



# DIWANIMI

- *Zamakan* -

PRESS BOOK 2015

CONTACT

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Diwanimi is in quest for an endless improvisation. This paradoxical quest turns to be an inexhaustible source of poetical images, it is an intentional wandering through and around traditional melodies that are hundred years old. It is an unbridled composition and unstrained improvisation that stems from a jazz spirit. It is a paradox that allows weaving new musical territories likely to gather singularities among the different Diwanimi musicians. The potential freedom and liberty found in each musical structure lets you no chance to remain "safe and sound" or "to swim across the river twice". With Diwanimi you can feel the Maqam from the Orient merged into a fully different dissonance and through a quite free detour. In this way the Maqam is carried away in other territories. Diwanimi is in a mission to de-construct and experiment totally and freely.



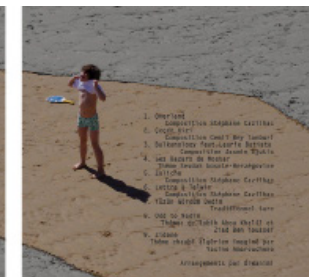


## ZAMAKAN



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|---------------------------------------|--|
| 1. Overland                           | Stéphane Cazilhac                              |
| 2. Çeçen Kızı                         | Cemil Bey Tanburi                              |
| 3. Balkanology (Feat. Laurie Batista) | Jasmin Ljutic                                  |
| 4. Les Bazzars de Mostar              | Sevdah Bosnie-Hezégovine                       |
| 5. Zalicha                            | Stéphane Cazilhac                              |
| 6. Lettre à Telwin                    | Stéphane Cazilhac                              |
| 7. Yüzün Gördüm Dedim                 | Turkish Traditionnel                           |
| 8. Odd to Nadim                       | Rabih Abou Khalil and Ziad Ben Youssef         |
| 9. Zidane                             | Algerian Chaabi imagined by Yacine Amarouchene |

All tracks arranged by Diwanimi





### **ZIAD BEN YOUSSEF** *Oud/Percussions*

This Oud player grew interested in this musical instrument in his native country Tunisia where he had learnt from his local masters who initiated him into the oriental Maquam, which represents the foundations of the Orient music in its wide and varied spectrum (Egypt, Iraq, Turkey, Armenia...). His musical culture and education developed listening to Bashir Brothers, Ali Stiti, Farid Ghosn, Anouar Braham, Saliha, Manolo, Sanlucar, Sabicas and many others. Since then he kept on developing his own way widening the frontiers of his Oud. His reflexion is essentially founded on improvised music and the nowadays meaning of traditions.

[www.ziadbenyoussef.com](http://www.ziadbenyoussef.com)



### **YACINE AMAROUCHENE** *Guitars*

His universe is embedded in an intuitive approach from different practical musical idioms. Improvisation is a party to his work. He made his own debut in Algeria where he was born in 1975. His first instruments -- a rusty mouth organ Harmonica and copybooks and pillows used as drums -- show his personal approach. He developed his ear for music on duplicating to the maximum the sounds around him (the radio, the TV and the cassettes within his reach). It was a revelation when he was 17 years old and he had his first genuine instrument, an acoustic guitar, a gift, worth of 2600 Algerian Dinars (26 euros). His attachment to the instrument has never failed. It was the opportunity for Yacine to discover the world through its music, sounds and tones in a self taught way. His interest in music is a compulsive listener to cassettes, recordings, books, masterpieces, methods, treatises, master classes, concerts and jam sessions (from Algiers, to Bordeaux passing through Paris) His current performances are manifold : radio documentary music (eg «Bobigny repeats»), filmed sequences, dance, movie concerts (Alexandre Medvedkine's Le Bonheur).



