



**CLOTILDE (CLAW\_TEELD)**  
**RULLAUD (RU [bus] \_LAW)**  
**4tet**  
**“IN EXTREMIS”**  
**Tzig'Art – TZIG141261**

Dano Haider - guitar,  
Olivier Hutman - piano,  
Antoine Paganotti - drummer

Clotilde Rullaud's artistic approach stands at the crossroad of various musical influences. She blends together Latin, African, pop and jazz sounds, attesting to the wonderful melting pot that is jazz. Poetry and the inner music of words also hold a key place in her artistic world. Clotilde aims above all to challenge what can be done with song and with the voice in order to reach her full expression, escaping from standard configurations to express her love for freedom.

**CLOTILDE RULLAUD** is a French singer, songwriter and composer (born Remis, France).

Clotilde began studying flute and singing at the conservatoire at the age of five. Clotilde went on to complete her studies in jazz and improvised music at the IACP and EDIM schools. She also explored world music vocal techniques and developed an original approach to the voice as a multifaceted and narrative instrument.

In 2007, Clotilde released the *Live au 7 Lézards* album, on which she was accompanied by guitarist Hugo Lippi. This self-produced album was acclaimed by *Jazzman*, *Jazzmag* and *Jazzhot* magazines.

In 2008, Clotilde started a new and ambitious project, *In Extremis*, with Olivier Hutman (piano), Dano Haider (seven-string guitar) and Antoine Paganotti (drums). Her concept was a bass-less quartet, inspired by various musical cultures including improvisation, pop and world music, mainly from Africa and South Africa. Released in 2011, this album was ranked No. 5 on the *Sunday Times* list of the Top Ten Jazz Albums of the Year, and received rave reviews, particularly from *TELERAMA* and *France Musique*.

Since 2010, Clotilde has developed a fruitful collaboration with bandonéonist and composer Tristan Macé. Their first project was *Le Diable à froid* (2010), a trio with horn-player Albin Lebossé, revolving around the musical and literary styles of surrealism, Dadaism and tango. Next came Tristan Macé's jazz opera *Etrangement Bleu* (2011). Their most recent project is *Fleurs Invincibles – Invincible Flowers* (2012), also involving Emmanuel Bex (piano/organ), Yann Cléry (flutes), Laurent Salzard (bass) and Gautier Garrigue (drums). This bilingual project is based on original compositions by Tristan Macé, and inspired by texts from

American poets of the Beat Generation, and black French poets of the 40s and 50s.

**DANO HAIDER**, born on 21.11.1975 in Stuttgart, grew up in the south of France, near Montpellier, and began playing the guitar when he was 12. Inspired by his uncle, Joe Haider (one of Germany's great jazz pianists and former Principal of the Swiss Jazz School in Bern), he was interested in jazz right from the start. He modeled himself on Wes Montgomery and George Benson. He started studying music at the Swiss Jazz School in Bern at the age of 16, graduating in 1997. He then began playing as a sideman in a variety of line-ups and musical styles in France, Germany and Switzerland. He has appeared at the *Jazz à Seté*, *Mulhouse*, and *Bern jazz festivals*, among others. Following his stay in New York, he took a job in the musical “*Lila Rosen*” in 2001 and toured with it throughout Switzerland. He has lived in Paris since 2002 and is very active in the jazz scene there. He is a member of the *Philippe Duchemin Trio*, alongside Pierre Boussagnet and Kelde Knight. He has recently started leading his own quartet, whose CD appeared in January 2007. In the spring of 2006 he recorded a CD with Jeff Hamilton in Barcelona. He recorded the CD “*Episodes*” with the Jürgen Hagenlocher Quartet in the summer of 2006.

**OLIVER HUTMAN**, born 12 November 1954 in Boulogne-Billancourt, pianist, composer and arranger French.

It starts from the age of four years studying classical piano. He obtained a doctorate in 1978 for a thesis on urban music from Ghana, conducted under the direction of cinematography and ethnologist Jean Rouch.

The discovery of Oscar Peterson who decides to devote himself to jazz. It begins in 1975 with the *Moravagine* group he formed with Denis Barbier and Mino Cinelu. From 1975 to 1977 he participated in the formation of jazz rock *Freefall* with Cinelu brother. Later (1980-1982), he plays keyboard in a quartet of Christian Escoudé.

He later participated in many musical projects. Among his collaborators include Tony Scott, Art Farmer, Didier Lockwood, Clifford Jordan, Dee Dee Bridgewater, Turk Mauro, Pepper Adams, Harry Edison, James Moody, Toots Thielemans, Philip Catherine, Eddy Louiss, Eric Le Lann, Joe Lee Wilson, Mundell Lowe, Ted Nash, Jimmy Gourley, Junior Cook, Frank Wess, Marc Bertaux, Claude Barthélemy or Tony Rabeson.

In 1984 the Jazz Academy awarded him the prize Boris Vian for his first solo album, *Six Songs*. He has also worked in other areas as jazz, as the Creole and African music and films, he has also won several awards for his work composing several soundtracks.

**ANTOINE PAGANOTTI** a French singer and drummer. He is the son of Bernard Paganotti and brother of singer Himiko Paganotti.

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**ARTIST'S STATEMENT** *In Extremis* is a kind of milestone to help me remember what has been and what will be. Each song is a very personal emotion, a “me-motion” if you will!

