title of his double-disc: *Can You Hear Me?* Listeners of this

fine recording will get to reply in the affirmative, with loud, enthusiastic whoops for joy – the kind that audiences make wherever fine music – especially jazz – is created.

Maclean is to be roundly applauded because he literally soars in splendid

isolation, although he did admittedly get help from the celebrated producer Brownman Ali. Enough help, it turns out, to turn in a brilliant recording, where both standards and original compositions come alive with percussive growls, and daintily eloquent phrases. Some of these are curvy and elegantly sculpted, others are long inventions punched, poked and – eventually – shaped into bravura melodies and harmonies with thumping left-hand triads and chords. The left and right hand conversations are dynamic and full of surprises. You don't even have to wait long for the energy to begin flowing. This happens right out of the gate – with Herbie Hancock's *Dolphin Dance*.

The most outstanding songs of the set are Frank Churchill's *Someday My Prince Will Come*, and interestingly, Jimmy Van Heusen's *It Could Happen to You*. On the latter (presumably) producer Brownman Ali is heard suggesting an alternate opening which turns the interpretation into a wondrous re-invention. Maclean's original compositions such as *Why the Caged Bird Sings* (an interpretation of Maya Angelou's poem relocated to the pianist's musical landscape) are exquisitely provocative and radically progressive.

Raul da Gama

Disappearing Curiosities

Tania Gill Quartet

Independent TJG001 (taniagill.ca)



► It's been 12 years since the release of the Tania Gill Quartet's debut *Bolger Station*, an invocation of Northern Ontario, and that's far too long between

recordings for a composer, pianist and band-leader with Gill's special talents. Each of her compositions here is a fresh expedition, a different possibility in both style and mood. The latest edition of the quartet retains trumpeter Lina Allemanno, an ideal foil as the co-lead voice, with support coming from newcomers to the group, bassist Rob Clutton and drummer Nico Dann, each adding illuminating nuance and animation.

Gill's compositions have a rare breadth, from the formal clarity of her unaccompanied theme statement on the opening *Marsh Music* to the chromatic tangle of lines that she and Allemanno create on *Climate Striker*. Some of the pieces are built of contrasting segments, sometimes adding new thematic content between improvised variations, creating particularly complex patterns of development on the later pieces in the program, like *Apology*, marked by Clutton's *arco* solo which approaches a cello-like timbre. Up-tempo pieces, like *Jaunty* (featuring Gill on a vintage Realistic MG-1 synthesizer that she deploys here with a marked subtlety) and *Knocked Over*, can take on a wild playfulness,

multiplying the complexity.

Along with eight of Gill's compositions, the group also performs *People Gonna Rise Like the Water*, imbuing the climate activist anthem with a hymn-like nobility.

Stuart Broomer

Impermanence

Violeta García; Émilie Girard-Charest

Tour de Bras (tourdebras.bandcamp.com)



► *Impermanence* is a recording of duo improvisations by two cellists, the Brazilian Violeta García, primarily active in improvised music, and Quebecoise Émilie

Girard-Charest, who has been primarily active in contemporary composed music, but whose adeptness as an improviser has been abundantly clear in recent duet performances with saxophonist Yves Charuest.

The five improvisations are titled merely I to V, with no effort made to add a programmatic dimension through verbal association. Similarly, there's no detailed account of secondary materials, no hints whether the final track is created by amplified cellos played with bows covered with iron filings in an echo chamber shared with turbines. Perhaps it's just a miracle of technique, possibly aided by close recording. The music is, in short, astonishing, whether it's a dance of skittering harmonics, a ping-pong match of guttural, low register glissandi, soaring anarchic runs, microsecond timbral shifts, wondrous rhythmic counterpoint, bow scrapings or sustained microtonal cries.

What is most beautiful about this recording may be the resonance of and its fidelity to, that title: *Impermanence*. The music is an insistent present, a presence, a mercurial shared consciousness. It lives in the instant of cognition, insisting on the listener's attentiveness to that instant, rather than dragging along the past as part of an ongoing, imagined formal construct. A sudden burst of Messiaen-ic birds in the midst of III is just that, something for which to be grateful as one moves on.