### **JASMIN LJUTIC** *Bass*

His interest in music led him to play different and several instruments and work on varied styles. In 2005 he discovered the electric Bass. Educated at the Conservatoire National de Bordeaux where he attended a Double Bass course, he studied real time composition in sign language for multi-disciplinary arts called "Sound Painting". He developed educational researches along with Walter THOMPSON (founder of the above named language) and Mr Etienne ROLIN (a composer). At the same time he developed improvisation and structured improvisation concepts.

The artist has already many records to his name in association with several and different groups : Wijdan (Gnawa Project) HB Quartet (Unbridled Jazz) and Waters Edge...

His love for improvisation, traditional cultures and the pleasure in playing led him to create cross situations and realise original collaborations. He became able to express himself through new forms and shapes of sonorous expressions.





### **STÉPHANE CAZILHAC** *Piano/Electronic keyboards*

He started his musical career with the Bordeaux Jazz Fusion Band Post Image. He had two recordings with the band. Carried away by encounters, he partook in different collectives and different aesthetics such as contemporary music "ECLATS" and improvised music LUBAT's company in Uzeste where he set up a school of rhythm and improvisation, and the electro acoustic with G. Kurtag.

After that exploration period he focused his work on African music with Senegalese SOWWATT music and the Wijdan Project that offer a blend of Gnawa music from Morocco.

The main thread of the artist's approach remains the pleasure to discover the multi-forms that music may provide. He is the main and essential DIWANIMI composer.



### **ERSOJ KAZIMOV** *Derbuka/Bendir*

He is a young percussionist, and a drum player from Koçanij (Macedonia). At the age of nine, Ersoj began playing with the great soloists in the Balkans such as : Amza TAIROV (electronic Keyboard), Ceko DEMIROV (clarinettist in Koçani Orhestrar) and Marko MARKOVIC (Trumpet).

Along with the BAHTALO Band that was founded in 2003 by Vinko STEPANOV (accordionist in Koçani Orhestrar), he flared up the greatest France festivals such as "les Orientales" (the Eastern), "le Grand Souffle" (Deep Breath), les Mondes Croisés (Crossed Worlds), "les Nuits Métisses" (Cross Nights), "Peuples des Balkans" (Peoples from The Balkans) and Festival de Musiques Métissées (Cross Music Festival) and so on... It was during one of those musical tours that Ersoj had been noticed by Tosha VUCMIROVIC (Clarinettist in SLONOVSKI BAL) who gave him the opportunity in 2005 to record an album "DJUMBUS" in the Frankfurt Shantel STUDIO. Ersoy has been living in France and fully integrated into the SLONOVSKI BAL. Moreover, he plays with "Yashaa !", a Trio from Paris that accompany BRATCH, KAMILYA, JUBRAN and many others artists in "Orient mon Amour" (Orient my Love).

In 2010 he took part in a new project by Perrine FIFADJ and a recording with the Trio. Enriched by a world music experiment, he discovered the Jazz universe with Thomas BERCY then with Olivier GATTO and Shékina RODZ. In 2011, with Band of Gypsies, he bridged a rhythmic gap between the surging Koçani Orhestrar and HAIDOUK TARAF. In 2013 he recorded "Japan" all together with Didier BALLAN Jazz Ensemble "Jazz Together".



### **EDOUARD LHOUMEAU** *Tenor/Soprano saxophones*

Earlier in his life he began studying the flute then the piano in his native village. As a teenager he had been keen on the saxophone sound and singing, then he opted for the tenor sax when he listened to his first Jazz record "What's new" by Sonny Rollins. As years went by he made up his musical identity following two parallel and contemporary ways : that of quest for his technique improvement and that of a quest for the expressiveness of fragile and brute sounds and melodies. In his chosen or created projects as far as his aesthetic interest is concerned he always aimed at mingling the sounds of his instrument with sonorous, resonant, disparate and singular universes. Among jazz, African, Orient music, movie music, electro or metal music, his curiosity led him to invent a cross route, which is humane and musical at the same time.

### INTERNET LINKS



<https://fr-fr.facebook.com/Diwanimi>



<https://soundcloud.com/diwanimi>

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