

ROMANO / SCLAVIS / TEXIER

biographies

LOUIS SCLAVIS

Clarinet, Bass Clarinet, Soprano Saxophone
Louis Sclavis, born in Lyon, France, on February 2nd 1953.

1962 Began learning the clarinet in a small district school, then studied at the Lyon Conservatoire.

1975 to 1988 Began a long association with the **Workshop de Lyon** and the **Marvelous Band**. Sclavis has recorded and toured with both groups.

1976 Joined **La Marmite Infernale**. In this period and over the next several years, Sclavis also worked with Didier Levallet, Michel Portal, Bernard Lubat and Henri Texier and was a member of Chris McGregor's Afro-European big band the Brotherhood of Breath.

1982 Formed his own group **Le Tour de France**, whose members, appropriately, originated from different French regions. The band featured Benat Achiary, Yves Robert, Michel Doneda, Philippe Deschepper, Alain Gibert and Gérard Siracusa.

Sclavis also played and recorded with improvisers from England, Germany and America – including saxophonists Evan Parker, Peter Brötzmann and Loi Coxhill, trombonist Connie Bauer, Bassist John Lindberg and drummer Tony Oxley – on the French Nato Label and Berlin's FMP. This was the beginning of a continuing and productive association with the international improvising community.

1984 Recorded **«Clarinets»**, his first album as a leader, on Ida Records, and established a quartet with Bruno Chevillon (bass) François Raulin (keyboards) and Christian Ville (drums). The four musicians played majors festivals in France and elsewhere in Europe, and collaborated on many projects.

1987 Sclavis formed a **septet** for a performance at the Banlieues Bleues Festival. The group comprised of quartet regulars Chevillon and Raulin, plus old friends Yves Robert and Philippe Deschepper, together with Michel Godard (tuba) and virtuoso violinist Dominique Pifarély. This constellation recorded the Chamber Music CD, and Pifarély also appeared as special guest with the Sclavis Quartet on the highly successful **"Chine"** album.

1988 He was awarded the Prix Django Reinhardt, a prize given annually to the best jazz musician in France. With Jacques di Donato and Armand Angster he formed the **Trio de Clarinettes**, a group unique in its espousal of both free improvisation and the contemporary « straight » repertoire (they play, for example, dauntingly complex pieces by Pierre Boulez and Brian Ferneyhough). Sclavis met dancer/choreographer **Mathilde Monnier** and worked with her on several performances:

« A la renverse », « Chinoiserie », « Face Nord », « Ainsi de suite ».

He also performed and recorded as a member of Cecil's Taylor European Orchestra.

1989 The Sclavis Quartet won first prize as European Band of the year at the Barcelona Biennial

1990 Louis Sclavis received the British Jazz Award 1990/91 – sponsored by England's Wire magazine – as International Artist of the year. He performed with the sextet at the Paris Jazz Festival playing his tribute to Duke Ellington, **"ELLINGTON ON THE AIR"**, subsequently recorded on Ida Records.

Additionally, Sclavis underlined his ties to French folk resources by working on several projects that combine traditional music with jazz improvising.

He co-led a recording project with singer André Ricos from the Auvergne region (Le Partage des eaux - the sharing of waters), and appeared on albums with hurdy gurdy player Valentin Clastrier (Hérésie), and with a quintet of traditional and contemporary clarinet players (Musique têtue). The clarinetists and Clastrier were retained for Sclavis' folk-inspired big band « Création indigène ».

1991 The Trio de clarinettes recorded **"Live in Berlin"** on FMP. Création **"Indigène"** toured the European festivals. Sclavis recorded his first album on ECM with the Quartet and Dominique Pifarély: **"Rouge"**.

1992 The Louis Sclavis-Dominique Pifarély **Acoustic Quartet** was formed; Bruno Chevillon and the unorthodox guitarist Marc Ducret joined the clarinetist and violinist in this ensemble.

1993 The Acoustic Quartet recorded on ECM. Sclavis appeared at the Banlieues Bleues Festival with a **Double Trio** comprising the Trio de Clarinettes together with the Arcado String Trio (with violinist Mark Feldman, Cellist Ernst Reijseger and Bassist Mark Dresser). The double Trio was subsequently invited to appear at several other European festivals. Recording on Enja Records of "**Green Dolphy Suite**".