Stuart Broomer

Meadow of Dreams

Brodie West Quintet

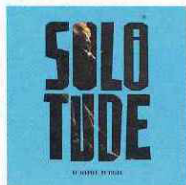
Ansible Editions AE-003

(ansibleeditions.com)



► This is the third release by Toronto-based alto saxophonist Brodie West's quintet, retaining the same stellar personnel: pianist Tania Gill; bassist Josh Cole;

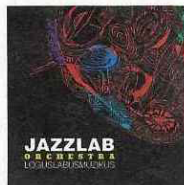
NOUVEAUTÉS & RÉÉDITIONS



Abdullah Ibrahim Solitude

1 CD Gearbox / The Orchard

Nouveauté. En 1965, celui qu'on appelait encore Dollar Brand dévoilait dans son premier album solo un jeu à l'approche percussive typiquement africaine, ancrée comme chez Randy Weston dans l'héritage de Monk et Ellington. Pres de sept décennies plus tard, c'est un tout autre piano que laisse entendre ce "Solitude", enregistré le jour de ses 86 ans dans un auditorium vidé de ses spectateurs, suite à une énième annulation de concert pour cause de Covid. Une approche apaisée, assagie peut-être, où le silence compte autant que la note jouée et où le toucher recherche davantage la délicatesse que le mordant. Si le *tracklisting* dénombre une vingtaine de courtes pièces puisant à toutes les époques de son répertoire, depuis le rare *Tokai* (1969) jusqu'au désormais classique *Blue Bolero* (2001), ressurgissant à trois reprises sous forme de fragments, l'ensemble s'appréhende davantage d'un seul tenant, comme une suite d'une quarantaine de minutes, s'inscrivant dans le temps suspendu d'une méditation musicale empreinte de concentration et de recueillement. Et si l'on pourrait reprocher à cet album de ressembler un peu trop à son précédent effort solo "Dreamtime" (Enja, 2019), c'est sans doute qu'Abdullah Ibrahim a atteint un âge où il ne cherche plus tant à surprendre qu'à creuser inlassablement le sillon qu'il s'est tracé. **Pascal Rozat**
Abdullah Ibrahim (p). Riedering (Bavière), 9 octobre 2021.



Jazzlab Orchestra Loguslabusmuzikus

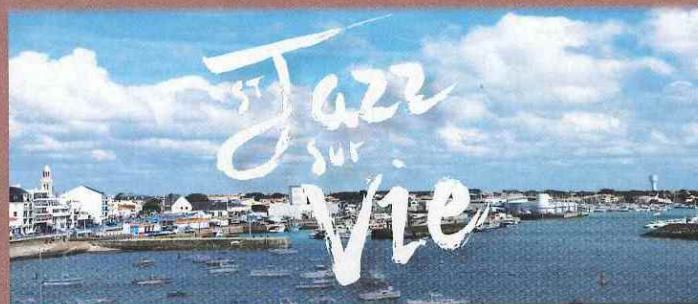
1 CD Effendi / Socadisc

★★★★

Nouveauté. Cet octette, on pourrait le prendre pour un big band, tant on peine à en ordonner les voix soumises à des échanges et déplacements difficilement identifiables comme, sinon des improvisations en bande organisée, du moins des arrangements collectifs. Or à bien lire la pochette on découvre la présence d'un compositeur-arrangeur, Auguste le Prez qui n'est autre qu'Alain Bédard, contrebassiste, animateur du label québécois Effendi et de ce laboratoire orchestral fondé en 2003 pour interpréter des compositeurs tous azimuts du jazz moderne. Cette fois-ci, c'est lui-même qui a sorti crayon et gomme pour préparer le déconfinement, en élargissant le répertoire de son Auguste Quartet. Auguste le Prez, donc, y fait montre de compétences de berger ou de chien de troupeau qu'illustre particulièrement la longue pièce d'ouverture, *La Grande Sauve majeure*, avec ces dispersions, échappées et rassemblements autour de la contrebasse qui montre le chemin, assistée de diverses manières par la batterie et quelques vents rangés à son côté mais qui peuvent tout aussi bien sortir du rang pour d'authentiques solos ou improvisations polyphoniques, avec le sentiment d'une multitude bougrement vivante.

