

**ETENESH
WASSIE**

**MATHIEU
SOURISSEAU**

**SEBASTIEN
BACQUIAS**

voice

|

acoustic bass

|

double bass



Since their encounter in 2007, Mathieu Sourisseau and Etenesh Wassié share a great artistic complicity. The source for their music lies in traditional Ethiopian songs, revisited through playing styles and melodies that cloud the tracks. Etenesh's wild and secret voice carries us away. Mathieu's bass play, crossed by several worldwide influences, carries us away. It is an intense emotionally piercing trip.

After their reunion in 2016, the magic still shining, even more than

ever, they decide to invite a cello player to join to the creation of a new repertory in 2017. From this adventure, a new album is released in March 2018 on Buda Musique.

To carry this new repertory on stage and create a bigger sound, Etenesh and Mathieu ask Sebastien Bacquias and his double bass replace the cello and join them.

The warmth of the double bass and the profoundness of the acoustic bass unite perfectly with the deep tone of Etenesh's voice. The crossing of strings forms a sonorous mat from which new melodies emerge, reminding the watermark of the Ethiopian forms. We can feel rock, jazz, improvised music and world music influences. A universe where this unique voice can self-express in all freedom. The bow of the double bass also reminds of the messenqo, a traditional

Ethiopian mono-string-violon that accompanies all the heritage songs, such as Ambassel, Tezeta and Bati, in which Etenesh excels.

A production Freddy Morezon

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With support of ADAMI and SCPP.

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Production Freddy Morezon | www.freddymorezon.org



FREDDY MOREZON
jez - marquis imprimés - esthétiques plurielles

Press

Les Inrocks (Francis Dordor), 26.01.2011

**VIOLENT AND SUAVE AS PJ HARVEY,
THE MUSIC COMING FROM ETHIOPIA.**

"Etenesh Wassie belongs to the caste of sulphurous Azmaris, these troubadours specialized in prodigal improvisations, bawdy allusions and aphrodisiacs dances that drive the night-life in Addis Adeba. Revealed by the series éthiopiennes (vol. 18), she signed in 2008 an amazing album with the quartet le Tigre des Platanes, in which Mathieu Sourisseau is bassist. Belo Belo, their first meeting face to face, becomes a chaotic Bridal Odyssey, an Abduction from the Seraglio, where the Tiger from the pink city pulls the black panther from Abyssinia to his beloved tradition with her consent, unveils her raging sensuality, her sadness down through the ages. Rough, agitated, cathartic, melodic, a record that Patti Smith or PJ Harvey would certainly like a lot. "

Songlines (Daniel Brown), 03.2011 **EERIE ETHIOPIAN TEXTURES MEET ODDBALL INDIE**

« Yet again, the resources and insight of Francis Falceto have helped create a sturdy musical bridge between Africa and the West. The founder of the Éthiopiennes collection plucked Etenesh Wassié out of the rich Azmari Bet scene in Addis-Adeba a decade ago and helped her to cross over into the European festival scene, where she toured between 2000 and 2005. Falceto was seduced by Wassié's audacious vocal improvisations and iconoclastic explorations of classic Azmari songs. The veteran producer then suggested she collaborate with the experimental quartet from Toulouse, Le Tigre des Platanes. Of this exchange was born a collaboration between the vocalist from Gonder and self-taught bass player Mathieu Sourisseau. A year after the duo was born, Buda Musiques releases an album which re-explores popular Ethiopian poems.

It is likely to appall traditionalists and fascinate aficionados of avant-garde jazz and rock.

Wassié does not hesitate to stretch and bully around some of Ethiopia's most popular poems in ways reminiscent of Meshell Ndegeocello's unclassifiable works. She is at her most compelling in "Gonder C'est Bon", which beautifully celebrates the qualities of her home region. There are the haunting versions of "Burtukan", "Ambassel" and "Zélésségna", where Wassié's swirling voice thrillingly envelops the brooding bass of an instrumentalist who is equally influenced by Charles Mingus, Sonic Youth and Tom Waits. But there are also interpretations of Ethiopian standards like "Ende Matew" and "Ayloga" that could make even the most open-minded listeners wilt, with sustained tirades that are anything but poetic.

Nevertheless, what lingers from this intriguing UFO in the world music sky is Wassié's beguiling and eerie voice. And a feeling that Ethiopian music has taken a decisive step in crashing out of its longisolated world and plunged into some very avant-garde stratospheres. »

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jazz - musiques improvisées - esthétique plurilingue