

CLEMENT JANINET

O.U.R.S.

Ornette Under the Repetitive Skies

NEWS

NEW ALBUM
OUT 08/09/2022

Release Party 08/09/22
Jazz Under the Radar / Jazz à la Vilette
Atelier du Plateau - PARIS

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« *What is O.U.R.S ?* »

This O.U.R.S. (or 'ours', French for bear) has a unifying growl. O.U.R.S. has deep roots, and an airy joy. Fine. But what exactly is O.U.R.S.? A mispronunciation of a bygone communist realm, or a sophisticated spelling of a word used to refer to a quadruped with a sore head? Nothing of the sort. Far from it. O.U.R.S is a jazz quartet. A quartet of fine blades that cut through the current jazz scene in as many playgrounds as possible. Labelling each one, they embrace them all. O.U.R.S. It's probably prog deep down, and it's wonderfully classical in its form. It combines heritage and on-the-spot invention with infinite panache. It's griot (storyteller) jazz, and it's workshop pleasure. Something that makes music incredibly transmissible. O.U.R.S.? It's an acronym for Ornette Under the Repetitive Skies. In 2017 the beast put his claw on a music with bold contrasts and unifying power. Not bad for an acronym.



This quartet, with velvet paws and the snout of a grizzly, is made of revivals. Revivals of everything that has nourished the four rascals that constitute it. The original salvos of Radiation 10, the exploring that took place within COAX, the first shocks of the daring harmonic intervals of Ornette Coleman, the micro-cellular obstinacy of the American minimalists. And Baroque too, and popular dances for a few bars here and there. The pedigree of Clément Janinet offers yet more treasures, inclined as he is to country and urban music from many regions of the world: north-east Brasil, the north of Burkina Faso, Cameroon, Congo- Brazzaville, and the Berber areas of Morocco and Algeria. His violin works to link together the vast distance between oral traditions and composition, the brute energy and the finesse of the musical body, between dance and thought.

This is how the music of O.U.R.S. is mixed, written first for those who are going to play it, imagined with the beginnings of themes and the ends of ideas. Challenged and put back into play by the sturdy complicity that links the four members of the group. The unison that sounds at the tenth minute of the 3rd Meditation is part of this. Part of the community consciousness of a personal idea. Together in plurality, each one participating and contributing to the communal destiny. This music, then, is popular jazz. Adventurous, partial to concept, and to openness, to flights of ruffled lyricism, to the simplest of emotions, and the clearest of melodies.

Ze Jam Afane's singing in Obidi, the mandolin line played in Quiet Night (hello Haden), would coat the hardest of ears with honey. For that matter listen to the entry of the tenor sax in the first third of the piece, full of grain picked in the open air, strong with a melody of disarming fragility, beaten with sufficient accuracy by the drums/percussion team. On the lineup's previous album, the pulse persists right into the title: Danse ? (Gigantonium, 2019). And with a questioning look, O.U.R.S., a pirate savant, knew exactly what it has always wanted. With this III, sober and imperial livery of the title, by delving down into the intimate baggage and years of training of its members, the quartet produces a texture even denser, and even clearer. A writing increasingly based on trance and convulsion. First, it's discreet. Then it explodes under the fire of Hugues Mayot, more and more Coltranian in spite of the Coleman-like acidity of his tenor sax.

Since O.U.R.S. took it into their heads to dance, and to do it devilishly well, Clément Janinet adds a bit more to the legacy: the length of forms is revised upwards, a 70s solo, a Coltranian spirit, African trance, ancestors' vernacular dances and renewed fraternal hymns. Most often, without warning, when a song takes a detour. A perfect example is the one that opens then concludes Purple Blues. This blues traces back the intimate revolution of the lineup to him alone. This is where O.U.R.S. moults. Back to the future, the sound is harsher, perhaps there's more rock in it, but it opens up new ideas in the quartet's path.