Since 1980, Louis Sclavishas has composed regularly for the theatre company of Christiane Vericel, "Image Aigüe", has also worked with theatre producer Jean-Louis Martinelli and with film director Jean-Louis Comolli. And since 1982, he has frequently worked with photographer Guy Le Quérrec in performances including « De l'eau dans le jazz », « Œil de Breizh » and « Jazz comme une image ». A CD and book set is currently in preparation. Louis Sclavis continues to work with other bandleaders including Joachim Kühn, Michel Portal and Ernst Reijseger and plays in a cooperative trio with Aldo Romano and Henri Texier "**Sclavis Romano Texier**". His rapidly expanding discography includes sessions with Trilok Gurtu, Klaus Koenig, Andreas Willers and many others.

1994 Release of the album "**Carnets de Route**" with Aldo Romano and Henry Texier. First album by the **Acoustic Quartet** was released on ECM with Dominique Pifarely, Marc Ducret and Bruno Chevillon. Sclavis formed a new trio with Bruno Chevillon and drummer François Merville and release on Label Bleu of the Trio Album "**Ceux qui veillent la nuit**".

The Sclavis Sextet was scheduled to perform « **Les violences de Rameau** », a co-production with the Theatre de la Renaissance. Creation of a trio with Tim Berne (sax) and Noel Akchote (guitare) for Saalfelden and Mulhouse Festivals.

1995 Release of the album "**Et on ne parle pas du temps**" on FMP with Ernst Reijseger.

1996 Release of the album "**Les Violences de Rameau**" on ECM. Musical encounter with the Ravel Quatuor (Théâtre de la Renaissance). Special project for the Jazz Festival of La Villette (Paris), the 25th anniversary of Moers Festival and the Jazz Festival of Parthenay with his trio + Jean Louis Martinelli (acc), Ray Anderson (tb). Tour in Norway, Denmark, Germany, Austria, Slovenia and Netherlands in duet with the argentinian bandoneon player Dino Saluzzi. Release of the album "**Danses et autres scènes**" on Label Bleu. Received in december 96 the National Music Award by the French Ministry of Culture.

1997 Creation of a Trio for the Sons d'Hiver Festival with **Fred Frith and Jean Pierre Drouet**. Tour in South and East Africa with Aldo Romano and Henry Texier. Presentation of a new quintet for the SWF and Donaueschingen Festival with Pierre Favre, Ernst Reijseger, Bruno Chevillon and Arcady Shilkoper.

1998 Tours in Asia with Michel Portal, Daniel Humair and Bruno Chevillon. Release of the album "**Le Phare**" with Bernard Struber on Enja.

1999 Tours in Canada, South America, Asia and Japon with his trio. Creation of a wind instrument quintette "Five easy pieces" for the Hamburg Radio with Yves Robert, François Corneloup, Michel Godard and Laurent Dehors. Release of the album "Suite Africaine" on Label Bleu with Aldo Romano and Henry Texier. Composition of the movie music of "**Ca commence aujourd'hui**" by Bertrand Tavernier, recorded on Sony Music.

2000 Contributed with Jean Pierre Drouet and Catherine Jauniaux to the new show "Fin et Début" by the choreographer François Verret. Composed the music of the new show of Jean Louis Martinelli "Le deuil sied à Electre". Recorded on ECM of his quintette "**L'affrontement des prétendants**" with Bruno Chevillon, François Merville, Vincent Courtois and Jean Luc Cappozzo. Composed, on the request of the Lumière Institute and Bertrand Tavernier, the music of the silent movie "**Dans la nuit**" of Charles Vanel.

2001 Release of the album "**I dream of you jumping**" with Fred Frith and Jean Pierre Drouet.

2002 Release of the album "**Dans la nuit**" on ECM. Creation of a new quartet **Napoli's Walls** with Vincent Courtois, Mederic Collignon and Hasse Poulsen, inspired by the photographic work of Ernest Pignon Ernest of the walls of Napoli, in february during the Sons d'Hiver Festival. Tour in Central America and The Caribbean with Vincent Courtois and Dominique Pifarely. Tour in Oceania and Asia with the quintette.