Franck Bergerot

Jacques Kuba Séguin (tp), Thomas Morelli-Bernard (tb), Mario Allard (cl, ss, as), Benjamin Deschamps (fl, ss, ts), Samuel Blais (ss, bcl), Félix Stüssi (p), Alain Bédard (b, comp, arrt), Michel Lambert (dm). Montréal, Studios Piccolo, février à mai 2021.



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JAZZLAB ORCHESTRA LOGUSLABUSMUZIKUS – *The New Experience*

EFFENDI

By : Alain Fleche, *La Gazette Bleue-Actions Jazz* – February 10, 2022

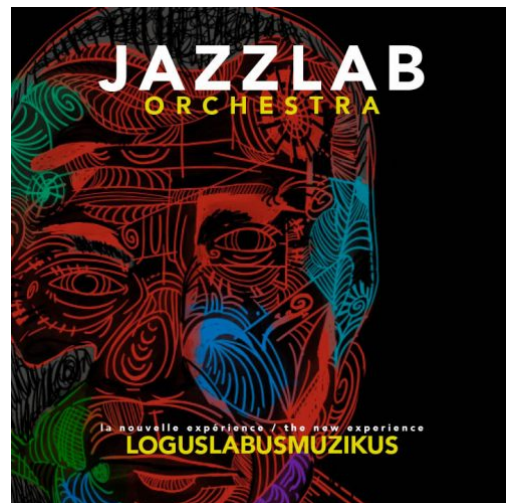
MARIO ALLARD : sax sp alt& cl / **BENJAMIN DESCHAMPS** : sax sp tn & fl / **SAMUEL BLAIS** : sax sp & cl bs / **JACQUES KUBA SEGUIN** : trp / **THOMAS MORELLI-BERNARD** : trb / **FELIX STUSSI** : pn / **ALAIN BEDARD** : cb / **MICHEL LAMBERT** : drs

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 gift to make, and to make for yourself!



Jazz Weekly

Creative Music and other forms of Avant Garde

Jazzlab Orchestra: Loguslabusmuzikus

by [George W. Harris](#) • February 3, 2022 •

Jazzlab Orchestra consists of the three reeds team of Mario Allard /sp-as-cl, Benjamin Deschamps /sp-tn-fl, Samuel Blais /ss-bcl, the brass players Jacques Kuba Seguin /tp with Thomas Morelli-Bernard /tb and a rhythm team of Felix Stussi /p, Alain Bedard /b and Michel Lambert /drs. The plethora of horns make for harmonies and textures reminiscent of vintage Duke Ellington, with Deschamp's soprano bopping over the brushes on "Pum la Suite" and his tenor getting loose and Mingusy "Bluesy del Lunedi". There's a melancholy feel with Blais' bass clarinet on "La Grande Sauve Majeure" and a sort of New Orleans Second line feel with Seguin's horn out in front of the march on "Humor de la Seconda Noche". The drums rumble under Stussi and Allard on "Criucm" and the horns are elegiac and yet vaudevillian as if the circus is in town for "Compte-rendu" and the unison's "Casse-pattes/casse-gueule/casse-tête".



Rich and flavorful French sauces of sound.

NEW YORK MUSIC DAILY

A Darkly Colorful Big Band Masterpiece From the Jazzlab Orchestra

One of the most deliciously epic, intricately imaginative albums of the past several months is Montreal band the [Jazzlab Orchestra](#)'s latest release Loguslabusmuzikus, streaming at their [music page](#). This is one of those records where there's so much going on that it would take a small book to cover it all. The compositions are tuneful and playful, with a frequent noir sensibility. It would not be overhype to call this a logical descendant in a long and fiercely individualistic tradition that Gil Evans crystallized in the early 60s.

The band like funny, surreal song titles. The first is La Grande Sauve Majeure, its wary, circling initial riff anchored by Samuel Blais' bass clarinet. Brighter harmonies rise as the song gathers steam, Felix Stussi's piano keeping the steady, brooding undercurrent going as the melody grows puffier. Trumpeter Jacques Kuba Seguin chooses his spots, swoops and dives over the loopy noir underpinning. Bassist Alain Bédard hints at a sprint; trombonist Thomas Morelli-Bernard channels brooding blues over drummer Michel Lambert's moody latin tom-tom flourishes. Bright but acidic horns join the churning backdrop: these detectives are going to close the case soon – but wait, Seguin has to make sure the coast is clear first. And that's just the first song, all eleven minutes of it.