I wanted it to be a reflection on the surreal collages I love so much. An overlaying of eclectic matters and materials, deeply rooted in my musical tradition: a blend of jazz, improvised, classical and popular music, but one that is resolutely turned toward the future I am creating.

It is a mille-feuille, to be savored first one way, then another, like walking a tightrope, always unbalanced, never quite where one believes oneself to be.

**Waltz for debby / La noyée** *La noyée* is an unreleased song by French songwriter Serge Gainsbourg.

Although I can't prove it, I like to believe that Serge Gainsbourg was inspired to write the lyrics by the legend of L'Inconnue de la Seine, an unidentified young woman who committed suicide in the Seine River, her enigmatic, sardonic smile etched forever on her face with defiance, and “which someone copied in the morgue because it was beautiful, because it was still smiling, because its smile was so deceptive – as if it knew.” R. M. Rilke

There is a bittersweet atmosphere in that song, a luminous melancholy, which immediately reminded me of Bill Evans (one of my favorite pianists), especially his *Waltz for Debby*, as if one song was the echo of the other.

**African Sketches after Afro Blue** *Afro Blue* is one of the songs I've been singing since the very start. It's one of those songs that grows with you, just like the marks on the wall your mum used to measure you.

In the course of my artistic journey I met Emmanuel Delattre, a very talented storyteller, with whom I've been working on an adaptation of this story of two young lovers fusing with each other to the sound of drums in the hot African night: “Shades of delight, cocoa hue, rich as the night Afro Blue.”

I wanted to recreate this atmosphere of rites of passage, of stories handed down from generation to generation, the freedom of oral transmission, where nothing is fixed and everything shifts according to who is telling and who is listening.

**O canto de Ossanha / L'eau à la bouche** I love Brazilian music; I love its way of singing the saddest stories into a ray of light. Saudade...

*O canto de Ossanha* deals with the Orixas myth inherited from African slaves. It's a kind of incantation to bewitch one's beloved: “Don't be afraid of suffering. For love there is no cure. Don't be tempted to die of it, for joy is still to come. Come, I can. Come, I want. Come, I know. Come, loving. Come, suffering. Come, crying.”

Before I knew what this song was about, I thought of *L'eau à la bouche* by Serge Gainsbourg each time I heard it. That's funny because this song, which is one of the French standards, is also a prayer, a love potion “a-la-française”.

Two cultures, two beliefs, two rituals for a single purpose: heartache.

**This is it** This is a composition by pianist Olivier Hutman for which I wrote the words.

I asked him for a funky tune with the bass line carried by voice and trombone, since there is no bassist in the band. In the end, guitarist Dano Haider played also bass on the tune...

The song was first entitled *You've set me up*, and when Olivier gave me the final version of it, he had renamed the song: *This is it...*

Logically this led me to talk about one of these love stories we have all experienced, in which the two lovers seem to be just made for each other, in which you give yourself entirely to the other until you realize that your so-called better-half is not who they pretended to be...

**La Bahiana** I wanted a lighter, sweeter song in the album, to allow it to breathe. So I asked Dano Haider for a fresh and bubbling song to perfectly fit Emmanuel Delattre's sparkling, swinging words.

It's a song with a taste of Brazil, a homage to his seven-string guitar, which is a very common instrument over there. A song for two guitars and a voice, since I wanted to invite our friend the guitarist Hugo Lippi with whom I recorded my first album as a duo: *Live au 7 Lézards*.

**Fragile** I don't know why, but I always thought that this song should be played in 7/4.

I find that 7/4 is THE time signature of unbalance and fragility, but its “lame-duck” effect, as compared with our common western time signatures, gives it a light, dancy feel.

I liked the idea of exploring this song through this twin approach: unbalance and lightness.

**Ugly Beauty** Thelonious Monk is definitely one of my favorite jazz pianists.

I admire his creativity, his humor, and the depth in his music. I wanted to celebrate both him and the jazz tradition by covering this unusual song (one of his rare waltzes, if not the only one), a paradoxical, questioning, biting song: Ugly Beauty.

**Oblivion / Deux cœurs perdus** In the south of Ireland, there is a county called Kerry. It's an open land of rich green grass swept by the deep dark sea. At the end of one foreland stands a fragment of wall, lonesome proof that a castle once stood there. I love to dream that in that place two young people loved each other with a forbidden love, and although they were condemned in death to wander separately for all eternity, they are able to meet once a year just for a night.

What convinced me to draw a parallel between my song and breathtaking Astor Piazzolla's *Oblivion*, is the day I attended the performance in Berlin of a play dedicated to Piazzolla, in which they say that the reason his music is so ageless and so moving is that it treads a fine line between death and orgasm.

**The Walk after Pie Jesu after Maurice Duruflé** *Pie Jesu* is the fifth part of the requiem, the moment of healing and the search for eternal rest, although composers do not systematically use it.

The first time I heard Maurice Duruflé's *Pie Jesu* sung by Cecilia Bartoli and conducted by Myung-Whun Chung I heard a walk, a walk to a peaceful hereafter, the muffled drums of a funeral march.

I then asked Emmanuel Delattre and Colin O'Doherty to listen to the song and write a poem in their respective languages. Although they live miles apart and we hadn't even discussed our feelings about the song, they each gave me a poem talking about a walk, a walk to forget, a walk to transform, to go somewhere else, to a peaceful place.

~ June 3<sup>rd</sup>, 2013 Adds ~