

ETENESH WASSIE

voice

MATHIEU SOURISSEAU

acoustic bass

SEBASTIEN BACQUIAS

double bass



Etenesh Wassie is an adventurer. With an outstanding personality, she is ready to embark on the wildest projects. And this is what she is doing with Mathieu Sourisseau since 10 years. They have created a new world of music where they bring their culture, their stories...

Ethiopian diva Etenesh Wassie began singing in the azmaribèt cabarets of Addis Ababa in the early 90s, becoming known for her daring improvisations on Azmari traditions. She first encountered French guitarist Mathieu Sourisseau in 2007 when invited to

perform with the Toulouse Tigre des Platanes.

The mutual empathy between her powerfully resonant voice and Sourisseau's inventive constructions on acoustic bass guitar, merging contemporary energies from jazz to punk with Wassie's in-depth knowledge of the Ethiopian repertoire, has sustained them on a ten-year musical journey, creating an original expressive platform.

Occasionally the duo invites other musicians, such as famed percussionist Hamid Drake, and on their recent second album for Buda Records, cellist Julie Läderach. Now they explore the possibilities of enhanced bass frequencies and improvisatory expansion with the addition of double-bassist Sébastien Bacquias. Compelling, soulful, unique.

Etenesh Wassié and Mathieu Sourisseau share a great artistic complicity. 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.

A production Freddy Morezon

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FREDDY MOREZON
jazz - musiques improvisées - esthétiques plurilingues

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 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. »