Humor de la Second Noche is another deliciously dark number, an altered noir mambo with hints of dub reggae. Lurid Gil Evans blue-neon modes from the horns color the scene over Bédard's marionettish pulse. The uneasily quadrangulated saxes of Blais, Mario Allard. Benjamin Deschamps and Annie Dominique flicker and flutter around Lambert's steady sway; Stussi takes a tantalizingly ominous break echoed by the trombone.

The album's second ten-minute-plus monstrosity is Pum la Suite, introduced by a thoughtfully spiraling soprano sax solo, the group come in and find themselves punching in to answer Stussi's ripples and enigmatic glimmer. Cheery, brassy swing gets cuisinarted at slow speed, bookending an increasingly feral sax solo. Coy horn and drum clusters go back and forth, trombone stepping out as the voice of reason.

Catchy, circling, slowly swaying phrases also fuel the next number, Bluesy del Lunedì. trombone and then alto sax resonate and then race over Stussy's judicious modalities. Soprano sax – it's hard to tell who's playing what, considering that all the reed players in the band seem to play every sax there is – takes the song in a darker direction, to a brass-driven, stairstepping conclusion.

Catchy, wary syncopation and staggered variations on bright riffs also figure in Criucm, Stussy becoming a pierrot lunaire in a vigorous, all-too-brief solo. A punchy bass solo brings back the eerie, chiming piano. The horns get more emphatic, but without a hint of resolution, on the way out.

The group follow a similar pattern, but with more of a gleaming horn interweave in Le Grain Blanc dans les Voiles – there's definitely wind in these sails. Pensive soprano sax swoops and prowls; the group tease with a suspenseful closing riff but opt instead for a spare trumpet solo grounded by growling bass clarinet.

How much bloodshed and mayhem is there in the album's most epic track, Casse Pattes – Casse Gueule – Casse Têtes? None, it seems, but it's a lot of fun. Punchy brass herald the illusion of a bullfight, tightly scampering piano riffs and a lefthand crush from Stussi filling in the blanks. Alto sax rises matter-of-factly over an energetically modal vamp; after a terse drum solo, the group reprise the previous number's false-ending trope, but with more predictable results.

Another toreador riff kicks off Lunes et Marées, a devious trombone/bass clarinet conversation increasingly overwritten by a colorful parade of voices. Extended solos from flute and soprano sax make this the airiest tune on the record; even the bass clarinet can't resist going up the scale. They take it out on a genially bluesy note.

The group conclude their report in Compte Rendu, the closest thing to straight-up swing here with its blue-sky ensemble riffage and a piano solo that finally spins into wee-hour contentment. If you love big band jazz as much as this blog does, don't blink on this inspiring, imaginative crew.

Delarue

February 01, 2022



By [Marc Chénard](#) on 29 January 2022



Jazzlab Orchestra – LOGUSLABUSMUZIKUS – Effendi FND 164

For close to two decades, the Jazzlab Orchestra has established itself as the in-house composers' forum for the Effendi label. For the band's latest outing, the honours have been bestowed on the label boss, double bassist Alain Bédard. Seizing on the opportunity, he has churned out a repertoire as imposing in duration as the disc's title, its nine mid-length tracks exceeding the 75-minute mark. Fronting the usual rhythm trio including piano and drums is a lineup of two brassmen and four multi-reedists who tackle the sophisticated and densely written charts with much savvy. As polished as the performances of these works are, their strictures are such they do not offer that many openings for the musicians to go off on more personal tangents, even in the solo spots. To be creative, a music need not only be played well, but played around with to some degree.

Listen to soundbytes [here](#) .



Launched in 2003, the Montreal-based octet the Jazzlab Orchestra has become one of Canada's most important units through its live performances and production activities in North America and Europe. Their 8th album, which is described as a large ensemble from the previous work, is a collection of pieces by *Auguste le Prez*.

