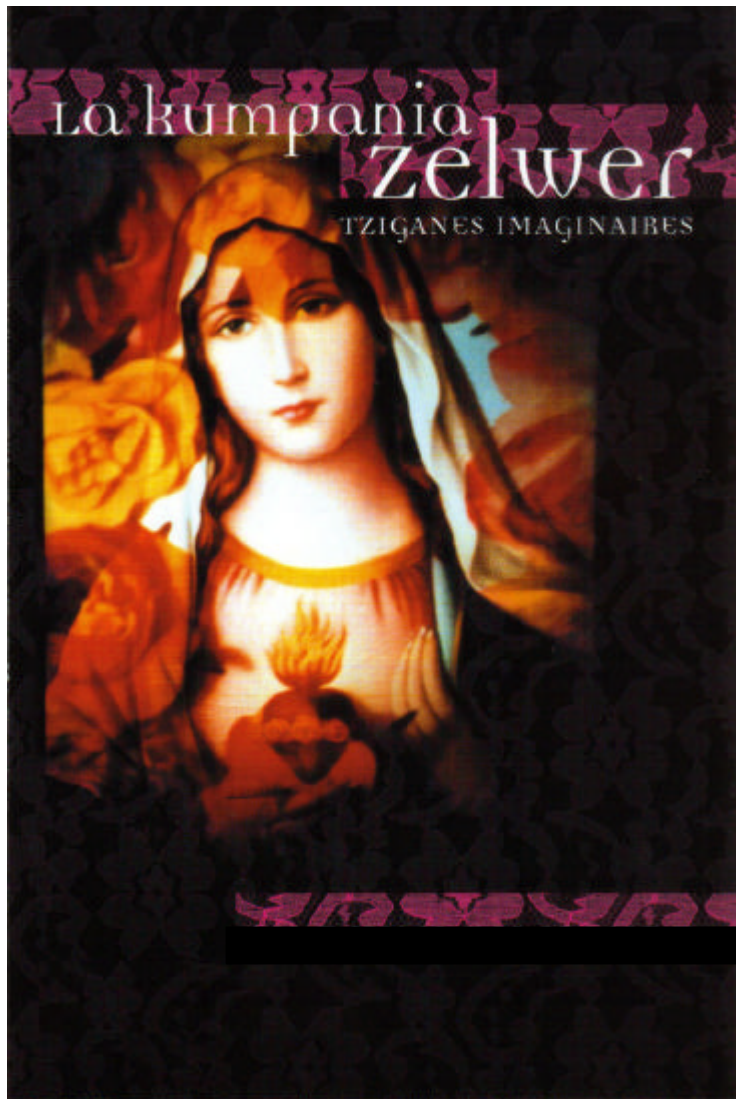


Press File

La Kumpania Zelwer



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La Kumpania Zelwer

Tziganes imaginaires

Resplendent in its most exquisite fineries, The Kumpania Zelwer welcomes you to its inner room, a beggar's lounge lined in velvet, whose walls are hung with strange instruments. Using a poetic mixture of music and theatre, these imaginary gypsies will whisk you off on an enchanting journey, a musical journey of glass bottled xylophones. They will carry you onto fairground stalls, to expressionist movies, to Central European Yiddish weddings; also to Nino Rota, and to a 30's jazz club. All mixed together in perfect visual and musical harmony, with its bric à brac furniture, its brownish shades evoking the end of last century, and candle lights burning ...

Jean-Marc Zelwer, both composer and multi-instrumentalist wholeheartedly juggles with Indian santour and accordion, clarinet and nickelharpa - a very specific Swedish traditional fiddle, with 12 sympathetic strings. Francesca Lattuada, best known for her work as a choreographer*, enhances the show with her sensual, humorous dancing and her profound voice capable of jumping in turn from Hebrew to Russian, to Italian to Corsican and to Yiddish.

The wild and baroque violinist Dimitri Artemenko could have come directly out of a Kusturica film. Pierre Rigopoulos, the Iranian zarb maestro looks like a funfair wrestler; Jean-Francois Ott plays his cello standing up. Jazz trumpeter Michel Feugere climbs arpeggios with as much verve as the Zampano in La Strada. and Ore Solomon's keyboards range from toy-piano to water-vibes. As for Sylvie Jerusalem and her tuba, she seems to have come out of an English doll shop. Among the unusual instruments you will be astounded by such items as a stroviol, washboard, canned double-bass, and water-drums, not to forgetting the final human chime.