2003 Received the First Audience Prize in the Festival "Strade del Cinema" in Aoste (Italia) for "Dans la nuit". His last album "**Napoli's Walls**" released on ECM in november received a warm reception by the french and international critics. Release of "**A l'improviste**" with Jean Pierre Drouet.

2004 Creation of a new quintette with Michel Portal, Bernard Lubat, Eric Echampard and Bruno Chevillon.

2005 Creation in january of a septet **Big Napoli** with Mederic Collignon, Vincent Courtois, Paul Brousseau, Dgiz, Hasse Poulsen and François Merville co produced by the Sons d'Hiver Festival and the Royaumont Foundation;

Creation in march of "**Des mots dans la musique**" with Bernard Lubat, François Marthouret and Jacques Bonnaffé in the Banlieues Bleues Festival.

Creation in april of a new quintette "**L'imparfait des langues**" with Marc Baron, Maxime Delpierre, Paul Brousseau and François Merville for the Printemps des Arts of Monaco.

HENRI TEXIER

Like his double bass, Henri Texier is a pillar, a landmark within European jazz. After a dazzling career start at the end of the 60's, alongside American bebop giants such as Bud Powell, Donald Byrd, Dexter Gordon or Kenny Clarke (he was not yet twenty !) and a highly inventive Unit series during the two following decades (with François Jeanneau, Daniel Humair, Michel Portal, Aldo Romano, Louis Sclavis, Bernard Lubat, Didier Lockwood, etc.), Henri Texier, during the 90's lent his warm sound and his talent as a melodist to young unshakable improvisation musketeers.

Henri Texier discovers jazz music at the age of 12. He rapidly gives up the piano for the double bass. In 1962, he is hired by Jef Gilson to record alongside Jean-Luc Ponty, Jean-Louis Chautemps, Michel Portal and François Jeanneau. But it is thanks to Daniel Humair that Henri Texier will be heard for the first time in famous Parisian clubs, with Bud Powell, Kenny Clarke, Johnny Griffin, Bill Coleman...

From 1965 to 1968 :

Attracted by the avant-garde, he plays with Don Cherry and sets up his first Free-Jazz Quintet. Simultaneously, he accompanies Lee Konitz, Dexter Gordon, Booker Ervin, Art Farmer, Art Taylor, Johnny Griffin... Texier meets Phil Woods and joins the European Rhythm Machine with D. Humair, G. Grunitz, then Gordon Beck. With this wonderful quartet, he travels throughout Europe from Stockholm to Barcelona, from Paris to Berlin, from London to Montreux, from Rome to Warsaw, taking part in all great festivals, particularly the Newport one (USA).

From 1971 to 1979 :

He sets up with Aldo Romano and Georges Locatelli the Total Issue band. After two years of this enriching experience, he leaves the band and becomes free-lance. He then joins the J-L Ponty Trio, G. Grunitz's Piano Conclave with Joachim Kühn, Martial Solal.... Texier particularly studies other instruments (oud and percussion) completing the bass voice. In 1975, he records two solo albums : Amir and Varech. In 1979, he sets up a string trio with J-Charles Capon (cello) and Didier Lockwood (violin) and records a third album : A cordes et à cris with G. Beck, A. Romano, J.C Capon and D. Lockwood. During this very period, he also joins Michel Portal and takes part with him in various festivals.

From 1980 to 1981

Henri Texier creates a new quartet with Philippe Deschepper (guitar), Louis Sclavis (reeds) and Bernard Lubat (drums). He moreover diversifies his artistic field : music of the Alain Bonnot's film : Une salle affaire, music of a TV series Akagera with D. Humair and F. Jeanneau ; musical director, assisted by Melaine Favennec, of the Jazz et Breizh Festival at the Roche-Jagu castle (Brittany) ; encounter with the film director Franck Cassenti. He becomes actor for the TV film Deuil en 24 heures (with Alain Cuny, R. Bohringer, H. Virlogeux,...) ; duo improvisation with Michel Portal in Viola Farber's choreographies for the Angers contemporary ballets.