Each one holds a set of percussion instruments, complementing the playing of Emmanuel Scarpa, weaving a rhythmic backdrop where, instead of the expected pairing of sax/trumpet with keyboards, Janinet places his own harmonic role on a modal basis. This way, the violin integrates the rhythm. The convulsive beauty of each of the six pieces on this album is very much due to this. Never confined to its role as soloist, the violin is allowed to propel ideas in the sax accompaniment and its tangled litanies. Here in Purple Blues it is played with an open belly but with restrained modesty, played after Haze, less purple than that of Hendrix but as mischievous as some pieces by Ornette, the historical reference for the band. With this CD the quartet renews the definition of their music, while fully aware of which of the old concepts of rhythm and harmony can be shaken up by new ones. Also with something that has always existed in jazz, that physical pulse, an unstoppable instinctive origin. Vivacious, under the coat of a few bears that are still alive".

Guillaume Malvoisin

Translated by Richard Robinson



Clément Janinet is a **French violinist** and composer, currently artist in residence at the Atelier du Plateau. After studying with **Didier Lockwood** at the CMDL and then winning first prize in the Jazz and Improvised Music department of **the CNSM of Paris** in 2007, Clément Janinet won the 1st Prize at the Jazz à la Défense competition with the group Radiation 10.

Passionate about **African and South American music**, he multiplies encounters and travels, and works on his violin around this music. He draws inspiration from it to develop his own playing techniques which he integrates into Jazz and Improvised Music. He has played with *Antoine Hervé, Didier Lockwood, Ricardo Del Fra, Sylvain Rifflet, Han Bennink, Ramon Lopez, Mark Turner, Magic Malik* for jazz and *Mauro Palmas, Richard Bona, Orchestra do Fuba, Adama Drame, Cheik Tidiane seik, Akale Wube* for world music.

Currently Clément Janinet has been performing with the bands of **Étienne Mbappé and the Prophets** and **Simon Winse** (Burkina Faso) since 2007. Since 2012, he has been part of the Compagnie "**La vie Brève**" with which he participated in the collective creation " Le Crocodile Trompeur/ Dido et Enée" (**Molière for the best Musical Theater show in 2014**) Since 2017, he has been playing with the **Banquet**, the trio **Space Galvachers** and in duo with the storyteller **Ze Jam Afane**. Since 2022, he has also performed in **Bengue by Fidel Fourneryon**, in **Yves Rousseau's sextet**, as well as in **Band of Dogs** (Morel/Glaize)

He also leads his own projects, **O.U.R.S** including the albums "O.U.R.S" and "Dance? » are called by the critics (twice ffff Télérama, TTT Télérama, Choc Jazz Magazine, Elu Citizen Jazz...). In 2019, he founded the string trio "**La Litanie des Cimes**" which won the **AJC's Jazz Migration #6** program and whose first album was released in 2021 (ffff Télérama, Choc Jazz Magazine, Elu Citizen Jazz). Clément Janinet has given more than **700 concerts in 35 countries**



09/06 **SPACE GALVACHERS** LaPéniche, Châlon sur Saône
 11/06 **BENGUE - Fidel Fourneryon** St Amour
 16/06 **SPACE GALVACHERS** Feat **Simon Winse** Perpignan
 24/06 **LE CROCODILE TROMPEUR** Spoleto, (IT)
 25/06 **LE CROCODILE TROMPEUR** Spoleto, (IT)
 26/06 **LE CROCODILE TROMPEUR** Spoleto, (IT)
 29/06 **AKI RISSANEN DUO** Lyon
 01/07 **LA LITANIE DES CIMES** Kremsmünster (AUT)
 03/07 **SPACE GALVACHERS** Feat **Olivier Araste** Le Maquis, Dijon
 07/07 **BENGUE - Fidel Fourneryon** Aubervilliers
 08/07 **BENGUE - Fidel Fourneryon** Pacific Festival
 10/07 **SPACE GALVACHERS** Pacific Festival, Sotteville-Les-Rouen
 11 au 13/07 **SPACE GALVACHERS** REC EP
 16/07 **SPACE GALVACHERS** Bulle de Jazz, Lisle sur Tarn
 20/07 **SPACE GALVACHERS** Festival Radio France, Montpellier