Songs are entitled "En retard pour la messe"-Late for mass-, "C'est pas tous les jours Shabbath"-in French you say "it's not always Sunday", meaning "life is not always a piece of cake"-, "Le Roi des Schnorrers"-The King of the Schnorrers-. As for "Daïssa", giving the fact this Romany (tzigane language) word means "Today" and "Yesterday", it underlines the non-sense of telling it all.

With eccentric trumpet, gypsie violin, crazy accordion, wandering cello or inspired zarb...the Kumpania Zelwer undoubtedly guides the audience all along a musical and poetic stroll.

LA KUMPANIA ZELWER

Originals Compositions, Art Direction
Accordion, Nickelharpa*, Indian Santour *, Clarinet, Glass bottled xylophones
Jean-Marc Zelwer

Vocals and Dance
Francesca Lattuada

Violin, Singing saw
Dimitri Artemenko

Zarb*, Darbouka, Washboard
Pierre Rigopoulos

Cello, Stroviol*
Jean-François Ott

Trumpet
Michel Feugère

Keyboards, Toy-piano
Ore Solomon

Tuba
Sylvie Jérusalem

**Stroviol : Monostring with archet and gramophon*
**Nickelharpa : Swedish traditional fiddle, with 12 sympathetic strings.*
**Santour : 100 stings cythare*
**Zarb : Classic Iranian drum*

Jean-Marc ZELWER

Composer

Jean-Marc Zelwer has always been fascinated by the numerous colors offered by many instruments from all over the world. "Discovering a new instrument is like discovering a different culture even if you end up making it yourself" and so Jean-Marc creates a singular universe thanks to the diversity.

After two creations for choreographer Karine Saporta (*Le Bal dans un couloir de fer* in 1987 and *La Fiancée aux yeux de bois* in 1988). Jean-Marc started collaborating with Francesca Lattuada in 1989 performing the entire catalogue of the Festina Lente Company. He has also composed original soundtracks and circus music.

Meanwhile, he has run The Kumpania Zelwer, with 8 musicians (he plays various instruments himself while Francesca is the body and the voice of "their fancy" imaginary gypsie orchestra) re-introducing weird objects and unusual instruments (water-drums, magic lantern). These shows aim to tickle both senses of hearing and vision ("*Les Montreurs d'ours sont partis*" in 1991 and "*Daïssa, le salon des mendiants*" in 1998).

Jean-Marc Zelwer won the Romain Rolland prize and he then travelled to India where he has learned santour with maestro R.W. Wishweshwaran. He has focused on the link between music and traditions in Japan during his stay at the Villa Kujoyama in Kyoto. His creative works vary from more or less structured architectures to refined or tough frames but it always reflects the palette of human emotions..

Discography :

La fiancée aux yeux de bois, Crammed discs 1991 (Prix Edison) - Distr.Wagram

Les Dieux sont fâchés, Crammed discs 1995 - Distr.Wagram

Zirkus primitif opéra, Tangram 1996 - Distr.Orchestra

La tribu iota, L'empreinte digitale 2001 – Distr Harmonia Mundi

Daïssa avec la Kumpania Zelwer, en cours.

Concerts

1995 : **Découverte de la lenteur** : musical création for indian santour, voice and percussions.

1991 : **Les montreurs d'ours sont partis** : international tour until 1998.

Street Shows

1997 : **Mariages, Mariages** : Street création for 50 musicians, 3 « Alpines cors » and 60 amateurs dansers, F.Lattuada, Annecy.

1995 : **Carnaleva** : in the streets of Metz, création for 40 musicians, 4 bagpipers et 60 dansers, F.Lattuada, Metz, l'Arsenal.

Stage musics

2000 : **La Tribu iOta** : Francesca Lattuada for the Circus National Center 12th issue.

2000 : **La donna è mobile** : Solo of Francesca Lattuada.

1997 : **Le Testament d'Ismaël Zotos** : Francesca Lattuada for 5 dansers and sing.

1996 : **Zirkus, primitif opéra** : Francesca Lattuada for 7 dansers & 4 musicians, Arsenal de Metz, Théâtre de la ville/Paris.