From 1982 to 1985 :

Jacques Mahieux replaces B. Lubat within the Texier Quartet. Tours in Orient with the trio Humair, Jeanneau, Texier (Lebanon, Syria, Jordan, Qatar, Bahrain, United Arab Emirates and India) ; records an album with his quartet La Companera ; tours in Yugoslavia, takes part in numerous festivals and represents Radio France for the Union of European Radios in Pompei (Italy) ; With L. Sclavis, M. Portal and Jean-Pierre Drouet, takes part in the show De L'eau dans le Jazz by the photographer Guy Le Querrec, during the Arles International Photography Meetings 1983 ; with the trio Humair, Jeanneau, Texier, he plays at the Bombay and New Delhi festivals in India. He accompanies J.P. Drouet at the Palais de Chaillot in Paris ; tours with L. Konitz and M. Solal in Italy. With Portal, he plays at the Montreal and Quebec festivals (Canada).

From 1985 to 1988 :

Jazz and Popular Music Festival in Fort-de-France (Martinique) ; At the Festival de Paris, Henri Texier invites Joe Lovano and Steve Swallow to join his Quartet ; Nîmes Festival, pyrotechnic creation Doucement les Basses, with the Henri Texier Quartet and S. Swallow, J. Lovano, Howard Johnson, the Banda Don Balthazar and the firework-makers Ephemère ; takes part in the Richard Bohringer show in Marne La Vallée ; tours in France of the Henri Texier Transatlantique Quartet, with Lovano, Swallow, Romano ; tours with a quintet in Turkey and Irak (Bagdad) ; Le Mans Festival : creation Sax and Bagad with the quartet and J. Lovano, Kenny Wheeler, Dewey Redman, as well as the Quimperlé Bagad ; Banlieues Bleues Festival with K. Wheeler, D. Redman, J. Lovano and A. Romano ; creation of the Zhivaro Collectif with

Claude Barthélémy, Gérard Marais, Jacques Mahieux, Sylvain Kassap and Didier Levallet.

From 1989 to 1990

Tours in Japan with the Henri Texier Quartet

Le Mans Festival : Oktokaleidoskop, creation of a double quartet with Paul Motian, Bill Frisell, J. Lovano, K. Wheeler, S. Swallow, A. Romano and J. Abercrombie ;

Amiens Festival : takes part in J. Lovano's Live album ;

Ibiza Festival (Spain), Fête de l'Humanité with the Zhivaro Collectif ;

Saint-Denis Festival (93) : creation around French revolutionary songs of the Carmagnol's Band with J. Mahieux, C. Barthélémy, G. Marais, A. Romano, L. Sclavis, D. Redman ;

in '90, tour in Africa (Chad, Congo, Gabon, Cameroon, Republic of Central Africa, Equatorial Guinea)

in trio with A. Romano, L. Sclavis, photographs by G. Le Querrec ;

n Brussels Festival in trio with Alain Jean-Marie and A. Romano, records a disc with this trio The

Scene is Clean ;tour in Japan with the Henri Texier Quartet ; Glasgow Festival (Scotland), Jazz

Festival in Touraine (Swallow, Redman, Romano) .

In 1991

Henri Texier composes : the music of a dramatic play Divertissements touristiques by

Noëlle Renaude, director Robert Cantarella ; a music played live for a screening of the film Pages

Arrachées au Livre de Satan by Carl Th. Dreyer ;

Tours in England with Dewey Redman's Sextet, in Norway, Denmark and Holland in trio with A. Jean-

Marie, A. Romano, in Spain and Portugal in trio with Glenn Ferris and A. Romano, in Scotland and

England in trio with Eric Barret and A. Romano ;

Festivals : Amiens, Uzeste, La Seyne sur Mer, Aiguillons s/Lot, Ramatuelle, Douamenez, Rabastens,

Angoulême, Atina (Italy) ;Festival de Paris with Phil Woods and the European Rhythm Machine ;

creation with Guy Le Querrec and Louis Sclavis Œil de Breizh for the Rennes Festival Les Tombées

de la Nuit.

In 1992

Henri Texier creates his new Azur Quartet with Bojan Z (piano, Glenn Ferris (trombone) and Tony

Rabeson (drums).

He composes for Jean-Louis Bertucelli the music of Tvfilms : Momo and Pognon sur Rue.