In the 8th piece "Lunes & Marées", one recognizes a different methodology from that of the big band in the flow of wind ensembles and solos, which is reminiscent of Charles Mingus and must be related to the label's general manager Bedard.

Hiroki Sugita, Japan - January 19, 2022

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PJ
PLAYLISTS
JAN 19, 2022

NEW DISCS <2021-12-02>

Text : 杉田 宏樹 Hiroki Sugita
キーワード : ジョン・ビーズリー / コーリー・ウィーズ / SWRビッグ・バンド / マグナス・リンドグレン / ジュディス・ネイランド / ジャズラボ・オーケストラ / アラン・ベダード / ペルニル・ベヴォート / エンツォ・ファヴァータ

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JAZZIZ
アメリカで有数の雑誌&サイト。PJ portrait in Jazzとの提携メディア

ブルーノート東京
これからも、いつまでも、音楽を愛する大人たちの思いに添えて

ビルボードライブ
内外の多彩なジャンルのミュージシャンが繰り広げる饗宴の舞台

コットンクラブ
東京丸ノ内、都会のライブレストランで味わう特別なひととき

モーションブルー・ヨコハマ
変わり続けるみなとみらいで変わらない魅力を発信し続ける

ビットイン
新宿の街で、いつの時代の文化の発信地であり続けるステージ

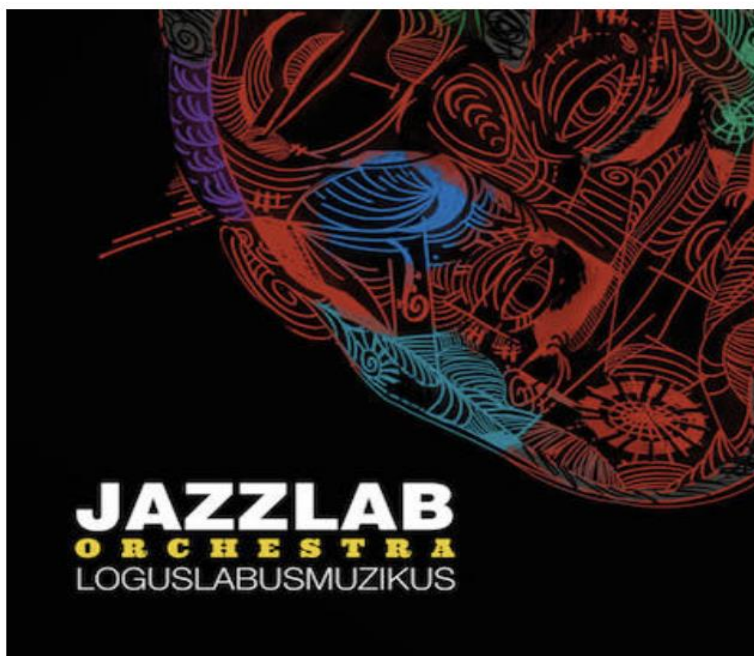
FEATURED ENTRY
注目の記事

3) ⑧Lunes & Marees / Jazzlab Orchestra (from 『Loguslabusmuzikus』Effendi Records FND164) 7:55

■ Jacques Kuba Seguin(tp) Thomas Morelli-Bernard(tb) Mario Allard(ss) Benjamin Deschamps(as) Samuel Blais(ts) Félix Stüssi(p) Alain Bédard(b) Michel Lambert(ds)
2020.12.17-20, Montréal

2003年始動のモントリオールのオクテットは、北米と欧州でのライブや制作活動を通じてカナダで最重要ユニットの一つに成長。前作からオーケストラ名義とした彼らの第8弾はAuguste le Prez曲集。⑧は管楽器のアンサンブルとソロの流れにビッグ・バンドとは異なる方法論が認められ、ミンガスのそれはレーベル総帥ベダードと無関係ではあるまい。

●JazzLab Orchestra Loguslabusmuzikus TEASER:



