

RENAUD GARCIA-FONS BLUE MAQAM

LONG VERSION

Jazz contraband

Like Nicolas Bouvier's seminal book "L'usage du Monde" (The Use of the World), which opened up new horizons in its time (and launched the "Etonnants Voyageurs" literature festival, a must-attend event for all the world's dreamers), Renaud Garcia-Fons is one of the magicians of today's jazz scene, one of its most captivating ambassadors. Since the mid-90s, **the instrumentalist has been one of those who has regularly taken the river out of its bed, diverting the language of jazz to sublimate it with the scent of far-off fragrances.**

A singular protagonist of the jazz scene, he has worked alongside such diverse personalities as Bernard Lavilliers, Dafer Youssef, Angélique Ionatos, Dorantes, Paul Simon and Hamilton de Hollanda, to name but a few. He is also a recognized artisan in the world of Baroque music, and a regular partner of the famous lutenist Claire Antonini.

The artiste's universe is indeed wide. He was a pioneer in this *metsse* approach, this way of linking East and West ("Oriental Bass" in 1997!), tirelessly bridging the gap, bringing together places that had previously been compartmentalized.

Languages of Babel

Strangely enough, the double bassist had stayed away from any (human) singing, digging his furrow through some twenty recordings, on the disparate sides of instrumental music.

Naturally, and following on from moments of musical sharing with his daughter Solea, the idea of creating an original repertoire around the voice and the diversity of languages made sense. Solea, well-versed in traditional music and lyrical singing, became the epicenter of this new

“Blue Maqam” adventure. Solea Garcia-Fons embodies the eight languages used. **As is often the case in Renaud Garcia-Fons' universe, the cultures of the Mediterranean rim are given pride of place, but the route also crosses Persia, and more unexpectedly, the English of Ireland, which by virtue of its insularity remains linked to the other motifs.** Renaud and Solea's lyrics evoke haiku-like emotional landscapes, and include a rare and irreverent text by Jacques Prévert, as well as a piece by the Sufi poet Rumi. The whole sounds like a bold universalist plea, as clouds threaten to roll in.

Orchestral man

The skilful marriage of timbres and the combination of voice and double bass define “Blue Maqam”. Stéphan Caracci's vibraphone (also present on bass marimba during the double bassist's aerial incursions) and Jean-Luc Di Fraya's percussion draw a canvas conducive to Garcia-Fons' flights of fancy.

And on a custom-made five-string double bass, Renaud Garcia-Fons deploys his trademark acrobatics. The technical skill required to tame this instrument, particularly the fifth string in the high register, is quickly relegated to the background. **The expressiveness of Renaud Garcia-Fons' playing comes as a surprise to those familiar with the instrument's usual range, and an unsuspected orchestral world emerges beneath his nimble, mischievous fingers.**

It borders on the demiurge. With “Blue Maqam”, our insatiable explorer brings together all the ingredients needed for a long-haul voyage. We embark on a beautiful and calm sea, who knows where the journey will take us and how many months we'll be back in.

Renaud Garcia-Fons double bass (five strings) & compositions

Solea Garcia-Fons vocals

Stéphan Caracci vibraphone & marimba

Jean-Luc Di Fraya drums & percussions

Recorded by François Renault Spring 2024

Studio: Theatre du Vesinet, France

Production : Sound Surveyor Music & Renaud Garcia-Fons

Publishing: Continuite du Torrent

Distribution: L'Autre Distribution

RENAUD GARCIA-FONS BLUE MAQAM

SHORT VERSION

As is often the case in the double bassist's world, the cultures of the Mediterranean rim are given pride of place, but the route also crosses Persia, and more unexpectedly, Ireland, insularity obliges! “ **Blue Maqam** ” features eight sung languages, a little Babel, where Renaud and Solea's lyrics evoke haiku-like emotional landscapes.

At the heart of the music is the double bass/voice combination of **Solea Garcia-Fons**, a first since it's her daughter, but also because singing has long been absent from her universe. And here, **Stéphan Caracci** 's vibraphone (also present on the bass marimba during the double bassist's aerial incursions), with **Jean-Luc Di Fraya** 's percussion, draws a canvas conducive to Garcia-Fons' flights of fancy.

The double bassist is one of the magicians of today's jazz scene, one of its most captivating ambassadors. The instrumentalist is one of those who have regularly taken the river out of its bed, diverting the language of jazz to sublimate it with the scent of distant fragrances.

The expressiveness of his playing comes as a surprise to those familiar with the instrument's usual range, here with a fifth string in the treble; an unsuspected orchestral world emerges under his nimble, mischievous fingers.

The whole sounds like an audacious universalist plea, as the clouds threaten to roll in.

Renaud Garcia-Fons double bass (five strings) & compositions

Solea Garcia-Fons vocals

Stéphan Caracci vibraphone & marimba

Jean-Luc Di Fraya drums & percussions

Recorded by François Renault Spring 2024

Studio: Theatre du Vesinet, France

Production : Sound Surveyor Music & Renaud Garcia-Fons

Publishing: Continuite du Torrent

Distribution: L'Autre Distribution