In 1993

He records a new album An Indian's Week with his Azur Quartet with the participation of L. Sclavis

and M. Portal. Tours in West-Africa of the Trio Romano-Sclavis-Texier (Ivory Coast, Senegal, Mali,

Burkina-Faso, Niger, Mauritania, Ghana,...), still with photographs by G. Le Querrec. In May 1993, he

is invited at the Village Vanguard in New-York to play for a week with Joe Lovano, Kenny Werner and

Aldo Romano. Show Jazz comme une Image by Guy Le Querrec at the Arles Photography

International Meeting.

In 1994 :

With his Azur Quartet :

tours in France for which he invites Noël Akchoté, Michel Portal and Louis Sclavis, then tours in

Germany, Central America and the Caribbean Islands (Mexico, Cuba, Costa-Rica, Jamaica,

St. Domingo, Martinique and Trinidad) ;

Festivals : Banlieues Bleues, Le Mans, Coutances, Angoulême, Albi, Halle That Jazz, Paris-La

Villette, Luz St. Sauveur, Clusone (Italy), Crest, Aiguillon s/Lot, Villars sur Ollon (Switzerland),

Mulhouse, Perpignan, Nancy Jazz Pulsations, Groningen (Holland), Limoges, Grenoble, Elbeuf,

Francheville, Karlsruhe (Germany) ;

photography show : Le Querrec's Jazz comme une image at Banlieues Bleues ;

composes and plays with L. Sclavis the music of the show Ainsi de suite, choreography by

Mathilde Monnier and Viola Farber for the Montpellier Dance Festival ;

composes the musique of the Dictionnaire du Diable : drama directed by Nordine Lahlou (with

Philippe Faure, Daniel Znyk and Cécile Backes) ;

composes and records the music of the movie Le Cri du Cœur by Idrissa Ouedraogo ;

records Sarajevo Blues for the disc Sarajevo Suite alongside Sébastien Texier (sax-alto), N. Akchote,

Bojan Z and T. Rabeson (the collected funds were used to rebuild the Sarajevo library).

In 1995 :

-Creation of the Henri Texier Sonjal Septet with S. Texier, L. Lourau, F. Corneloup, N. Akchote,

B. Zulfikarpasic, J. Mahieux ;

- Records his new disc Mad Nomad(s) with this septet and Tony Rabesons ;

with the Azur Quartet : he animates a home in the Somme and at the Amiens Maison de la Culture ;

Tours in France, Germany, Belgium, Egypt, Syria, Israel ; Festivals in Groningen, La Haye,

Stavanger, Montreal, with L. Sclavis and A. Romano ;

Records with Romano and Sclavis the album Carnet de Route, with a photography booklet by

Guy Le Querrec ;

In 1996 :

With the Henri Texier Trio, Quartet, Sonjal Septet or Mad Nomads :

tours in France, festivals in Glomel, Cité de la Musique, Vienne, Hôtel d'Albret, Parthenay, Assier,

Mulhouse, Cluny, Fête de l'Huma, Jazz sur son 31, Jazz en Limousin, Jazz en Auvergne,

Francheville, Castre, Olivet

Tour in Rumania with a quintet : Claude Barthélémy, Norbert Lucarain, Sébastien Texier and Jacques Mahieux ; with the Trio Romano/Sclavis/Texier :

Festivals in Millau, Souillac, Ribeyrac, Saalfelden, Jazz en Touraine, Angoulême, Nancy Jazz Pulsations, Tourcoing, Berlin ;

with Jazz comme une Image, photographic show by Guy Le Querrec : festivals in Grenoble, Le Mans, Coutances, Amiens ;

Invited by the Canadian bassist M.Donato, he plays at the Montreal festival, alongside Charlie Haden.

In 1997 :

with his own bands : Mad Nomads, Sonjal Septet, Quartet (Texier, Rabeson, Zulfikarpasic) :

tours in France, takes part in following festivals : Nancy Jazz Pulsations, Paris Parc Floral, Albi, Grenoble, Amiens,...he animates homes in Rennes, Dôle, Sceaux,...

With Jazz comme une Image, alongside Portal, Sclavis and Drouet, he performs in France and Italy.