1994 : **Les Dieux sont fâchés** : F.Lattuada - Espace Malraux / Chambéry

1992 : **Stultifera navis** : F. Lattuada - Festival d'Avignon

1991 : **Hilarotragedia** : F.Lattuada - Théâtre Gérard Philipe / St-Denis

1990 : **Simplicissimus** : F.Lattuada - Théâtre de la Bastille / Paris

1989 : **Hôtel des fraises** : Caroline Marcadé - L'Arsenal / Metz

1988 : **La Fiancée aux yeux de bois** : Karine Saporta / Festival d'Avignon

1987 : **Le Bal dans un couloir de fer** : K. Saporta / Festival d'été de Seine-Maritime

Francesca Lattuada: vocals and dance

Set up in France for more than 15 years, this Italian choreographer has created more than 10 shows with her company Festina Lente, in collaboration with Jean-Marc Zelwer. These creations perfectly blend music, singing and costumes as phantasmagoric as her imagination. Her constant ambition of reaching the ideal balance between contemporary estheticism and the need of rituals and popular transmission of a rich common background never come without joy. In 12/00, Francesca Lattuada created "La Tribu iOta" for the Circus National Center 12th issue, she also directed "Parables for Church " by Benjamin Britten at the Opera du Rhin, in November 99. She was born in Italy where she first sang before flying to Southern India. There she discovered Karnatic singing, and then harmony singing and other folk songs and traditions. Determined and fragile, corporal and entirely dedicated to movement, Francesca Lattuada is everything but predictable.

Dimitri Artemenko; violin, singing saw

This Russian virtuoso was born in Tallinn in 1974. He has since won many prizes (Estonian young violinists First Prize in 84 and 88, Special Prize at Seine Saint-Denis Regional Contest in 95) before starting performing in Europe with The Kumpania Zelwer and the Berry Hayward Consort playing bowed fiddle in ancient instruments recitals.

Pierre Rigopoulos: zarb, darbouka, washboard

Multi-drums percussionist not only does he collaborate with traditional musicians (Djamich Chemirani, Kolinda, Spondo) but also with contemporary artists like Rachel Des Bois. In 1999 he joined Pablo Cueco's Transes Europeennes Company and started touring with Hari Prasad Chaurasia (Theatre de la Ville, Paris). He has worked with Kudsi Erguner at the Istanbul Festival and with Lebanese composer Zad Moultaqa opening the Baalbek Festival in Lebanon. He is part of Nadil Khalidi Quartet (oriental jazz) and has also collaborated with drama directors Ariane Mnouchkine and Jean-Louis Hourdin and with choreographer Marcelline Lartigue.

Jean-Francois Ott: cello, stroviol

He has studied 10 years in France and Germany before starting concerts. He is part of several trios and played the Phonics instruments conceived by Bauhaus student, Jean Weinfeld. While he has been taking part in The Kumpania Zelwer Jean-Francois has played with Ad Novem Nonet and singer Bevinda since 96. He is part of "Pessoa Em Pessoa", Bevinda recital with two cellos.

Sylvie Jerusalem: tuba

Self-made musician with a shimmering instrumental color, Sylvie Jerusalem has worked with different companies (Domino 7, Les 3 Orphelines, L'ARFI in Lyons, Eddy Louis...) and different directors (Jean-Louis Hourdin) and choreographers (Dominique Bagouet). She has first collaborated with Jean-Marc Zelwer and Francesca Lattuada in 1996 ("Zirkus, Primitif Opera" for 7 dancers and 4 musicians).

Michel Feugere : trumpet

Self-made trumpeter then student at Lyons Musicology and Jazz AIMRA school, he is one of a kind ! He plays with Patrice Caratini, Eric Lelann and Denis Leloup and is part of the National Jazz Orchestra. He has performed with many salsa orchestra (Azuquita, Papaito, Alfredo Rodriguez, Mambomania) not to forget Manu Dibango. He also runs his own jazz septet.

Ore Solomon: keyboards, Toy-piano

Student of piano maestro Victor Derevianko, Tel-Aviv Music Academy director, Ore approaches piano and programming with equal joy. Kumpania Zelwer's snapper, he also plays with Matthieu Bogaerts, collaborates with African musician Magic Malik and with Mecanique-Vivante for street performances. ("La Toupie et les rencontres")