21/07 **BENGUE - Fidel Fourneryon** Souillac in Jazz
 31/07 **LA LITANIE DES CIMES** Redon
 03/08 **LA LITANIE DES CIMES** Mens Alors!
 04/08 **BENGUE - Fidel Fourneryon** Mens Alors!
 05/08 **SPACE GALVACHERS** Mens Alors!
 26/08 **SPACE GALVACHERS** Feat **Simon Winse** Cuisery
 08/09 **O.U.R.S RELEASE PARTY** Jazz Under the Radar,
Festival Jazz à la Vilette /Atelier du Plateau / Paris
 11 au 15/09 **SPACE GALVACHERS** résidence de création / La
 Fraternelle St Claude
 17/09 **BAND OF DOGS** Le Triton
 18/09 **LA LITANIE DES CIMES** Jazz à trois Palys
 23/09 **YVES ROUSSEAU SEXTET** Les Arches en Jazz
 28/09 **LE CROCODILE TROMPEUR** Tours
 29/09 **LE CROCODILE TROMPEUR** Tours

2 au 7/10 **LA LITANIE DES CIMES** résidence de création / La
 Fraternelle St Claude
 10 au 13 **L'ARBRE ROUGE** résidence de création L'Astrada
 Marciac
 14/10 **LA LITANIE DES CIMES** Un Doua de jazz, Villeurbanne
 21/10 **SPACE GALVACHERS** Le Comptoir, Fontenat sous Bois
 17 au 20/10 **SPACE GALVACHERS** résidence de création / Le
 Comptoir, Fontenat sous Bois
 28/10 **SPACE GALVACHERS** Le Luisant
 29/10 **SPACE GALVACHERS** Le Laitou
 31/10 ou 5/11 **LA LITANIE DES CIMES** résidence de création
 06 et 07/11 **LA LITANIE DES CIMES / M.Goluja** / Djazz
 Nevers
 25/11 **SPACE GALVACHERS** La Gare / Paris
 26/11 **SPACE GALVACHERS** La Gare / Paris

LINE UP



HUGUES MAYOT

Tenor saxophonist and clarinetist, Hugues Mayot studied at the CNSM in Paris and then joined Marc Ducret's large orchestra, *Le Sens de la Marche*. From then on, he multiplied collaborations in the field of jazz and improvised music with artists from diverse backgrounds such as André Minvielle, Magma, Radiation 10, La Campagne des Musiques à Ouïr, Spring Roll by Sylvaine Héлары, Peemai, Vincent Peirani, François Jeanneau, Steve Coleman, Han Bennink, Médéric Collignon, Sylvain Rifflet, Jeanne Added, *Le Sacre du Tympanum*, ONJ d'Yvrec, Surnatural Orchestra, Didier Levallet, Sissel Vera Pedersen...

Passionate about world music, he accompanies musicians such as Orlando Poleo, Alune Wade, Moktar Samba, Brice Wassy, Martha Galarraga, Gustavo Ovalles, Chérif Soumano. In 2018 he joined the group *Qué Vola?* trombonist Fidel Fourneyron.

He creates his first band as leader "What if?" in 2013 with Franck Vaillant, Jozef Dumoulin and Joachim Florent, then a second project entitled "L'Arbre Rouge" (4fff Télérama) in which he developed his writing in a more acoustic field with Valentin and Théo Ceccaldi, Joachim Florent and Sophie Bernado. He is also co-leader of the *Ikui Doki* trio.