With the R,S,T Trio : 3rd tour in Africa (Ethiopia, Rwanda, Uganda, Kenya, South Africa, Namibia, Mozambique), in Central Europe (Belgrade, Budapest, Ljubljana, Salzburg), in France (Crest, Vannes, La Villette),...takes part in Jacques Pellen's record, alongside Eric Marchand and Paolo Fresu ;

creates with the actors Philippe Faure and Daniel Znyk the theatre play Nuit Pâle au Palais, written by Catherine Anne (Poitiers, Théâtre de la Bastille, ...).

In 1998

with his bands Azur Quintet, the Quartet, Sonjal Sextet, Mad Nomads, Respect (Lee Konitz, Steve Swallow, Paul Motian) :

tours in France and takes part in following festivals : Banlieues Bleues, Jazz sur son 31, Cordes Parallèles, Tremplin Jazz Avignon, La Seyne sur Mer, Europa Jazz Le Mans, ... ; tours in Japan, Norway . With the R,S,T Trio : concerts in France, Germany, Spain, Italy, Portugal, England,

With Nuit Pâle au Palais : tour in France

invited by Franco D'Andrea at the Vicenza Festival alongside Dave Liebman;

he is awarded the Boris Vian Prize of the Académie du Jazz for his new disc Mosaïc Man, with the Azur Quintet (Ferris, Texier, Zulfikarpasic, Rabeson) ;

The film director Claude Miller selects the music of the disc An Indian's Week for his movie La Classe de Neige (prize of the jury at the Cannes Festival '98), film music nominated for the Victoires de la Musique 1999.

In 1999 :

With the Henri Texier Trio (Texier and Rabeson), he creates during the Amiens International Film Festival the original music of a movie-concert around Jean-Louis Bertuccelli's film : Remparts d'Argile.

With the same trio, he plays in France and Italy.

With the Azur Quintet : tours in France (La Villette, Nevers, Coutances), in Holland (North Sea Jazz Festival).

With the R,S,T Trio, tours in France, Denmark, Norway, Belgium.

Concert at La Cigale on the occasion of the release of his new album Suite Africaine, with a booklet of photographs by Guy Le Querrec.

- accompanies Aldo Romano in Hong-Kong.

Takes part in Paris (Péniche-Opéra) to the musical show : Private Joke, written and performed by Norbert Letheule.

In 2000 :

With the Azur Quintet and the movie-concert Remparts d'Argile, he plays in France, Belgium, Italy, Portugal, Hong-Kong.

With the R,S,T Trio, he plays in France (Olympia, Vienne, Parc Floral, in Germany, Portugal, at the JVC Jazz Festival in New-York.

ALDO ROMANO

Taking drumming to new heights. For the last 60 years Aldo Romano has been distilling his drumbeats as others savour fine wine: with a certain refinement, which does not however exclude exhilaration. His elegant and extremely melodic playing match his slender silhouette and nonchalant smile to perfection.

With a malicious pleasure Aldo Romano plays a jazz that teases convention: from his free jazz experiments in the 1970s to the Romano/Sclavis/Texier trio, inventors of nomadic jazz, Monsieur continues – innocently - to advance and to change the deal.

Born to Italian parents who had moved to France (he was born in 1941), he first started by playing the guitar and did not take up the drums until 1961. Basically self-taught he did, however, benefit from the advice of Michel Babault and Jacques Thollot. First of all an admirer of Philly Joe Jones, Elvin Jones, Tony Williams, Ed Blackwell and Billy Higgins, he was spotted by Jackie McLean, with whom he played on one of the violist's trips to Paris. Like Jean-François Jenny-Clark, who he met at this time and from whom he was inseparable for a long while, he was hired by Bernard Vitet and