EN JAZZANT

Par CHRISTOPHE RODRIGUEZ



BUENA VISTA SOCIAL CLUB

Édition du 25^e anniversaire
World Circuit / BMG, 2 DC

À vous, lecteurs et lectrices, nous souhaitons une lamelleuse année 2022, tout en souhaitant que le virus s'efface. Pour ouvrir les festivités, un regard ensoleillé, sur les 25 ans du **Buena Vista Social Club**. Ce disque double, en format livre de voyage, ou presque, nous raconte, en images, ainsi qu'en musique évidemment, ce qui fut l'une des plus belles réussites musicales de chanteurs / chanteuses et musiciens qui contribuèrent à l'âge d'or de la musique cubaine. Sous la houlette du dynamique guitariste **Ry Cooder**, qui devint aussi le producteur de cette folle aventure, nous découvrons de sympathiques musiciens, parfois étonnés de leur popularité. Loin d'être des interprètes de seconde zone, cette passion *classique* pour la musique cubaine les transporta de New York à Montréal, sans oublier toutes les scènes européennes. Il était impossible de résister à la finesse du pianiste **Ruben Gonzalez**, à la voix gouailleuse et coquine d'**Ibrahim Ferrer** et de **Compay Segundo**, ainsi qu'au charme d'**Omara Portuondo**. Plus encore, nous redécouvrons le contrebassiste **Orlando Lopez**, le trompettiste **Manuel Maribal** et bien entendu, les accords sinieux du guitariste **Ry Cooder**. Ce doublé, qui comprend le disque original, est émaillé de photos



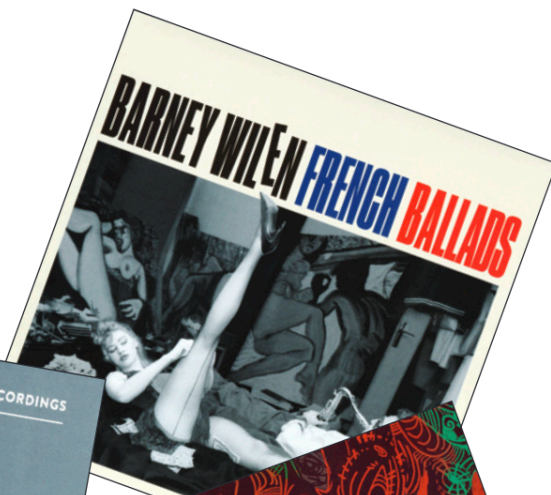
et de petites histoires sur la conception de l'enregistrement au mythique studio **Egrem**. En plus, la deuxième partie comprend des prises alternatives et certains inédits comme *Ensayo* ainsi que *La Cleptomana*. Depuis, bien de ces géants sont au paradis des musiciens et pour nous, simples mortels, il reste ces interprétations légendaires.

BARNEY WILEN

French Ballads

Elemental Music (importation)

Depuis que son fils **Patrick** a décidé de rééditer, avec beaucoup de soin, la mémoire phonographique de son père, le saxophoniste **Barney Wilen**, comme nous sommes heureux ! De ces premières notes avec le trompettiste **Miles Davis**, dans *Ascenseur pour l'échafaud*, puis avec **Art Blakey** et ses **Jazz Messengers**, ainsi que son envol en tant que soliste, sa carrière fut presque unique en son genre. Tout comme sa sonorité ! Héritier du saxophoniste ténor **Lester Young** avec des pointes qui évoquent la sonorité diaphane de l'altiste **Paul Desmond**, **Barney Wilen** touche au cœur. Bien emmitoufflé dans votre fauteuil par une froide soirée d'hiver, vous partirez en balade dans le *Tout-Paris* avec, en toile fond, une certaine idée de la composition française. Entouré du regretté pianiste **Michel Grallier**, du contrebassiste **Riccardo Del Fra**, et



du batteur **Sangoma Everett**, *French Ballads* enregistré en 1987 n'a jamais perdu de son lustre incantatoire. Tout se développe lentement autour de la sonorité et des idées du saxophoniste qui reprend *L'âme des poètes*, *Un été 42*, *La vie en rose*, *Les moulins de mon cœur*, *Syracuse*, composition légendaire du tandem **Salvador / Dimey**, etc. Magnifique et touchant de la part d'un interprète trop tôt disparu