JOACHIM FLORENT

Double bass player with multiple interests, Joachim studied at the ENM in Villeurbanne alongside scientific studies, then at the CNSM in Paris in the jazz department. A singular musician, he is the bassist of the Jean-Louis trio. He also plays with the Imperial Quartet and the Imperial Company. He founded with Benjamin Flament the ensembles *MetaL-O-PHoNe* and *Radiation10*, driving forces of the *Coax* collective.

His groups have taken part in the AJC's jazz migration program on several occasions. His taste for adventure and improvisation led him to collaborate with Finnish musicians (such as Aki Rissanen), Mandingo musicians within the imperial pulsar, or from contemporary music with the *Bela* quartet.

Since 2019, he has participated in the projects of Marc Ducret (*Lady M*), François Corneloup, as well as in the "the bridge" program. In 2007, he obtained the 1st prize for instrumentalist at the Defense competition. Whether he plays completely acoustic or transcends the double bass thanks to amplification, he is regularly invited to perform solo and in 2016 released his first solo double bass record "after science". In 2020, he created the trio "Designers" with pianist Aki Rissanen and drummer Sylvain Darrifourq.

EMMANUEL SCARPA

Drummer and composer, Emmanuel Scarpa is at the crossroads of many paths of contemporary creation. He started by playing drums in a self-taught punk-rock band. His career was then marked by studies of classical writing in the conservatories of Lyon and Grenoble where he obtained the 1st prizes for harmony, counterpoint and fugue, all crowned by a prize from the Sacem.

At the same time, his fascination for improvisation and his curiosity led him to multiply musical and interdisciplinary encounters which naturally led him to initiate his own groups such as *Umlaut*, *Les Métamorphoses*, *Umlaut Double Trio*, *Invisible worlds*, *Blue Yonder* and more recently *MightBrank* his solo. Emmanuel Scarpa is also involved in the groups *Marteau-Matraque*, *SkullTone*, *L'Ensemble Op.Cit*, *O.U.R.S*, *Red Desert Orchestra*, the collectives *Coax* and *La Forge*, as well as with the dance companies *Ben Aïm* (Paris) and *Epiderme* (Grenoble).

Some of his compositions have been commissioned by institutions or ensembles such as the *Quatuor Béla*, *Radio France*, *La Forge*, *Arfi*, *L'Ensemble Op.Cit*, and the Ministry of Culture.

O.U.R.S

Gigantonium (2018)



- 4 Clés Télérama
- Révélation Jazz Magazine
- TTT Télérama

(Album de la semaine)

DANSE ?

Gigantonium (2020)



- 4 Clés Télérama
- Choc Jazz Magazine
- Elu Citizen Jazz



« An explosive album full of nobility, whose thousand facets fascinate well beyond a single listen »

Louis Julien Nicolaou - Télérama

«An irresistible passion and lyricism. A magnificent record to start 2020 »

Jean François Mondot - Jazz Magazine

«Dense, compact, concise, with a necessary dreamlike».

Franck Bergerot - Jazz Magazine

«Clément Janinet and his accomplices invent a Baroque style, as brutal as it is seductive.»

Télérama, TTT, Album of the week

« The quartet takes up the challenge of bringing a very modern language into reputedly old forms. The quartet is free and fiery, an imperative need to want to dance »

Franpi Barriaux- Citizen Jazz

«Beautiful to fall, perfect to get up »

Guillaume Malvoisin, Le Bloc

«As erudite as they are entertaining these bands have convincingly positioning this instrumentation within the creative music »

Ken Waxman - Jazz Word - (CAN)

« in terms of the composition as well as the cohesion of the group, the inspiration of the soloists as well as the supreme freedom which consists in feeding oneself without plundering, in remembering without harping on. To discover urgently. »

Xavier Prévost - DNJ

« a sonic maelstrom as pleasurable as it is disturbing»

Le Grigri - Radio

« Fresh and lyrical, the music of Clément Janinet pulses and blossoms with spring colors sounding a necessary awakening.»