François Tusques, who, in 1964, formed one of the first European free jazz formations. Over the next few years it was Sunny Murray who most directly influenced him. He met Don Cherry and Gato Barbieri with whom he played regularly. With these two musicians, plus notably Enrico Rava and Steve Lacy, he took part in the recording of *New Feelings*, under the responsibility of Giorgio Gaslini. He worked simultaneously with a number of musicians belonging to the same movement, namely Barney Wilen, Michel Portal and Lacy, and also with less avant-garde musicians such as Eddy Louiss, Jean-Luc Ponty, Phil Woods or Charles Tolliver. He also met Joachim Kühn, who he worked regularly with over a number of years. In 1967, they recorded *Transfiguration and Impressions Of New York* together on a trip to the United States, where Joachim and Rolf Kühn's quartet was performing at the Newport Festival. Like Kühn and Wilen he very early on proved to be interested in the possibility of combining the aesthetics of free jazz with the binary rhythm of rock music. This spawned a number of albums in which Romano played a vital part: Barney Wilen's *Dear Prof Leary* (1968) is the best example. In 1969, a particularly fertile year, he recorded with Kühn (*Sounds Of Feelings*), Portal, Lacy, met Keith Jarrett, with whom he worked for a while, and formed *Total Issue* with the flautist Chris Hayward, Georges Locatelli, the guitarist, and Henri Texier, an interesting attempt at fusion in which Romano revealed a new aspect of his talent because, as well as playing the drums, he sang.

Whilst pursuing the *Total Issue* experiment, which became effective in 1970 and led to a record, he worked in Ponty's group where he encountered Philip Catherine (1971). The commercial failure of *Total Issue* eventually caused the group to split. Romano then spent most of his time playing as a sideman, often in the company of Jenny-Clark, for French and American musicians, amongst whom appeared a newcomer, the guitarist Christian Escoudé. In 1974, he met Charlie Mariano and the keyboard specialist Jasper Van't Hoff. He formed *Pork Pie* with them and also with Catherine and Texier, rapidly replaced by Jenny-Clark. In 1977 he reunited with Enrico Rava who took him and Jenny-Clark on in his quartet with Roswell Rudd. On one of the quartet's trips to Rome he recorded an album made up uniquely of duos with Jenny-Clark, dedicated to Pavese – this album, as strange as it is exceptional, also includes a recital of the Italian poet's texts. In 1978, he began recording for Owl, the Parisian company; in 1979, he collaborated with Jenny-Clark, Michel Portal et Claude Barthélemy. In 1980, *Night Diary* allowed the American saxophonist Bob Malik, Didier Lockwood and Van't Hoff to express themselves fully. In 1983, *Alma Latina* brought together several young musicians discovered by the drummer, in particular Jean-Pierre Fouquey and Benoît Wideman, and also old friends such as Philip Catherine. The aestheticism of these records deliberately overflows that of jazz in the strictest terms. It was to a rather canonical jazz that the drummer returned in the years that followed, during which he mainly worked in trios with Michel Petrucciani, with whom he recorded several records, then with Catherine (*Transparence*, 1986) and finally with Texier and Eric Barret, a young, very talented, French saxophonist. In 1988 he formed an entirely Italian group for one record: Paolo Fresu, Franco D'Andrea and Furio Di Castri.

A versatile and original instrumentalist, Romano has gradually proved himself to be an imaginative musician and composer, anxious to go further than the academic boundaries of jazz without however developing any kind of musical demagoguery. This was masterfully proved by the trio he formed in 1995 with Louis Sclavis and Henri Texier for a three-week tour of six Central African countries. *Carnets de Routes*, which contains the musical and photographic (thanks to Guy Le Querrec) memories of the atmosphere and the encounters made over there, is an extremely melodic album, where each note and every rhythm conjures up a whole universe. Three years later the three companions renewed the experience with *Suite Africaine*, based on a trip in Eastern Africa this time. This taste for foreign ambiances brought him to compose *Corners*, released in 1999, accompanied by Tim Miller (g), Mauro Negri (clarinet) and Ronnie Paterson (piano): "Across the world, certain places irresistibly inspire music in me. Sometimes happy, more often nostalgic. For I am nostalgic for a land that I will never know, a land without man's dangerous lack of concern. I write this music to remember. So as not to forget Tompkins Square or Belleville, these places that got under my skin... and on my skins". Aldo Romano or nomadic jazz...

D.S

marion piras, inclinaisons.

les ursulines, bd louis blanc. 34000 montpellier. france.

tél: 33 (0) 467 54 91 51 fax: 33 (0) 467 54 95 51

marion.piras@inclinaisons.com. <http://www.inclinaisons.com>