JAZZLAB

Orchestra

Loguslabusmuzikus

Effendi / Naxos

La formation de jazz moderne menée de main de maître par le contrebassiste **Alain Bédard**, **Jazzlab**, comme son nom l'indique, est un incubateur d'idées. Si vous aimez la note bleue qui foisonne, avec des instrumentistes montréalais de premier plan, cette nouveauté se fera une belle niche dans votre discothèque, virtuelle ou non ! En neuf compositions toutes aussi personnelles les unes que les autres, qui sont presque la mémoire de ce collectif, nous avons amplement de quoi nous rassasier. Que ce soit avec *La grande sauve*

Majeure, Lunes & Marées, et pourquoi pas *Pum-La-Suite* ! Nous sommes en présence d'un jazz hautement roboratif qui fera vibrer votre quotidien.

ART BLAKEY

Live in Scheveningen - 1958

Devialet / Fondamental / Naxos, 2 DC

Un doublé fondamental très rare pour comprendre l'histoire du jazz et du quintette. Grâce à la compagnie de disques **Devialet** qui se spécialise dans les trésors, voici le batteur **Art Blakey** avec sa célèbre formation des **Jazz Messengers**. Comme l'aurait si bien écrit **Boris Vian**, *pas besoin d'ergoter*. Ce jazz intemporel, marqué du sceau du dynamisme avec le trompettiste **Lee Morgan**, le saxophoniste **Benny Golson**, le pianiste **Bobby Timmons** et le contrebassiste **Jymie Merrit**, s'inscrit au panthéon des grands. Ami.e.s du jazz, vibrons comme le public dès les premières notes de *Whisper Not*, de l'inusable *Moanin'*, ainsi que de l'émouvante *Remember Clifford*. Pas une note de trop, tout est là pour que votre année 2022 commence du bon pied !



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

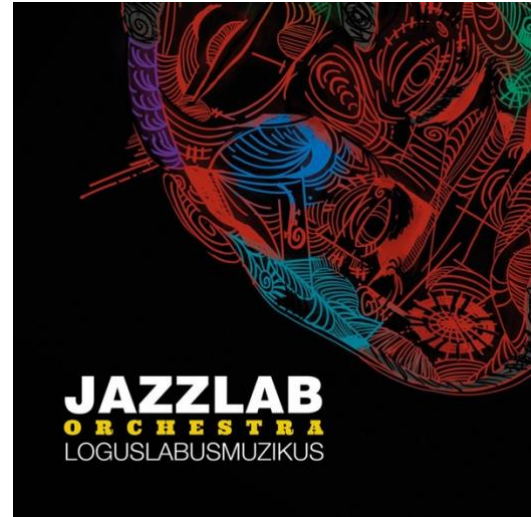
LOGUSLABUSMUZIKUS

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

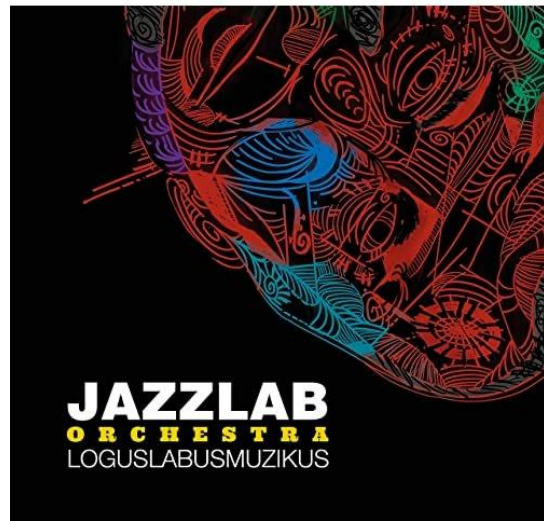
By [Jacques PAUPER](#) January 4th 2022

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.**

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 swingant 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

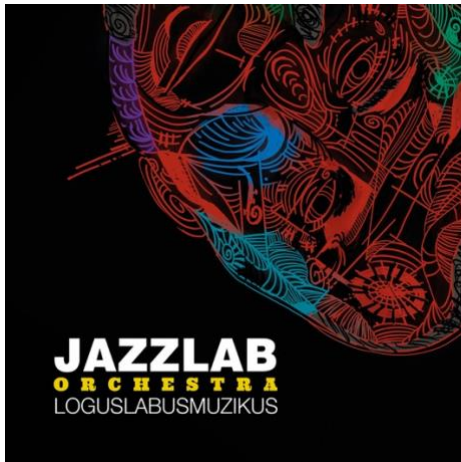
Le Devoir (Montreal, Québec)