J.J. Birgé - Médiapart

« Impressive 1st album, a dark gem, remaining faithful to the great old figures of jazz on the one hand, but also knowing how to open many doors including that of modernity. »

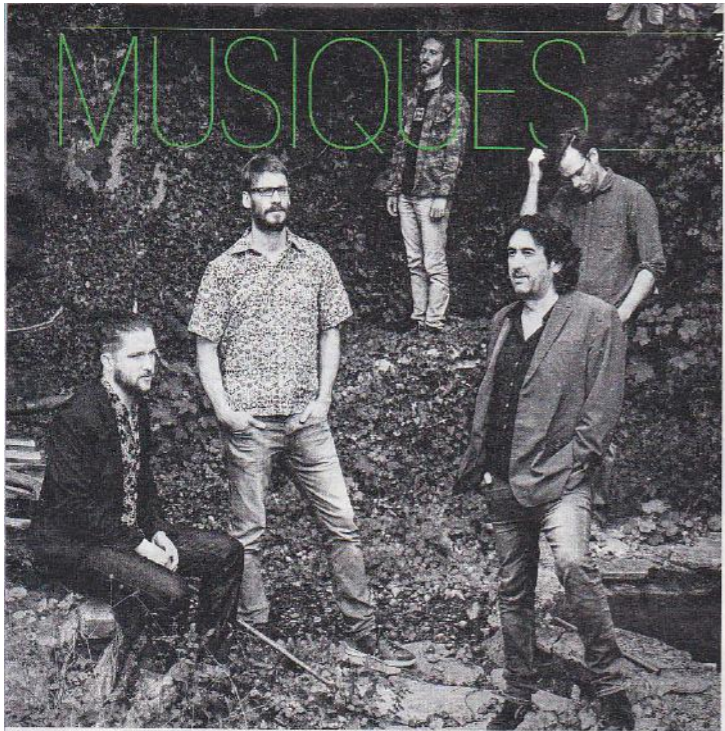
D-Mute.net

« a brilliant construction based on contrasting compositions with changing colors»

Culture Jazz

Clément Janinet never takes us where we thought we were going

Jazz Around Mag



O.U.R.S.

JAZZ
CLÉMENT JANINET

Brassant musique répétitive et free jazz, le violoniste et ses complices inventent un style baroque, aussi brutal que séduisant.

ffff

L'intention de cet album transparait dès son titre: O.U.R.S., acronyme de «Ornette Under the Repetitive Skies», affirme l'audacieux désir de confronter l'avant-garde free des années 1960, symbolisée par le nom d'Ornette Coleman, à la musique répétitive américaine popularisée par Steve Reich et Philip Glass. Au lieu de reprendre à la lettre les procédés de ces improvisateurs et compositeurs, le violoniste Clément Janinet et ses cinq acolytes se sont attachés à en tirer l'inspiration dominante, celle d'une musique à la fois brutale et pleine de noblesse, qui ne cesse de surprendre l'auditeur par ses ruptures comme par ses enchantements.

Au saxophone ténor et à la clarinette basse, Hugues Mayot se montre aussi

déchirant et habité qu'au sein de ses autres formations, What if? et Peemai. Janinet, quant à lui, survole les cordes brisées, affolées ou plaintives de Joachim Florent (contrebasse) et de Mario Boisseau (violoncelle) en alternant harmoniques cristallines et piqués vertigineux. La texture «classique» est ainsi trouée par ses fulgurances comme par le chaos libertaire de Gilles Coronado (guitare électrique) et d'Emmanuel Scarpa (batterie). Mais inutile d'isoler les composantes quand l'ensemble dégage une poésie si vive, constitue un corps musical si plein de rondeurs lisses et d'arêtes coupantes, construction baroque dont les mille facettes fascinent bien au-delà d'une seule écoute.

— **Louis-Julien Nicolaou**
| Gigantonium.

Clément Janinet (en bas à gauche), héritier de Steve Reich et d'Ornette Coleman.