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)

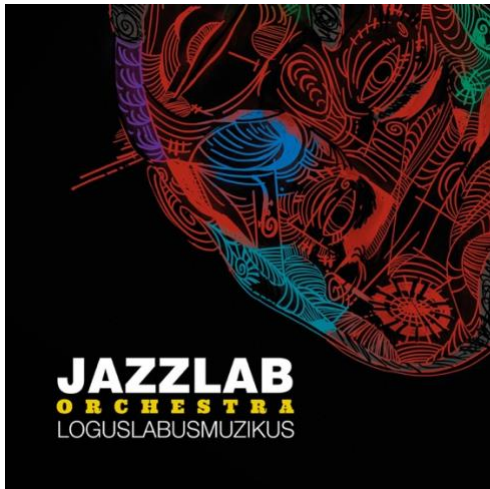
Review: ★★★★★ star review

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

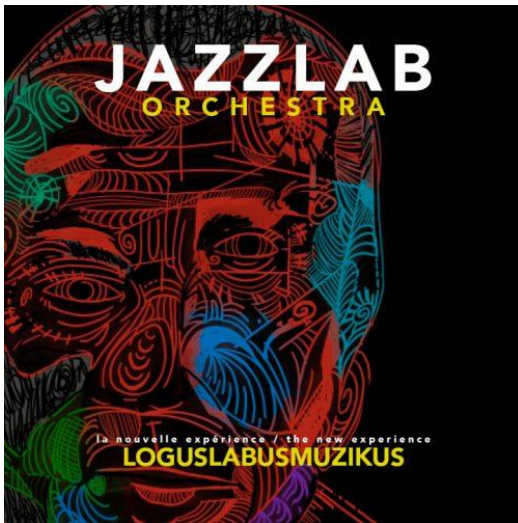
JAZZLAB ORCHESTRA
« LOGUSLABUSMUZIKUS »

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.

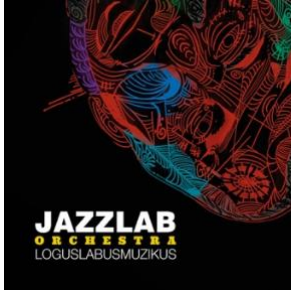
Winnipeg Free Press, (Winnipeg, MB, Canada)

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.

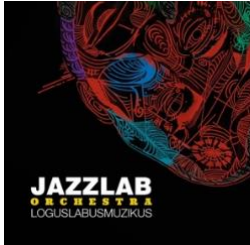
Criucm, another piece selected by the promo sheet (and an untranslatable title), is yet another Middle Eastern-sounding number. Personally, I’m not so certain that I’d have selected this piece and *Humor* as featured examples of the band simply because the Middle Eastern influence is *not* the primary 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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JAZZ

JAZZLAB ORCHESTRA: LOGUSLABUSMUZIKUS

Jazz Lab Orchestra



Titres À propos

LA GRANDE SAUVE MAJEURE

HUMOR DE LA SECONDA NOCHE...

PUM LA SUITE

BLUESY DEL LUNEDI

CRIUCM

LE GRAIN BLANC DANS LES VOILES

CASSE-PATTES / CASSE-GUEULE / CASSE-TETE

LUNES & MAREES

COMPTE-RENDU

NEW ALBUM

11/ 2021 : : CANADA - 02/ 2022 : : EUROPE

JAZZLAB ORCHESTRA

LOGUSLABUSMUZIKUS



INFO : Effendi Records
effendi@me.com
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5443 13e Avenue
Montreal QC - H1X 2Y2 - Canada
T : (514) 692-4950

MEDIA
Effendi
Alain Bédard
effendi@me.com

Orange Grove Publicity
Ernesto Cervini
orangegrovepublicity@gmail.com

 EFFENDIRECORDS.COM

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**