58 Télérama 3561 11/04/18

On aime un peu... # #... beau

citizenjazz

clément
JANINET
À LA UNE DANSEUR
& ARCHITECTE



Tapez pour saisir le texte
ou pour saisir le texte

FRANÇOIS THULLIER & ANTHONY CAILLET au Triton

HILDE MARIE HOLSEN & LYNN CASSIER à Bruxelles

YOUN SUN NAH à l'Astrada

www.citizenjazz.com / le premier magazine jazz en ligne / 23 février 2020

Illustration : Marie Lavis

Jazz
Danse ?
Clément Janinet
ffff On aime passionnément | ★★★★★ (aucune note)
Gigantonium

On entre dans cet album par une réminiscence : ces premiers arpèges de violon et de saxophone ont quelque chose des pizzicati de violoncelle des Bachianas brasileiras no 5 de Heitor Villa-Lobos. Aussi fugace que soit ce souvenir, sans doute inconscient, rien ne nous défend de le prendre comme l'indice d'une affinité. Le grand compositeur brésilien avait cherché l'épanouissement de son lyrisme personnel dans une forme ancienne (la fugue telle que Bach l'avait sublimée) et, de même, Clément Janinet aborde ici la danse (polka, valse ou formes moins canoniques) pour privilégier l'élan du sentiment non réfléchi, le chant. Ces rondes et ritournelles sont souvent brèves, énigmatiques vertiges ou esquisses évanescentes. Elles permettent au violoniste, dont le premier album (O.U.R.S.) nous avait déjà séduits, de donner plus de force à la mélodie, régulièrement jouée à l'unisson avec Hugues Mayot (sax et clarinette), incandescent et plein de superbe. Les métriques de Joachim Florent (contrebasse) et d'Emmanuel Scarpa (batterie) importent également, qui s'avèrent tour à tour obsédantes et imperceptibles, papillonnantes et oppressantes. À travers elles, Janinet figure et défigure, accorde et désaccorde, laisse le geste définir la forme et l'espace — exactement comme un danseur.

Louis-Julien Nicolaou

Clément Janinet

O.U.R.S.

1 CD Gigantonium / gigantonium.com

Révélation !

Nouveauté. Il y a onze ans, on découvrait ce violoniste au sortir du CSNM, sous le nom de Radiation 10 (dont il reste ici Hugues Mayot, Joachim Florent et Emmanuel Scarpa), mais aussi sous les bannières africanistes d'Etienne Mbappé. Etranger à la descendance du jazz, Clément Janinet ne s'y rattache que par des qualités d'improvisateur qui lui permettent de rester lui-même quels que soient les contextes auxquels il se dévoue pourtant corps et âme. Le titre de ce premier album est l'acronyme d'*Ornette under the repetitive Skies*, façon de se réclamer « du lyrisme des mélodies du free jazz des années 60 (Ornette Coleman, Pharoah Sanders...) et des textures timbrales

et rythmiques de la musique répétitive (Steve Reich, Philip Glass, John Adams...). » Le broquet qu'il obtient est d'une belle homogénéité, même si l'exaspération du sax, les envolées du violon et l'abrasivité du guitariste invité peuvent relever du déformatage free sur des énergies rythmiques post-harmologiques entre deux formats minimalistes circonscrits par l'archet du leader parfois assisté d'un violoncelle. Les deux extrêmes se trament l'un à l'autre avec finesse et l'ostinato digne d'une Laurie Anderson voisine et génère même un somnambulisme mélodique à la Ornette. Dense, compact, concis, sur des formes le plus souvent brèves, voire très brèves, mais toutes d'un onirisme nécessaire. • **FRANCK BERGEROT**
Clément Janinet (vln), Hugues Mayot (ts, bcl), Joachim Florent (b), Emmanuel Scarpa (dm) + Gilles Coronado (elg), Mario Boisseau (cello), Yerres, Studio Juno, juin 2017.

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